

MERCER MUSIC AT CAPRICORN

REQUEST FOR PROPOSALS AND INTERPRETIVE AREA CONCEPT



TABLE OF CONTENTS

REQUEST FOR PROPOSALS

Project Overview	3
Background	3
Scope of Work	4
Proposal Contents	5
Budget Note	6
Submission Procedures	7
Additional Materials	8
Question and Answer Period	8

INTERPRETIVE AREA CONCEPT

Narrative Overview	9
Exhibit Modules and Content	13
Digital Interactive	19
Off-Site Accessibility and Community Partnerships	21
Discography Interactive	22

ADDENDA

Mercer Music at Capricorn Case Statement	24
Floor Plans	36
Capricorn Records Discography	38
Resources	51

REQUEST FOR PROPOSALS

PROJECT OVERVIEW

Mercer University is seeking an Exhibit Designer to develop and install a permanent interpretive area as part of Mercer Music at Capricorn, a project which seeks to restore the historic Capricorn Sound Studios building as part of the largest market-rate residential development in the history of downtown Macon.

Mercer Music at Capricorn will have a music incubator for aspiring young musicians, restored and expanded recording studios, offices for arts-related non-profits such as Macon Film Festival, Bragg Jam and Macon Pops, space for small concerts, special events and educational programs through Mercer's Townsend School of Music and a two-story interpretive area that tells the story of Capricorn Records and Macon's musical heritage through historic artifacts, static exhibits and interactive digital kiosks featuring music, video and text. This Request for Proposals represents the next step in the development of the interpretive area.

Envisioned as not just a museum, but as a tool to advance a vibrant music scene, the project seeks to leverage Macon's rich, nationally important music heritage to shape Macon's music future.

BACKGROUND

In 2010, the Georgia National Trust named the former Capricorn Sound Studios building on Martin Luther King Jr. Boulevard in Macon one of ten Georgia Places in Peril due to the poor condition of the structure and the desire to preserve the rich musical history that the building represents. Subsequently, The Peyton Anderson Foundation and NewTown Macon partnered to purchase and stabilize the building with the goal of restoring the building and creating a recording studio, music-themed restaurant, museum, gift shop, outdoor amphitheater and loft living spaces.

By 2014, a proposal was drafted which expanded on those initial ideas and focused on the installation of an interpretive area and archive within the central portion of the building that included the studio's live room, control room and former offices. The proposal also explored other musical organizations as potential partners for the project, including the Otis Redding Foundation and family, the Tubman African American Museum, and the Allman Brothers Band Museum at the Big House. An effort was also made to involve the city's institutions of higher education in order to provide a sturdy backbone for the proposal's academic and interpretive elements.

A major partnership between Mercer University, NewTown Macon, and local developers Sierra Development and Southern Pine Plantations was announced in 2015 for the development of a residential and commercial structure around the historic building and the revitalization of Capricorn Sound Studios into a multi-use facility that will create a bridge for local businesses and the arts and also provide students and members of the community a quality music rehearsal venue. The project has major economic development implications for the city of Macon and its residents, as well as business opportunities for the bands and musicians that will utilize the facility.

With the cooperation and involvement of these various groups, the Capricorn Center will become an essential part of a citywide musical tour. The interpretive area will complement existing and planned exhibits at the Tubman African American Museum, the Otis Redding Foundation and the Allman Brothers Band Museum at the Big House, and it will stimulate cultural tourism in Macon, fostering the city's growth.

SCOPE OF WORK

The Exhibit Designer is expected to develop a Master Plan for an integrated, immersive interpretive area to be housed within Mercer Music at Capricorn (location and square footage estimates are attached as addenda to this Request for Proposals). The Exhibit Designer is responsible for design of all areas of the interpretive area, including audio, visual and interactive components based on the included Interpretive Area Concept. The

Exhibit Designer will also develop strategies for fabrication and installation under the supervision of a Curator designated by Mercer University.

The Exhibit Designer will be expected to:

- Fully understand and adhere to Mercer Music at Capricorn's stated concept, goals, proposed schedule and budget
- Prepare plans and renderings that illustrate the key components of the interpretive area
- Develop content for text labels and panels under the editorial supervision of Mercer University's selected Curator
- Develop interactive elements and digital components as outlined in the Interpretive Area Concept
- Incorporate off-site accessible digital interactive elements into the larger Mercer Music at Capricorn website
- Develop a fabrication and installation schedule based on approved concept drawings
- Manage team members and any other contractors throughout the design, fabrication and installation phases of the project
- Provide line item totals for design, fabrication and installation
- Provide training and usage guides for digital interactive elements to appropriate Mercer University staff, as well as provide a term of limited support after installation
- Complete installation concurrent with the opening of the Mercer Music at Capricorn facility, anticipated for late 2019 or early 2020.

PROPOSAL CONTENTS

Proposals should include the bidder's description of the work that would be performed and the following components and information:

- Cover letter summarizing the Exhibit Designer's background, resources and relevant experience

- Examples of past projects of similar size and scope
- References from at least two comparable previous projects
- Description of the team of people who would execute the work, with descriptions of the experiences and skills of each, and his/her role in the team
- Names, addresses and descriptions of key subcontractors which the Exhibit Designer would employ and a description of their relevant experience and past performance
- The name of the person who would be the official contact person for any contractual relationship
- Proposed Master Plan developed according to the Interpretive Area Concept
- Proposed schedule for completing the Master Plan including project stages, milestones and payments
- Proposed categorized budget for completing the Master Plan.
- Initial sketches, elevations, drawings, treatments or design elements, developed after review of the Interpretive Area Plan.

BUDGET NOTE

Based on an estimated cost of approximately \$250 per square foot, the total projected budget for the interpretive area should not exceed \$300,000. This figure is expected to cover all costs of exhibition including design, fabrication, lighting, and development of the digital interactive elements.

SUBMISSION PROCEDURES

Proposals conforming to the requirements set out in this Request for Proposals must be received no later than **5:00 p.m. on Friday, July 13, 2018** via United States mail or hand-delivery to:

Larry Brumley

Senior Vice President for Marketing Communications & Chief of Staff

Mercer University

1400 Coleman Avenue

Macon, GA 31207

Proposals may also be submitted via email to brumley_ld@mercer.edu by the above deadline. Text portions of proposals submitted via email are acceptable in Adobe Acrobat format by the deadline but must be followed with a hard copy within two business days. Physical proposals should include five complete copies of proposal.

Mercer University reserves the right to waive irregularities and to reject any and all bids. Mercer University also reserves the right to negotiate with the selected bidder.

Proposals may be opened by Mercer University at any time after the submission deadline. All proposals satisfying the requirements of this Request for Proposals will be evaluated to establish which of the offerors best fulfills the needs of Mercer University and the Mercer Music at Capricorn interpretive area.

Mercer University anticipates entering into a contract with an Exhibit Designer by late 2018 or early 2019 to execute the proposed work. This Request for Proposals, however, does not commit Mercer University to award a contract, to pay any costs incurred in the preparation of a proposal or to contract for the goods and/or services offered. Mercer University reserves the right to accept or reject any or all proposals received as a result of this request, to negotiate with all qualified offerors or to cancel this Request for

Proposals, if it is in the best interests of Mercer University to do so. The decision of Mercer University shall be final.

ADDITIONAL MATERIALS

Additional materials to aid in the preparation of a response to this Request for Proposals may be obtained via request to brumley_ld@mercer.edu by June 15, 2018. A private Dropbox link will be provided containing suggested artifacts, digital content organized by exhibit module, and reference images related to development of interactive elements. All shared content is to be used solely for the purpose of drafting a response to this Request for Proposals and shall not be shared or disseminated in any other way.

QUESTION AND ANSWER PERIOD

Questions regarding this Request for Proposals and Interpretive Area Concept may be submitted via email to brumley_ld@mercer.edu by a deadline of June 15, 2018. Submissions will receive responses by close of business on Friday, June 22, 2018.

INTERACTIVE AREA CONCEPT

NARRATIVE OVERVIEW

After tremendous success in the 1960s as the booking agent and manager of soul artists like Otis Redding, Percy Sledge, and Sam and Dave, Phil Walden turned his creative energies to founding a record label at the end of the decade to house his stable of talent. Walden's plans also included the building of a local studio - complete with a session band to rival those in Muscle Shoals or Memphis - to record these artists. Named for their shared astrological sign, Phil Walden and Jerry Wexler (Atlantic Records) formed Capricorn Records as a subsidiary of Atlantic. Walden's charisma and savvy ear, paired with the business acumen of Frank Fenter (himself an import from Atlantic's London office), spawned early and widespread success for the fledgling label that grew to influence the tastes of a nation as it brought southern soul and rock and roll to the masses.

Phil Walden had been booking and acting as manager for black R&B acts on the fraternity circuit since his days at Macon's Mercer University in the early 1960s. Through the decade, his success slowly grew, and his artists seemed poised for national stardom after a breakthrough performance by Otis Redding at the Monterey International Pop Festival. Tragically, Redding's life was cut short just a few months after the festival, and Walden found himself without a top artist. Redding was also the de facto leader of the soul and R&B artists that called Macon home, and without his strong presence and guidance, the scene began to struggle. Furthermore, the assassination of Martin Luther King, Jr. less than half a year after Redding's death caused a rift between black and white artists working for Southern labels and studios. Suspicion and tension crept into a once-harmonious working environment, and black R&B artists pulled away into an increasingly insular community.

However, before Redding's death, Phil Walden - along with his brother Alan, Otis and local engineering student Jim Hawkins - had completed the purchase of a building in downtown Macon. The idea was to install a studio that would allow artists associated with Phil Walden's management group to record high quality demos without the cost

associated with outsourcing the work to studios like Stax or FAME. Amid an uncertain future surrounding Redding's death, a small group of musicians with little to no experience in the business of producing records worked to build the studio from the ground up. The large building was nothing more than a makeshift control room and live room with a homemade board. Jim Hawkins remembers construction going on between takes of songs.

Gradually Phil Walden's energies turned to the construction of a record label and the hiring of a studio band to back his artists. One of his first moves was to buy Duane Allman's contract from Rick Hall at FAME Studios. Although not entirely certain about what to do with the guitarist, Walden took a chance on him after being impressed by the consistency and energy of his studio work, especially on Wilson Pickett's version of "Hey Jude." Walden also contacted other members of Allman's former band, the Hour Glass, in an attempt to bring them to Macon and continue to make recordings along the lines of a few tracks they put to tape at FAME as their band was falling apart. Though they didn't want to get the band back together, Pete Carr, Johnny Sandlin and Paul Hornsby agreed to join Walden in Macon to be a part of his studio house band. As the studio was still being constructed, the three men, along with local bassist Robert Popwell began writing and testing out the new system. A 7" resulting from those sessions, "Pulley Bone" b/w "Ripple Rap," two sides of heavy, psychedelic takes on MGs-style, in-the-pocket soul, was the first release on the Capricorn label under the unimaginative - yet fitting - moniker, Macon.

As work was progressing on the studio in Macon, Duane Allman was busy gathering together musicians for what would eventually become the Allman Brothers Band. First came Jaimoe on drums, a veteran of bands touring in support of soul greats like Otis Redding and Percy Sledge. Berry Oakley soon followed on bass, and loyalty to his Second Coming bandmate brought in Dickey Betts on guitar. After communal gigs with likeminded Jacksonville band the 31st of February, a second drummer was added by way of Butch Trucks. The fluid group held lengthy rehearsals in Muscle Shoals and Jacksonville with Duane Allman and various other musicians taking vocal duties, but in

Allman's mind, his brother would be the perfect fit for the job. Gregg Allman was still in California fulfilling a recording contract leftover from the Hour Glass days, but with a bit of hardnosed convincing, his big brother was able to convince him to travel to Jacksonville to round out the band, which would soon relocate to Macon and start recording demos in the new Capricorn Sound Studios.

With the arrival of the Allman Brothers Band, the scene in Macon became an eclectic mix of musical styles. Holdovers from the R&B heyday of Phil Walden and Associates were recording alongside longhaired new arrivals, and Capricorn was also gravitating more toward white blues and singer-songwriter styles, releasing records by Jonathan Edwards, Livingston Taylor, Wet Willie and Cowboy. Members of the Allman Brothers Band also backed Johnny Jenkins for his *Ton Ton Macoute*, an album at least partially made up of discarded Duane Allman solo sessions from Muscle Shoals. With the arrival of more and more self contained bands, Walden and Fenter soon realized that the model of a studio band backing solo artists was outdated. Paul Hornsby and Johnny Sandlin put down their instruments for the most part to take on new roles as producers. The two would go on to produce numerous hit records for the label, among them Gregg Allman's *Laid Back* and the Marshall Tucker Band's first, self-titled record.

Phil Walden and Capricorn Records put nearly all their assets behind the Allman Brothers Band as the label's flagship band, but success was slow in coming. Tours were relentless and the money was tight. It wasn't until the success of their live album, *At Fillmore East*, that the band started seeing a decent amount of success. Despite the tragic loss of Duane Allman and Berry Oakley to motorcycle accidents only a year apart, the band persisted, and by 1973, they were one of the biggest bands in the country behind the overwhelming success of Brothers and Sisters. Capricorn - and the city of Macon - rose in popularity behind the band. Suddenly, Southern was hip, and Macon was flooded with artists and onlookers eager to join the scene. With record distribution duties newly being handled by Warner Brothers, the independent Capricorn label enjoyed creative freedom to release music that represented the South, proving that the music business could survive in a laid back setting far from the harsh environments of New York City or Los Angeles.

Nothing represented this new-found popularity better than the Capricorn Barbecue and Summer Games, an annual throw-down held at Lakeside Park, just outside the Macon city limits. The event featured Capricorn acts and drew guests as diverse as Lester Bangs, Andy Warhol and Jimmy Carter, who was destined for the White House in 1976 thanks to a little help from his friends down South.

However, by the end of the 1970s, Capricorn had lost its two biggest names, the Allman Brothers Band and the Marshall Tucker Band – one to an inevitable breakup after the loss of two founding members and the other to a more lucrative offer from Warner Brothers. Punk and disco were turning the nation’s ears away from the South; good ol’ boy and label friend Jimmy Carter was out of the White House, blamed for an economic recession that had swept across the country. In short, the good times of the ‘70s came to an end, and Capricorn went with them, finally declaring bankruptcy in 1980 after the collapse of its joint venture with Warner Brothers.

In the whirlwind of its decade-long existence, the label left behind an impressive legacy. For an independent record label, Capricorn released an eclectic array of records that more often than not defied genre lines and undeniably extended beyond the boundaries of the “Southern Rock” moniker. Decades after the label’s quick and fatal fallout, Capricorn’s influence can be found all over today’s musical spectrum: from the funky prog of the jamband scene to the overdriven outlaw-ism of modern country music.

In a fitting coda to the unlikely success story of the label, Phil Walden would revive the Capricorn name in the 1990s like he had never missed a beat. The first signee, Widespread Panic, would return the label to relevance, and with the help of his son and daughter, Phillip Jr. and Amantha, the label would break into the alt-rock scene with acts like 311 and Cake.

EXHIBIT MODULES AND CONTENT

Mercer Music at Capricorn's interpretive area is planned for a relatively small space. Interpretation will begin just beyond the entrance to the building on the first floor, adjacent to a planned retail store. This space will be used for introductory text, title treatments (tentatively titled *Capricorn Records: Support Southern Music*), donor acknowledgements, and perhaps a few artifacts or framed photographs.

From there, visitors will continue up the stairs or elevator into the main interpretive area. Other than sections tentatively titled *Sweet Soul Music*, which appears at the beginning of the narrative, and *Capricorn Ascendant*, which closes the narrative, the main interpretive area, tentatively titled *Idlewild South*, should be presented as a non-chronological set of modules and themes, each featuring an access point to the digital interactive described below and some combination of a select group of artifacts, treatments, or re-creations, along with interpretive text and photographs. The final component of the interpretive area, an interactive element exploring the Capricorn Records discography, is described below.

Interpretive Area Components and Content Summaries:

SWEET SOUL MUSIC

The interpretive area will begin with an overview of Phil Walden's entry in to the music business as a high school student, his management of soul artists, and the formation of Phil Walden Artists and Promotions. It will set up Macon's context as the unlikely center of a thriving music industry, exploring race relations through the lens of music in the 1960s as well as cultural and musical shifts near the end of the decade.

This section will end with the aftermath of Otis Redding's untimely death, the piecing together of a recording studio, and the shift from recording primarily African American soul singers over a house band to signing self-contained white blues bands, culminating in the founding of Capricorn Records in 1969.

As a transition into the main section, there should be an area interpreting the early days of what would eventually be known as Capricorn Sound Studios. At that time, the studio was being built piecemeal, artists were haphazardly recording and jamming, and a studio band, Macon, was beginning to take shape.

IDLEWILD SOUTH

Rather than attempt a chronologic interpretation of Capricorn Records and Capricorn Sound Studios, the main interpretive area should be presented as a series of concentric themes and modules exploring certain aspects of the label and its influences.

- “OK, THE ALLMAN BROTHERS BAND”

In 1969, as the nascent Capricorn Sound Studios’ walls were soaking up the sounds of late-night jam sessions, Phil Walden bought Duane Allman’s contract and recordings from FAME’s Rick Hall. Growing frustrated with efforts at producing an Allman solo record after the dissolution of the Hour Glass, Hall was begrudgingly happy to turn the tapes over to someone else for a try. Walden initially envisioned Allman as the leader of a Hendrix-style power trio, but Duane Allman had larger aspirations. The trio quickly became a quintet, and as Allman’s younger brother joined on vocals and Hammond organ, it rounded out as a six-piece.

Through a partnership between Phil Walden and Atlantic Records’ Jerry Wexler, Capricorn Records officially came into existence, first as an exclusive series distributed by ATCO, then as its own independent label. The first record, the Allman Brothers Band’s first, eponymous release, was far from a success at first, but the ball was rolling.

To many, the Allman Brothers Band is the first and only association with the Capricorn Records name. But while the band hit the road for nearly 300 shows in 1969 to ruthlessly pursue success, the studio building back in Macon was fully

forming into Capricorn Sound Studios proper and churning out tracks of Southern musical gumbo, solidifying the label's sound.

- THE MACON SOUND

There's a good deal of historical discussion and documentation surrounding places like Memphis, Nashville, and Muscle Shoals as it concerns a certain 'sound' associated with records produced in those cities and in particular, specific studios. Stax Records in Memphis owes much of its success to Booker T. & the MGs, Muscle Shoals had the Swampers, and Nashville had the legendary RCA Studio B.

The Macon Sound is a bit harder to pin down, but it can be found by looking into records made in Capricorn Sound Studios. The first clue to pinning down the Macon Sound can be found in the first few seconds of Capricorn's second full-length release, *Ton Ton Macoute*, by Johnny Jenkins. It's led off by an intricate but heavy drumbeat. The beat itself is a crate-digging sampler's aural dream, but the real power of the drums comes in the way that they were recorded, courtesy of Johnny Sandlin, who'd come to Macon as part of the new studio's house band after drumming for the Hour Glass and taken up another role on the other side of the soundboard as a producer.

When the guitar on the record comes in, it's close mic-ed and raw. The bass stomps through the mix, fat and full of warm mid-range. It's obvious that those sounds are coming from a particular room and from a particular group of people - musicians that had been playing together for years and defining their style. Those musicians were also encountering new influences as they experimented in the new Macon studio. What they were recording isn't quite the soul and blues of Macon's past, and it's not quite the Southern Rock that the label would become known for in the future. It's something else: the Macon Sound. That sound would carry on throughout the next decade as producers like Sandlin and Paul Hornsby applied that signature touch to the sometimes wildly diverse group of artists that came through the studio.

- VISUALIZING SOUTHERN ROCK

A small module of the interpretive area should be dedicated to the material culture of Capricorn Records' album art and marketing materials, which created a unique aesthetic for the label.

Iconic album covers like *Eat A Peach* and *Wet Willie* featured intricate hand-drawn altered-reality scenes by Flournoy Holmes and Wonder Graphics, and others featured photos that would go on to become legendary, like the moment captured by Jim Marshall that appears on the front of *At Fillmore East*.

Capricorn also adopted the idea of tour merchandise early on and put some of those same ideas behind their shirts and posters. The Great Southern Company, one of the country's first musical merchandising agencies, grew out of the marketing wing of Capricorn Records and went on to become one of the most successful companies in the business.

Throughout the span of its existence, the label was responsible for exporting a consistent brand and aesthetic, sort of soft psychedelia filtered through a Southern lens that defined Capricorn Records and the landscape of 1970s Macon, Georgia.

This section should tie in closely to the Discography Interactive described below, as well as set the visual tone for the main interpretive area.

- CAPRICORN BBQ AND SUMMER GAMES

Who can invite Bette Midler, Bill Graham, Don King, and Andy Warhol to a party *and* get them all to show up? Phil Walden. Using music, barbeque, volleyball and softball, Walden brought together a wide array of characters to Macon every July for most of the 1970s for one heck of a summer party.

By 1976, the annual shindig was so popular that it even inspired visitors from the BBC's *Old Grey Whistle Test* to jump the pond and ride down to Macon to see what the fuss was all about. There they found the President of the United States and non-stop music into the wee hours of the night. The event may also be the first incident of a host having too much fun to continue on camera, but the crew held it together to capture Capricorn Records at the height of its popularity.

Lakeside, Phil Walden's property outside the city limits was a veritable utopia for one weekend out of the year and showcased the best the South had to offer, an idealized version of what his label was exporting to the world.

- “ROCK ROCK”: SOUTHERN ROCK, CULTURAL IDENTITY AND CAPRICORN RECORDS

When asked about the term “Southern Rock” during a 1990s interview from his Atlanta office, Phil Walden scoffed. “Southern Rock?,” he asked. “You might as well call it Rock Rock.” Like musical historian Bill Malone posited in his landmark study *Country Music, USA*, all music in America derives from some Southern root, making all American music Southern in some way. Therefore the term Southern Rock is a tautology. No need for an extra descriptor.

Unfortunately, the name stuck, though. It's descriptive enough, but it's also become loaded with a great deal of cultural baggage. To those outside the South, Southern Rock became a stereotype, evoking images of rednecks in tank tops and cutoff jean shorts, Bud in hand, tipsy and swaying to a band draped in rebel flag imagery. To those in the South, that wasn't close to the truth. Sure, the South had its issues aplenty they'd say, but music was beyond those troubles.

The truth is probably somewhere in the middle. Capricorn Records was a diverse bunch, employing men and women, black and white alike, and the music put on record didn't have a color, it just needed to sound good live. But the label did at least once play up the myth of the South to sell their wares, exporting promotional

materials to England featuring the Stars and Bars and Uncle Sam, combining the imagery with a “How to Speak Southern” section that makes Jeff Foxworthy look progressive.

Because of Phil Walden’s choice to start a label in the sleepy city of Macon, Georgia, these issues became tied to the music. They were looked upon with great scrutiny and deserves to be explored as part of a Southern paradox.

- WALDEN GOES POLITICAL

By the time campaigning started for the presidential election of 1976, Capricorn Records was one of the most successful independent labels in the country. As founder of that label, Phil Walden found himself in a position of influence in an arena seemingly at odds with the music industry: politics.

Long before “Rock the Vote” campaigns or highly publicized endorsements from artists, Phil Walden used artists on the Capricorn Records roster to introduce Jimmy Carter to fans and solicit donations to his campaign. Carter had been a long-time fan of Capricorn artists like the Allman Brothers Band, Wet Willie, and the Marshall Tucker Band, even inviting them to events at the Georgia governor’s mansion.

As the 1976 presidential campaign dragged on, Jimmy Carter found himself low on campaign funds, and turned to Phil Walden for assistance. Subsequently, several fundraising concerts were held on Carter’s behalf, which were highly influential in achieving the unexpected: electing a Southerner with a surprisingly liberal platform to the White House.

Phil Walden was also influential in realizing the need for copyright laws to protect his roster of musicians and their products. After a successful lobbying and letter writing campaign, he was able to convince congressmen to adopt an anti-tape piracy bill and establish clearer rules for copyright ownership and mechanical royalty payments.

CAPRICORN ASCENDANT

The story of Capricorn Records founder Phil Walden is full of extreme high and lows. It's full of tragedy, death, and misfortune, but it's also a tale of overcoming the odds. A college kid with a love for music and booking bands ends up facilitating the release of some of the greatest soul songs in the American Songbook. After the untimely death of his biggest soul star, Walden shifted gears and introduced the nation to a completely different style of music. After another untimely death, he puts Capricorn Records on the national stage again, even influencing a presidential election. The whole thing crashes hard as punk and disco come on the scene, but unbelievably, the Capricorn name resurfaces in the 1990s to feature another diverse roster of jambands and alt-rock acts.

This section should feature artifacts from the 1990s iteration of Capricorn Records in Atlanta and Nashville, as well as interpretive text concerning the restoration of the Capricorn Sound Studios building and its connection to the revitalization of the Capricorn name and the growing music scene in Macon.

DIGITAL INTERACTIVE

Central to the interpretive area in Mercer Music at Capricorn will be an immersive application that will allow visitors to delve into the depths of a digital collection of materials, form individualized tours through interaction with physical and digital content, and share personal content with fellow visitors and remote viewers around the world through a system of kiosks, shared screens, interfaces, or a combination of elements.

The traditional narrative of a curator single-handedly researching, organizing and presenting an exhibit along personal lines of interest is no longer relevant in museum culture. The curator is no longer an aficionado, but an intermediary in the dissemination of information. Visitors to the Mercer Music at Capricorn interpretive area must be able to make personal connections to spaces and stories in order for an exhibit to make any sort of lasting impact, and static presentation without participation provides no real

meaning in a rapidly developing world where information is available at the push of a button.

Development of an interactive digital application puts the museum visitor in control of the experience. It uses the interpretive area's physical attributes and resources as a starting point in a unique journey and encourages multiple uses and repeat visits. The visitor is no longer a passive recipient of information, but an active participant in discovery. It also encourages deeper connections with artifacts that are on display. By providing resources that are linked to an object, a context is created that goes far beyond a simple text label or even a guided tour. That context helps ensure retention of information and also creates a lasting relevance for the object as living part of a larger history and culture rather than isolated and emasculated among the white walls of a museum.

The digital interactive should bolster the experience of the interpretive area by providing access to a wide range of content that is often not accessible through a standard, structured museum tour. For a number of reasons many artifacts related to the interpretive area's narrative overview cannot be on permanent display in the galleries. However, access to these resources is important in the mission to interpret the history of Capricorn Records and Capricorn Sound Studios.

The digital interactive should essentially function as a community-sourced musical archive or digital memory bank that will facilitate the collection of musical stories related to Capricorn Records by allowing users to upload their own photos, videos, stories and other ephemera. The ultimate goal is to preserve and present an essential, but often hard to catalog, element of Macon's cultural history.

For various reasons, much of the physical evidence of Capricorn Records' history has disappeared, leaving only stories. The digital interactive should somehow facilitate the collection of these stories as visitors to the interactive area search through its content,

capturing tangible evidence that will be preserved for those looking back at the story of Capricorn Records.

The digital interactive should be fully searchable and supported by a backend that meets current archival best practices and standards to ensure perpetual retention and availability of information. It should also be developed using a non-proprietary, open-source platform such as WordPress to ensure that it is cost-effective and easily updatable.

The digital interactive should serve these main purposes:

- Allow for a deeper, personalized exploration of content in an intuitive environment
- Compliment physical displays by providing engagement beyond a static display and labeling
- Allow users from around the world to contribute to the interpretive area by uploading memories, photos, locations, and other ephemera, turning the interpretive area into an ever-growing changing space

OFF-SITE ACCESSIBILITY AND COMMUNITY PARTNERSHIPS

One of the main goals of Mercer Music at Capricorn is for the project to be a catalyst for city-wide musical discovery and growth, as well as be a hub for interpretation of Macon's musical history. The interpretive area is essential to those goals.

The digital interactive within the interpretive area should also be developed to have a significant impact beyond its walls through accessibility on Mercer Music at Capricorn's website. In doing so, visitors will be able to search through content beyond their visit and contribute to the digital interactive on their own time.

In communities that cannot reach the physical location of Mercer Music at Capricorn, the application has the potential to serve as a surrogate for a visit, but the ultimate goal of exporting the digital interactive will be to spur interest and attract visitors that might otherwise not walk through the doors.

The digital interactive should also be fully exportable and expandable to other Macon locations like the Tubman African American Museum, the Otis Redding Foundation, and the Allman Brothers Band Museum at the Big House. Within the walls of Mercer Music at Capricorn, the history of the record label and studio is being explored, but that history is intrinsically tied to other stories and organizations beyond that scope.

The database of the digital interactive should focus on site-specific stories, but also allow organic connections to take place beyond the confines of a specific exhibit's scope. Presentation in this way will encourage visits to multiple sites relevant to Macon's musical history. Across locations, the same content within the digital interactive will be accessible, but the physical landscape will change, allowing for multiple levels of interpretation. All the while, the digital interactive will expand as various organizations add their own linked content.

This platform also has the possibility of capturing stories and ephemera in real time as momentum for a revived music scene develops and more avenues for musical expression open up. Contribution to a community-sourced archive gives credence to those currently taking part in that development by providing another avenue for support.

DISCOGRAPHY INTERACTIVE

An essential part of understanding Capricorn Records is the examination of its varied discography. At a cursory glance, the label is broadly responsible for the birth of Southern Rock and the home of big-name artists like the Allman Brothers Band and the Marshall Tucker Band, but deeper investigation reveals a much more diverse roster, one that certainly breaks through the confines of the Southern Rock moniker.

From introspective singer-songwriter fare to jazz-damaged country freakouts, each act signed to Capricorn had a unique presence. Through the influence of Vice President Frank Fenter, imported from the Atlantic Records London office, the label signed hard-

driving British rock bands. Artists like Percy Sledge and Arthur Conley, holdovers from the Walden Artists and Promotions days, released progressive soul records. The uniting thread was a thick filter of sticky Southern gauze and Phil Walden's belief that music ought to make an audience feel something.

A main section of the interpretive area should be dedicated to an interactive display that explores the Capricorn discography. It should tie into the Visualizing Capricorn module and feature a wall of record covers linked to an audio interpretive element that allows visitors to explore samples of songs, read liner notes, view artist promotional photos, and through collection of metadata and tags, link artists, producers, players, and other threads throughout the Capricorn Records discography.

Most importantly, this interactive element should be social in nature and mirror the organic discovery of music as close as possible. Visitors should be able to interact with one another as information is discovered and their aural soundtrack should be shared across the interpretive area.

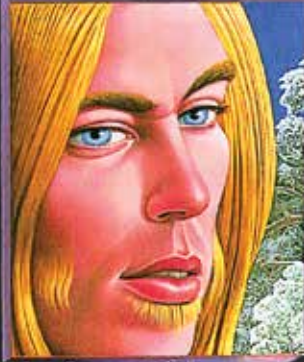
Again, this interactive element should be developed using non-proprietary, open source platforms to ensure sustainability.



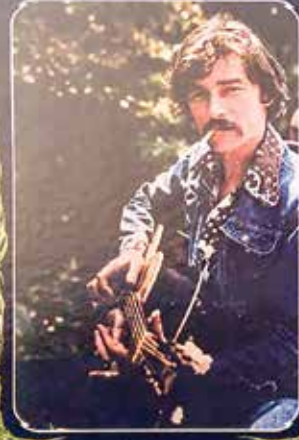
MERCER MUSIC AT CAPRICORN

LEVERAGING MACON'S
MUSIC HERITAGE
TO CREATE MACON'S
MUSIC FUTURE

GREGG ALLMAN LAID BACK



RICHARD BETTS



HIGHWAY CALL

THE ALLMAN BROTHERS BAND
AT
FILLMORE



Jessica

The
Allman Brothers
Band



SIGNIFICANCE TO HISTORY OF MUSIC



he story of Capricorn unofficially began when Phil Walden, then a Mercer University student, began booking bands for fraternity parties at area colleges.

Walden's big break came when he discovered a band called Pat Tea Cake and the Mighty Panthers, with Johnny Jenkins on guitar and Otis Redding as vocalist. With Walden's encouragement, these two headliners formed another band called Johnny Jenkins and the Pinetoppers.

As Otis Redding emerged nationally as a solo artist, he and the Walden brothers — Phil and Alan — founded Redwal Music ("Red" for Redding; "Wal" for Walden), one of the first integrated music publishing companies in the South. Redding and Phil Walden also began developing plans for a studio where artists on their roster could record locally. Those plans were put on hold after Redding's untimely death in a plane crash on his way to a concert in December 1967.

After a brief hiatus, Phil Walden launched Capricorn Records in 1969 with guidance from his mentor, Atlantic Records' Jerry Wexler. Walden selected the name, Capricorn, because it was his and Wexler's Zodiac sign. Phil Walden, along with Alan Walden, Frank Fenter and others assembled a roster of new rock talent that began to redefine American music and create a new musical genre — Southern Rock.

Capricorn Sound Studios is most closely associated with the Allman Brothers Band, which recorded significant portions of three albums there, as well as Gregg Allman's solo album *Laid Back* in 1973 and Dicky Betts's solo album *Highway Call* in 1974. Led by Duane and his brother Gregg, Southern boys who had grown up in Florida, the Allman Brothers became so huge that even Duane's death in a 1971 motorcycle accident didn't derail the band. Their success made Macon ground zero for Southern Rock. Capricorn, then operating out of Walden's office downtown, was the genre's signature label.

As the success of the touring artists rose, the label needed a studio in Macon and found a location in the real estate that Redding and Walden had purchased a few years earlier. By the mid-1970s, the headquarters of Capricorn Records included executive offices on Cotton Avenue and the active recording studio on what is now Martin Luther King Jr. Boulevard.

The recording studio is the physical space that captured and defined the 1970s Southern Rock sound with a roster of talented artists who would become legends: the Allman Brothers Band, the Marshall Tucker Band, the Charlie Daniels Band, Wet Willie, Elvin Bishop and many others.

Capricorn is one of only a few studios in the country that can claim to have produced music that had a uniquely transformative impact on American culture. Capricorn is the place where influences from blues, soul, rockabilly and country blended into a new musical genre — Southern Rock — in the 1970s, putting it in a small group of transformative studios and musical styles including RCA Studio A in Nashville where



ARTISTS WHO RECORDED AT CAPRICORN

The Allman Brothers Band

Bobby Whitlock

Bonnie Bramlett

Wet Willie

Sea Level

Dobie Gray

Alex Taylor

Kitty Wells

Elvin Bishop

The Marshall Tucker Band

The Charlie Daniels Band

Cowboy

the “Nashville Sound” emerged; Chess Records in Chicago, which popularized “Electric Blues”; FAME in Muscle Shoals, known for its production of “Southern Soul”; Motown Records in Detroit, which created the “Motown Sound” of soul music; Stax in Memphis, where Redding originally recorded; and the “Brill Building Sound,” a continual stream of mainstream pop music from the New York City building.

Legendary studio engineer Tom Dowd was recruited for some of the labels’ biggest albums and was later quoted as saying there were “Five M’s” of the music industry: Miami, Manhattan, Muscle Shoals, Memphis and Macon. The albums released during Capricorn’s era that spanned the 1970s earned nine platinum album awards, 17 gold album awards and five gold single awards.

The birth of Southern Rock at Capricorn Records is unique in its time and place. Emerging from the 1960s Civil Rights era, Southern Rock musicians openly expressed pride in their Southern heritage and identity through their music, yet they demonstrated racially tolerant and politically liberal views that were in opposition to what may be considered traditional conservative Southern views.

This juxtaposition of music production and integration of the South in the 1970s contributes to Capricorn’s national significance. The creative spark attracted African-American and white musicians, songwriters and artists who not only worked together but also socialized together, generating shock waves in the South but ultimately influencing a growing acceptance of integration.

Capricorn Sound Studios is an important chapter both in the story of Macon and in the broader story of music history. It is also an important chapter in the story of America because it illustrates how the integration of cultures in America has helped strengthen and define our nation.



MERCER MUSIC AT CAPRICORN

Through Mercer Music at Capricorn, Mercer will put a historically important facility back to work, not as just a museum, but as a tool to advance a vibrant music scene. We will leverage Macon’s rich, nationally important music heritage to shape Macon’s music future. Mercer Music at Capricorn will have a music incubator for aspiring young musicians, restored and expanded recording studios, offices for arts-related non-profits such as Macon Film Festival, Bragg Jam and Macon Pops, space for small concerts, special events and educational programs through Mercer’s Townsend School of Music and a two-story interpretive area that tells the story of Capricorn and Macon’s music heritage through historic artifacts, static exhibits and interactive digital kiosks featuring music, video and text. The digital component includes a robust website to enable people who cannot travel to Macon to experience the story of Macon’s music heritage and the impact it had on American culture. It will also curate a community-sourced musical archive that will collect stories from the public by allowing users to upload their own photos, videos and stories.

This project creates a bridge for local businesses and the arts while also providing students and members of the community a





quality music rehearsal venue. This project has economic development implications for the city of Macon and its residents, as well as business opportunities for the bands and musicians that utilize the facility. Cultural tourism is growing in Macon, and Mercer Music at Capricorn will help accelerate that growth.

MACON COMMUNITY IMPACT

The Capricorn Studio building anchors the largest market-rate development in the history of downtown Macon. Totalling more than 150,000 square feet, The Lofts at Capricorn includes 82 one-bedroom apartments and 55 two-bedroom lofts. The four-story complex, which is currently under construction and will be finished in 2017, has a 4,000-square-foot leasing office and clubhouse, an outdoor pool, 189 parking spaces and 13 units with private attached garages, as well as street-level retail space. The project will follow best practices of mixed-use design to keep the streets and sidewalks of downtown alive.

Within a three-block radius of Mercer Music at Capricorn are important cultural sites that relate to Macon's music heritage. The Tubman Museum, the largest museum in the nation dedicated to educating people about the art, history and culture of African-Americans, is two blocks away and is planning a major new exhibit on Macon's R&B heritage. The Douglass Theatre, opened in the early 20th century as the premier movie theatre and vaudeville hall open to African-American citizens in the city, is three blocks away. Musical stars such as Cab Calloway, Duke Ellington, Otis Redding and James Brown filled The Douglass during its heyday. Grant's Lounge, the original home of Southern Rock, is three blocks from Capricorn and in the 1970s hosted all the Capricorn recording artists for jam sessions. It still serves as a live music venue for legends and up-and-coming artists. Many other music heritage sites that draw tourists from around the world are within easy walking distance from Capricorn.



LOFTS at CAPRICORN



SITE DATA:
 TOTAL AREA: +/- 3.6 AC.
 EXISTING ZONING: C8D-1
 PROPOSED ZONING: PDE
 MULTI-FAMILY UNITS: 137 UNITS
 RETAIL: +/- 15,670 SF
 PARKING SPACES: +/- 202 SPACES



BUILDING DESCRIPTION

To encourage the overall development of musicians and local bands, as well as spur the formation of new bands and ensembles, Mercer Music at Capricorn will provide a new multi-purpose venue in downtown Macon that will serve as practice or performance space for local bands, house offices or small suites where musicians can rehearse or give private lessons, offer recording studio capabilities and provide a common space where larger groups can gather for educational topics focused on musicianship or the music business.

Small studio or practice rooms within the facility will be rented at a minimal rate to local bands and musicians. The larger practice or performance space can be rented to community groups and individuals for conferences, meetings, training seminars, concerts, weddings and other special events.

Through digital, visual and audio storytelling, the interpretive component of Mercer Music at Capricorn will better inform and engage the Macon community and attract visitors from around the world. The music that was made at Capricorn, and the music that will be made at Capricorn in the future, showcase Macon's artistic talent. An important element of Capricorn's history is its pioneering work in bridging racial divides. That story will be told as part of the interpretive exhibits and the intention is to create conversations about how our community can once again use music to promote greater understanding and cooperation. The interpretive component also supports the revitalization of downtown Macon. Cultural tourism is a growing economic development opportunity in Macon and Mercer Music at Capricorn will be a significant contributor to that growth, along with other important cultural assets like the Tubman Museum, Douglass Theatre and the Big House Museum.



IMPACT ON FUTURE OF MUSIC

From the initial vision of a music incubation space, a more ambitious mission of putting the old Capricorn studio back into service as a fully functioning recording studio has emerged. Our idea is largely informed by other legendary independent Southern recording studios, specifically Sun Studio in Memphis, FAME Studio and Muscle Shoals Sound Studio in Muscle Shoals, Alabama, and RCA Studio A in Nashville. Visits to the recently restored RCA Studio A in Nashville and the Muscle Shoals Sound Studio, as well as discussions with music preservationists/industry insiders, helped us shape the vision for Mercer Music at Capricorn.

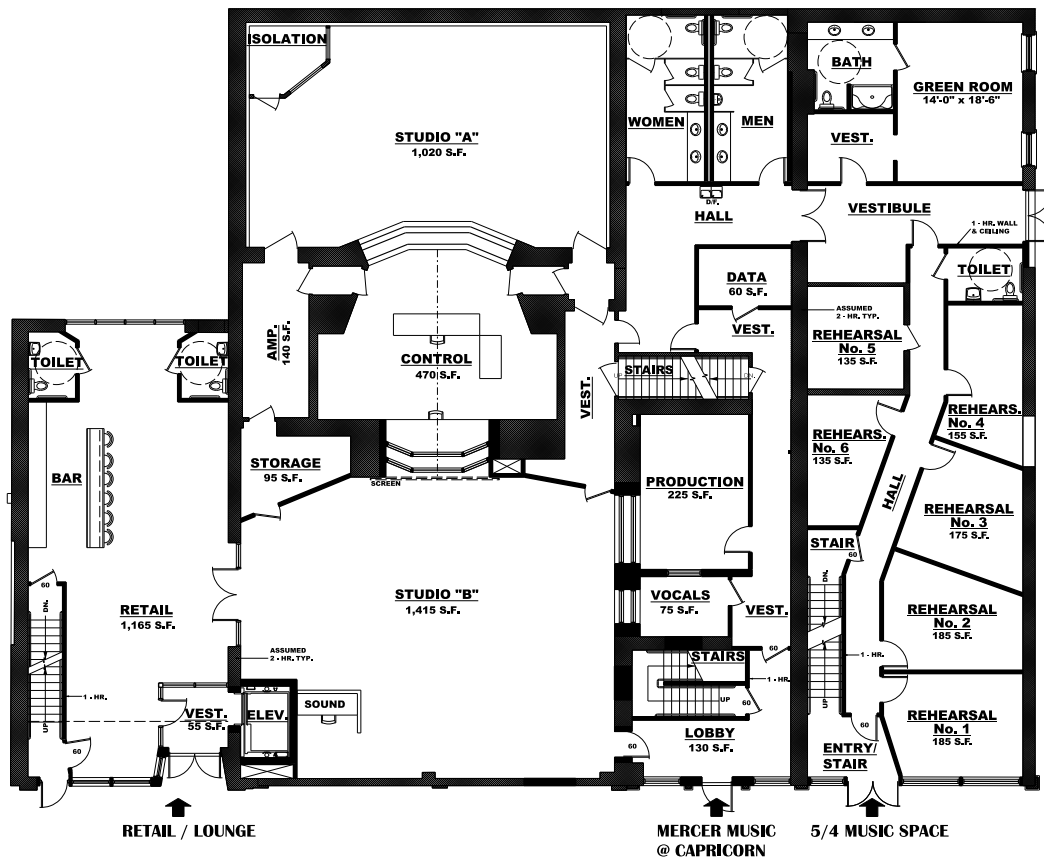
We believe the restoration of Capricorn can help advance a music scene in the place where music legends like Little Richard, Otis Redding and the Allman Brothers Band once walked.



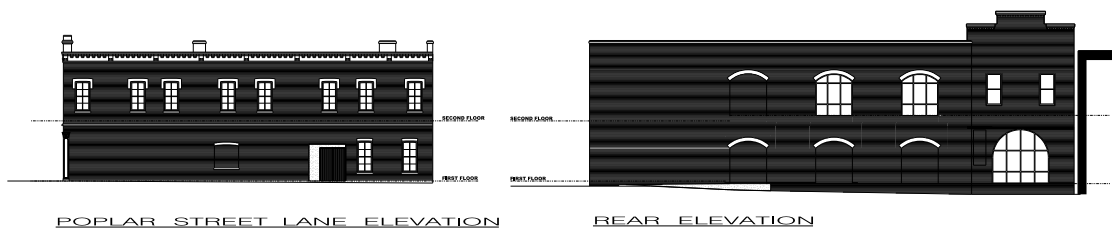


NAMING OPPORTUNITIES - 1ST FLOOR

Studio A (Historic Studio)	\$500,000
Studio B (New Studio)	\$300,000
Control Room	\$250,000
Gift Shop	\$250,000
Production Room	\$50,000
Vocals Room	\$12,500
Isolation Booth	\$12,500
Lobby	\$25,000
Rehearsal Rooms (6)	
Small (3)	\$25,000 ea.
Medium (3)	\$50,000 ea.
Green Room	\$100,000



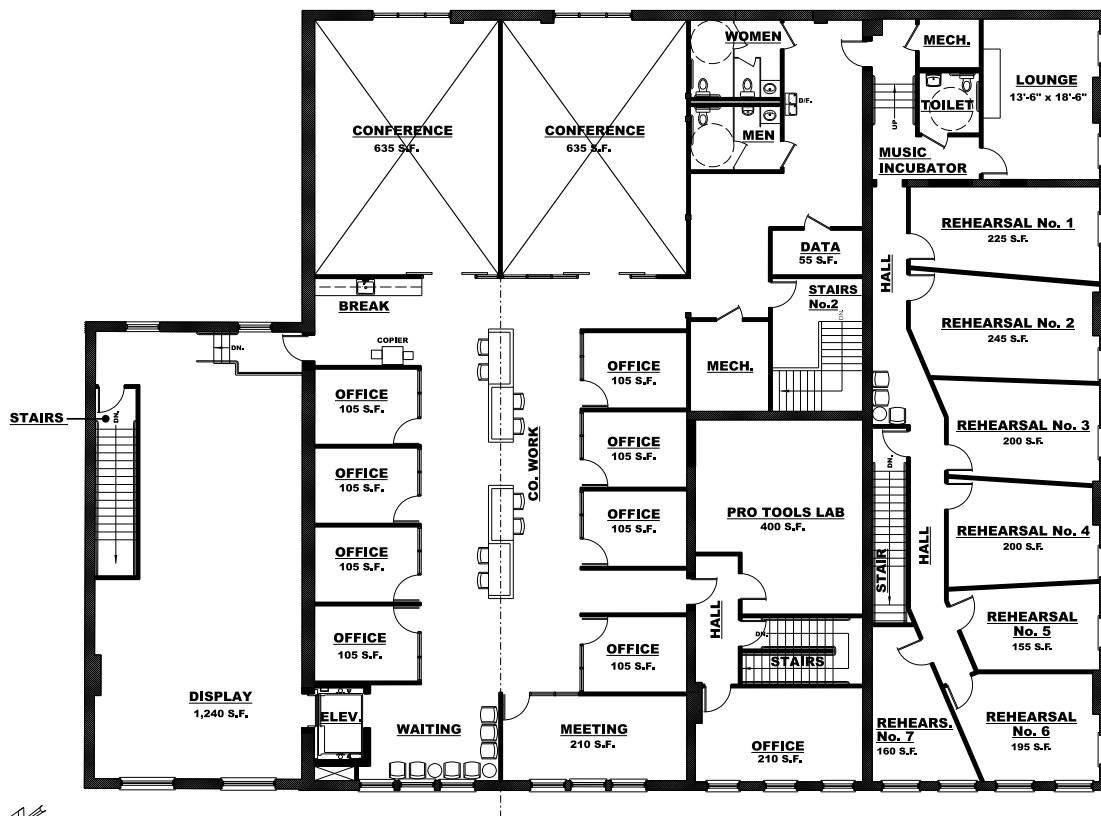
CONCEPTUAL FIRST FLOOR PLAN



NAMING OPPORTUNITIES - 2ND FLOOR

Interpretive Area.....	\$350,000
Small Offices (8)	\$25,000 ea.
Large Office	\$50,000
Meeting Room	\$50,000
Conference Rooms (2)	\$150,000 ea.
Pro Tools Lab	\$100,000
Rehearsal Rooms (7)	
Small (2)	\$25,000 ea.
Medium	\$50,000
Large (4)	\$75,000 ea.
Lounge.....	\$50,000

Mercer Music at Capricorn will also offer corporate naming opportunities for official studio equipment, including consoles, instruments, microphones, software, etc.



CONCEPTUAL SECOND FLOOR PLAN

ABOUT MERCER UNIVERSITY

Mercer University, one of the oldest and largest private universities in the South, has a long-term institutional commitment to revitalizing Macon, Georgia. To that end, the University has taken on various initiatives such as operating The Grand Opera House, a 1,000-seat historic performing arts venue in downtown Macon that is in the midst of a two-year, \$5 million renovation; spawning neighborhood rebirth through the Historic Hills and Heights Development Corporation; rebuilding downtown Macon through NewTown Macon; creating a college town feel between Mercer's campus and downtown through the College Hill Corridor initiative; revitalizing historic Tattnall Square Park; and renovating a former church adjacent to campus into a shared University and community performing arts center called Tattnall Square Center for the Arts. One of our goals at Mercer is to make Macon the kind of place that is attractive to talented, creative and entrepreneurial young people. Having a vibrant cultural climate, including an active, engaging music scene, is a necessary component of achieving this goal.

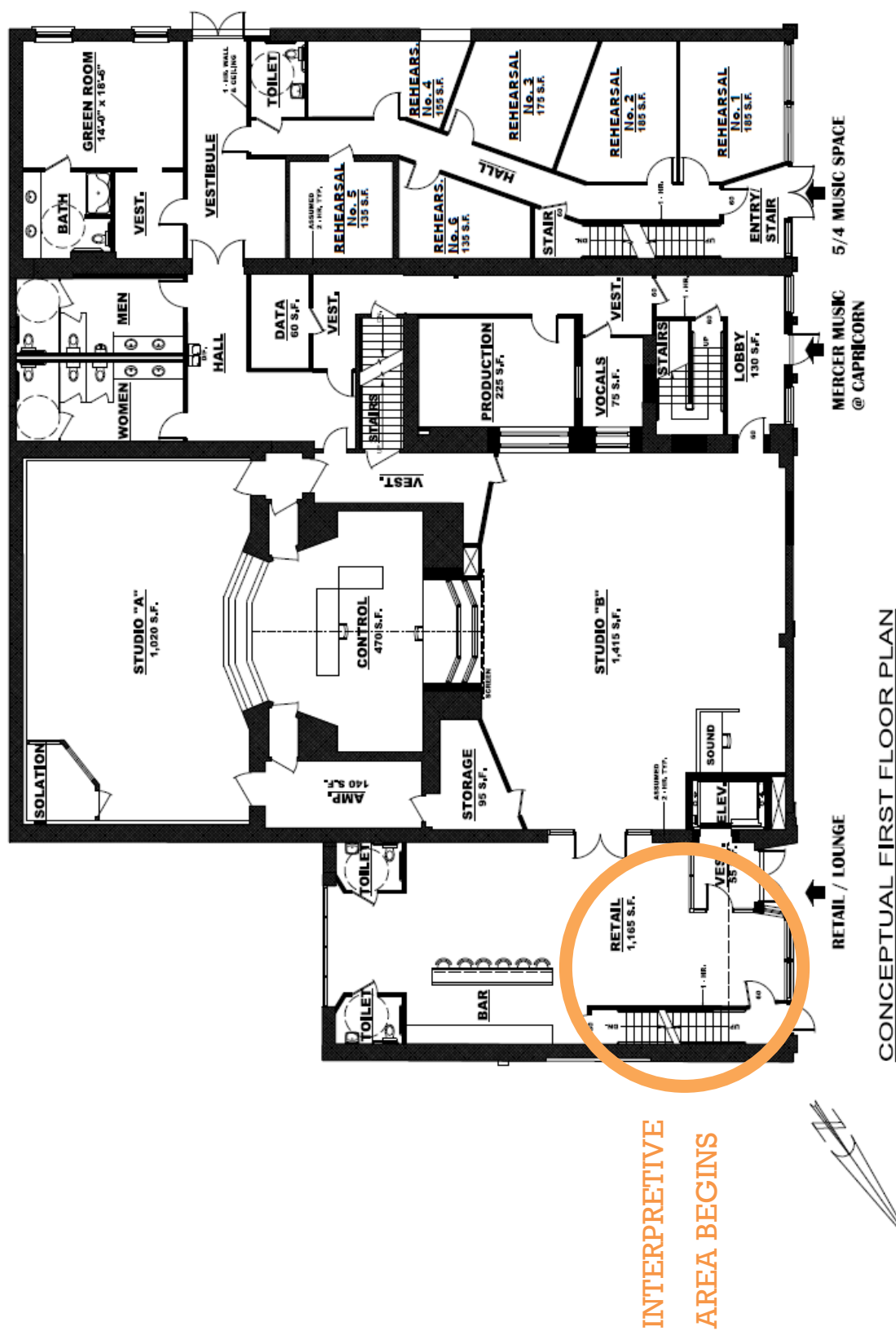


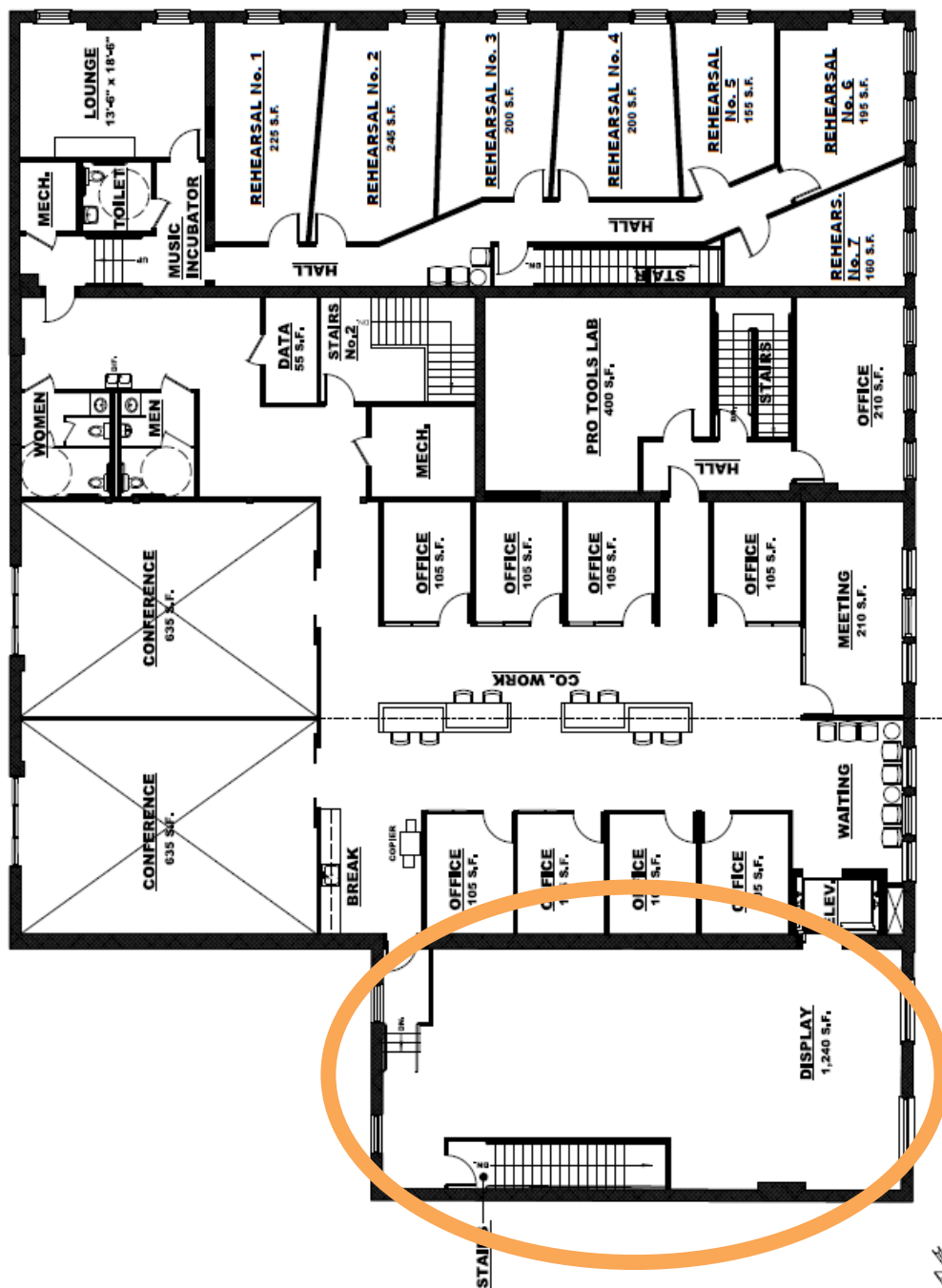
A dynamic and comprehensive center of undergraduate, graduate and professional education, the University enrolls more than 8,700 students in 12 schools and colleges — liberal arts, law, pharmacy, medicine, health professions, business, engineering, education, theology, music, nursing and continuing and professional studies — across three campuses in Macon, Atlanta and Savannah, as well as in regional academic centers across Georgia. Mercer is affiliated with several teaching hospitals and has an educational partnership with Warner Robins Air Logistics Complex in Warner Robins. In addition to operating a 1,000-seat performing arts center in Macon and an engineering research center in Warner Robins, the University operates an academic press. Mercer is the only private university in Georgia to field a NCAA Division I athletic program. Mercer University has the organizational capacity to complete this project.

MERCER
UNIVERSITY

saveapricorn.com | mercer.edu

FLOOR PLANS





CONCEPTUAL SECOND FLOOR PLAN

MAIN
INTERPRETIVE
AREA

CAPRICORN RECORDS DISCOGRAPHY

ARTIST	ALBUM	MATRIX NUMBER	RELEASE YEAR
ATCO SD SERIES			
The Allman Brothers Band	<i>Allman Brothers Band</i>	SD 33-308	1969
Johnny Jenkins	<i>Ton-Ton Macoute!</i>	SD 33-331	1970
Livingston Taylor	<i>Livingston Taylor</i>	SD 33-334	1970
The Allman Brothers Band	<i>Idlewild South</i>	SD 33-342	1970
Cowboy	<i>Reach for the Sky</i>	SD 33-351	1970
ATCO 2-800 SERIES			
The Allman Brothers Band	<i>The Allman Brothers Band at Fillmore East</i>	SD 2-802	1971
The Allman Brothers Band	<i>Beginnings</i>	SD 2-805	1973
Alex Taylor	<i>With Friends and Neighbors</i>	SD 860	1971

Wet Willie	<i>Wet Willie</i>	SD 861	1971
Jonathan Edwards	<i>Jonathan Edwards</i>	SD 862	1971
Livingston Edwards	<i>Liv</i>	SD 863	1971
Cowboy	<i>5'll Getcha Ten</i>	SD 864	1971
CAPRICORN RECORDS			
Alex Taylor	<i>Dinnertime</i>	CP 0101	1972
Allman Brothers Band	<i>Eat a Peach</i>	CP 0102	1972
Maxayn	<i>Maxayn</i>	CP 0103	1972
Eric Quincy Tate	<i>Drinkin' Man's Friend</i>	CP 0104	1972
Captain Beyond	<i>Captain Beyond</i>	CP 0105	1972
Martin Mull	<i>Martin Mull</i>	CP 0106	1972
White Witch	<i>White Witch</i>	CP 0107	1972

Duane Allman/Various Artists	<i>Duane Allman: An Anthology</i>	CP 0108	1972
Wet Willie	<i>Wet Willie II</i>	CP 0109	1972
Maxayn	<i>Mindful</i>	CP0110	1973
Allman Brothers Band	<i>Brothers and Sisters</i>	CP0111	1973
The Marshall Tucker Band	<i>The Marshall Tucker Band</i>	CP0112	1973
Wet Willie	<i>Drippin' Wet!-Live</i>	CP0113	1973
Livingston Taylor	<i>Over the Rainbow</i>	CP0114	1973
Captain Beyond	<i>Sufficiently Breathless</i>	CP0115	1973
Gregg Allman	<i>Laid Back</i>	CP0116	1973
Martin Mull	<i>Martin Mull and His Fabulous Furniture...!</i>	CP0117	1973
Eddie Henderson	<i>Realization</i>	CP0118	1973

Duke Williams & Extremes	<i>A Monkey in a Silk Suit Is Still a Monkey</i>	CP0119	1973
James Montgomery Band	<i>First Time Out</i>	CP0120	1973
Cowboy	<i>Why Quit When You're Losing</i>	CP0121	1973
Eddie Henderson	<i>Inside Out</i>	CP0122	1974
Dickey Betts	<i>Highway Call</i>	CP0123	1974
Marshall Tucker Band	<i>A New Life</i>	CP0124	1974
Maxayn	<i>Bail Out For Fun</i>	CP0125	1974
Martin Mull	<i>Normal</i>	CP0126	1974
Cowboy	<i>Boyer And Talton</i>	CP0127	1974
Wet Willie	<i>Keep on Smilin'</i>	CP0128	1974
White Witch	<i>A Spiritual Greeting</i>	CP0129	1974

Hydra	<i>Hydra</i>	CP0130	1974
Allman Brothers Band	<i>Allman Brothers Band at Fillmore East</i>	CP0131	1974
Allman Brothers Band	<i>Beginnings</i>	CP0132	1974
Duke Williams & The Extremes	<i>Fantastic Fedora</i>	CP0133	1974
Elvin Bishop	<i>Let It Flow</i>	CP0134	1974
Grinderswitch	<i>Honest to Goodness</i>	CP0135	1974
Johnny Jenkins	<i>Ton-Ton Macoute!</i>	CP0136	1974
???		CP0137	
Wet Willie	<i>Wet Willie</i>	CP0138	1974
Duane Allman/Various Artists	<i>Duane Allman: An Anthology, Vol. II</i>	CP0139	1974
Kenny O'Dell	<i>Kenny O'Dell</i>	CP0140	1974

Gregg Allman with Cowboy	<i>The Gregg Allman Tour</i>	CP0141	1974
James Montgomery Band	<i>High Roller</i>	CP0142	1974
Fallenrock	<i>Watch for Fallenrock</i>	CP0143	1974
Chris Christman	<i>Woman of the World</i>	CP0144	1975
Marshall Tucker Band	<i>Where We All Belong</i>	CP0145	1975
Kitty Wells	<i>Forever Young</i>	CP0146	1975
Percy Sledge	<i>I'll Be Your Everything</i>	CP0147	1975
Bonnie Bramlett	<i>It's Time</i>	CP0148	1975
Wet Willie	<i>Dixie Rock</i>	CP0149	1975
Grinderswitch	<i>Macon Tracks</i>	CP0150	1975
Elvin Bishop	<i>Juke Joint Jump</i>	CP0151	1975

Larry Henley	<i>Piece a Cake</i>	CP0152	1975
John Hammond	<i>Can't Beat the Kid</i>	CP0153	1975
Johnny Darrell	<i>Water Glass Full of Whiskey</i>	CP0154	1975
Martin Mull	<i>Days of Wine and Neurosis</i>	CP0155	1975
Allman Brothers Band	<i>Win, Lose or Draw</i>	CP0156	1975
Hydra	<i>Land of Money</i>	CP0157	1975
Blue Jug Band	<i>Blue Jug</i>	CP0158	1975
Marcia Waldorf	<i>Memoranda</i>	CP0159	1975
Bobby Whitlock	<i>One of a Kind</i>	CP0160	1975
The Marshall Tucker Band	<i>Searchin' for a Rainbow</i>	CP0161	1975
Travis Wammack	<i>Not for Sale</i>	CP0162	1975

Dobie Gray	<i>New Ray of Sunshine</i>	CP0163	1975
The Allman Brothers Band	<i>The Road Goes on Forever</i>	CP0164	1975
Elvin Bishop	<i>Struttin' My Stuff</i>	CP0165	1975
Wet Willie	<i>The Wetter The Better</i>	CP0166	1976
T. Talton, B. Stewart & J. Sandlin	<i>Happy To Be Alive</i>	CP0167	1976
Bobby Whitlock	<i>Rock Your Sox Off</i>	CP0168	1976
Bonnie Bramlett	<i>Lady's Choice</i>	CP0169	1976
The Marshall Tucker Band	<i>Long Hard Ride</i>	CP0170	1976
Billy Joe Shaver	<i>When I Get Wings</i>	CP0171	1976
Various Artists	<i>Volunteer Jam</i>	CP0172	1976
Grinderswitch	<i>Pullin' Together</i>	CP0173	1976

Easy Street	<i>Easy Street</i>	CP0174	1976
Rabbitt	<i>Boys Will Be Boys!</i>	CP0175	1976
Elvin Bishop Band	<i>Hometown Boy Makes Good!</i>	CP0176	1976
Allman Brothers Band	<i>Wipe The Windows, Check The Oil, Dollar Gas</i>	CP0177	1976
Sea Level	<i>Sea Level</i>	CP0178	1977
Philharmonics	<i>Masters in Philadelphia</i>	CP0179	1977
Marshall Tucker Band	<i>Carolina Dreams</i>	CP0180	1977
Gregg Allman Band	<i>Playin' Up A Storm</i>	CP0181	1977
Wet Willie	<i>Left Coast Live</i>	CP0182	1977
Fringe Benefit	<i>Fringe Benefit</i>	CP0183	1977
Easy Street	<i>Under The Glass</i>	CP0184	1977

Elvin Bishop	<i>Raisin' Hell</i>	CP0185	1977
Stillwater	<i>Stillwater</i>	CP0186	1977
Various Artists	<i>The South's Greatest Hits</i>	CP0187	1977
????		CP0188	
Dixie Dregs	<i>Free Fall</i>	CP0189	1977
Rabbitt	<i>A Croak and a Grunt in the Night</i>	CP0190	1977
Black Oak	<i>Race with the Devil</i>	CP0191	1977
Billy Joe Shaver	<i>Gypsy Boy</i>	CP0192	1977
Garfield	<i>Out There Tonight</i>	CP0193	1977
Cowboy	<i>Cowboy</i>	CP0194	1977
Martin Mull	<i>No Hits, Four Errors: The Best of Martin Mull</i>	CP0195	1977

Allman Brothers Band	<i>The Allman Brothers Band</i>	CP0196	1978
Allman Brothers Band	<i>Idlewild South</i>	CP0197	1978
Sea Level	<i>Cats On The Coast</i>	CP0198	1977
Bonnie Bramlett	<i>Memories</i>	CP0199	1978
Wet Willie	<i>Greatest Hits</i>	CP0200	1977
Delbert McClinton	<i>Second Wind</i>	CP0201	1978
Mike Pinera	<i>Isla</i>	CP0202	1978
Dixie Dregs	<i>What If</i>	CP0203	1978
Eddie Hinton	<i>Very Extremely Dangerous</i>	CP0204	1978
Marshall Tucker Band	<i>Together Forever</i>	CP0205	1978
Cooper Brothers	<i>Cooper Brothers</i>	CP0206	1978

Black Oak	<i>I'd Rather Be Sailing</i>	CP0207	1978
Various Artists	<i>Hotels, Motels and Road Show</i>	CP0208	1978
Various Artists	<i>The South's Greatest Hits, Volume II</i>	CP0209	1978
Stillwater	<i>I Reserve the Right!</i>	CP0210	1978
Kenny O'Dell	<i>Let's Shake Hands and Come Out Lovin'</i>	CP0211	1978
Sea Level	<i>On the Edge</i>	CP0212	1978
????		CP0213	
Marshall Tucker Band	<i>Greatest Hits</i>	CP0214	1978
Elvin Bishop	<i>Hog Heaven</i>	CP0215	1979
Dixie Dregs	<i>Night Of The Living Dregs</i>	CP0216	1979
????		CP0217	

Allman Brothers Band	<i>Enlightened Rogues</i>	CP0218	1979
Tim Krekel	<i>Crazy Me</i>	CP0219	1979
Livingston Taylor	<i>Echoes</i>	CP0220	1979
Billy Thorpe	<i>Children Of The Sun</i>	CP0221	1979
Boatz	<i>Boatz</i>	CP0222	1979
Delbert McClinton	<i>Keeper Of The Flame</i>	CP0223	1979
Two Guns	<i>Balls Out</i>	CP0224	1979
Priscilla Coolidge-Jones	<i>Flying</i>	CP0225	1979
Cooper Brothers	<i>Pitfalls of the Ballroom</i>	CP0226	1979
Sea Level	<i>Long Walk on a Short Pier</i>	CP0227	1979

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