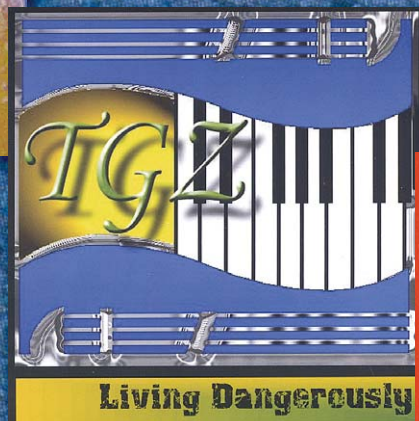


Three album national release August 7th

King Mojo Allstars, Vol.3



TGZ – Living Dangerously



Featuring:

TGZ,
Big Shanty,
Liz Melendez,
Russell Gulley,
Little G. Weevil.

“Some of the very best original artists playing today. Their performances light up the field in contemporary blues, roots, jazz and fusion music.”

The tracks from Big Shanty, Russell Gulley and Little G. Weevil are all **previously unreleased**.

Featuring:

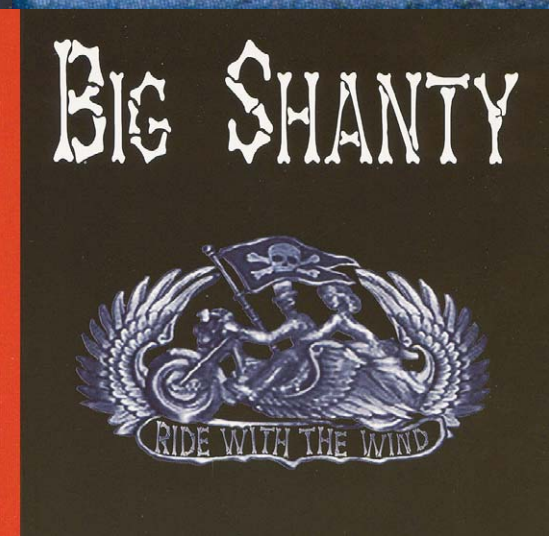
Dan Toler – the legendary guitar player formerly of the Allman Brothers Band and Dickey Betts & Great Southern;

Ed Zinner – the guitar power of Southern Legend;

Ron Gary – the piano wiz, formerly with Webster Young and Tom Browne.

“An unrivaled combination of talent, passion and imagination.”

Big Shanty – Ride With The Wind



“Is Big Shanty ‘the white Jimi Hendrix’ with a Neil Young grunge aesthetics?... A looping drum beat from Scott Robertson, wild guitar by Liz Melendez and Hendrix-like vocals by Big Shanty... In a sense, he’s a Bluesier version of Beck... This is truly alternative music.”

Dylann DeAnna, BluesCritic.com

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KING MOJO

U.S.A. distributor: **Select-O-Hits**, www.selectohits.com



Dick Wooley

by Kiki Lee

A Legend of King Mojo

The original Allman Brothers Band.
Photo courtesy of Phillip Rauls (www.philliprauls.com).

AFTER WATCHING A NEW GENERATION OF FANS PACKING FESTIVALS AND CLUBS featuring contemporary blues, jazz, roots rock and fusion music, Dick Wooley started King Mojo Records in 2004 without major label backing. “It’s always fun to be out in front of the big guys,” says Wooley. His history supports this enthusiasm. He has launched several of today’s legendary artists, has been awarded numerous gold and platinum albums and has himself become a legend.

IN 1968, Dick Wooley was managing bands in Atlanta and promoting records in the Carolina’s with F&F Arnold, where he had started several hit records, including some for Atlantic Records. Dick’s successes prompted Miami’s super-promo man Dick Kline to introduce him to Jerry Greenberg at an Atlantic convention in the Bahamas. Jerry Greenberg would be the next president of Atlantic, and Jerry invited Dick to work as a regional pro-

motion executive for Atlantic Records covering the Southeast and Midwest. Dick welcomed the opportunity and opened Atlantic’s promotional office in Cincinnati.

Record promotion was not an easy task back in the halcyon days of vinyl records, before the Internet, or the Interstate highway system. Dick regularly drove fifteen-hundred miles a week over two-lane black top roads throughout the Midwest and Southeast

PHOTOGRAPHY COURTESY OF KING MOJO REC.



PHOTO © 2005 CARTER TOMASSI

The Allman Brothers Band on stage in Atlanta, GA. Concert of July 4, 1971. L-r: Berry Oakley, Duane Allman, Dickey Betts, Gregg Allman, Jai Johanny Johanson, Butch Trucks. Photo courtesy of Carter Tomassi, (www.messyoptics.com).

promoting Atlantic Records. It was challenging work, because at the time Atlantic/Atco only had six full-time promotion men to cover every radio stations, show promoter and record distributor in America. This small group of six guys headed by Jerry Greenberg, included Dick Kline, Leroy Little, Bob Greenberg, Vince Faracci and Dick Wooley. Dick reflected, "I felt privileged just being a member of that group, and it was a once in a lifetime experience to be working for music geniuses like Ahmet Ertegun, Jerry Wexler and Tom Dowd."

Back in the 1960s, Atlantic Records established such legendary artists as Otis Redding, Percy Sledge, Aretha Franklin, Wilson Pickett, Joe Tex, King Curtis, Sam and Dave, Crosby, Stills, Nash and Young, Buffalo Springfield, Delaney & Bonnie, Derek and The Dominos, Cream, Eric Clapton, Led Zepelin, Yes, Emerson, Lake and Palmer.

But, this was also a time when people were marching in the streets protesting the Vietnam war. As Dick called on the major AM radio stations to promote Atlantic artists, he found most programmers were paranoid about attracting unwanted Government attention if they played what they referred to as "anti-war" or "hippie" music. So instead of playing new progressive artists, these stations settled on playing mindless "bubble-

gum" pop songs, which were considered safe. These paranoid radio programmers missed out on a once in a generation music revolution by not playing Janis Joplin, Jimi Hendrix, Led Zeppelin, Eric Clapton...

This era was tough on record promoters too, their jobs depended on getting new records on the radio, and the following personal account is just one example of the "Big Brother" times. Dick Wooley was in Miami's Criteria Studios when legendary producer Tom Dowd was recording "Layla" with Eric Clapton, Duane Allman, Bobby Whitlock, Jim Gordon and Carl Radle, known as Derek and The Dominos. It was electric in the studio each night. Ahmet Ertegun, the President of Atlantic Records, loved the blues and was usually there. Much later, anticipation for the album release was big, but major AM radio stations refused to play it, citing the same old excuses. "For me ... this was the last straw in dealing with programmers who would not play great music like this," Dick recalls. "They sold airtime as rock and roll stations, so I reasoned, they should play new progressive rock. New music is what rock and roll is all about, right?.. Wrong! I knew I had to find a better way to get airplay for new artists."

In 1971, Dick had a life changing motorcycle wreck and began to consider his own and his family's future. He said, "I'd worked non-stop for many years with Atlantic, now the timing was right and I decided on a vacation ... a long one." For the rest of the year Dick, his wife and young son Christian traveled through Europe and North Africa.

Subsequent to Dick's leaving Atlantic Records, it took their great promotion staff, that now included Phillip Rauls and Mario Medius, a year of hard work to get "Layla" on stubborn radio playlists.

Dick's extended hiatus was well timed, because the tide turned and radio had changed. When he came back, many of his old friends were programming new inde-

pendent FM stations and playing progressive rock, driving the timid AM's out of the market.

After months of vacation traveling, Dick was energized, full of ideas, and ready for a challenge. In early 1972, Frank Fenter called Dick from Macon, Georgia and invited him to a meeting with himself and his partner, artist manager Phil Walden.

Dick had worked with Frank Fenter at Atlantic Records. Frank ran Atlantic's European operation from the company's London office. He was a brilliant record man, and everyone was surprised when he'd moved in 1969 from London to Macon to start Capricorn Productions. In Macon, Frank Fenter was the man behind the scene that pulled the deal together with Atlantic Records, allowing Atlantic to finance the company. Then, to start the ball rolling, Jerry Wexler gave them a Top 10 hit single, "Sunshine" by Jonathan Edwards.

Phil and Frank persuaded Dick to come onboard and help them transform their production company into Capricorn Records. In the new venture, Frank naturally would manage the record company production, Phil would manage up-and-coming artists Wet Willie and the Allman Brothers Band, and Dick would do national record promotions.

They shared what had been the late Otis Redding's office in the ramshackle Redwall Music Publishing building on Cotton Avenue. From the first day, Dick knew it was going to be a tough work when he called radio stations around the country and they'd ask: "Capricorn what? Allman who? Macon where?" Many in the music community had openly stated the Allman Brothers Band would never recover from the untimely loss of their brilliant leader Duane Allman, and at that time the Allman Brothers albums had only sold a few thousand copies. But, Dick had listened to the tracks that producer Johnny Sandlin was making for the company (raw tracks from the ABB's yet to be released *Eat A Peach*) and believed in the band's poten-



Frank Fenter, Dick Wooley and Phil Walden in 1972. Photo by Rob Durner-Fenter.



Dick Wooley with platinum "edition" of the Allman Brothers Band *Eat A Peach* album.

tial. He decided instead of endless dialing of stations that he didn't know, to target old friends at the new FM radios (and a few still at AM) and began calling in ancient favors to play *Eat A Peach*. Even though Southern jam rock was not the type of music these stations were accustomed to, several of Dick's radio pals in Atlanta, Boston and Los Angeles began playing the new album and were stunned at the good response from listeners.

Eat A Peach began to inch up the charts, and Dick went to work on the more conservative middle-American radio markets. The album was added to more and more stations, gathering chart speed until early the next year it became the Allman Brothers Band's first gold (later platinum) album.

Taking advantage of the growing success of *Eat A Peach*, Dick had the radical idea of creating a special New Year's radio show to promote Southern Rock. It was 1973, and nothing had ever been done like this before, but betting on strength in numbers Dick lined

Phillip Rauls and Dick Wooley.





The original Marshall Tucker Band.

up dozens of independent AM and FM stations across the South, cobbled them together, bought time on AT&T telephone long distance lines and called it a “radio network.” It had only cost about \$700, so Dick gave the show free to his affiliated stations provided they played his albums in heavy rotation in the weeks prior to the broadcast and gave Capricorn advertising spots during the broadcast.

The New Year’s concert live from New Orleans featured the Allman Brothers Band and Wet Willie. The program was broadcast in only eight states, but was a big success for promoters, bands, radio stations, the new “network” and Capricorn Records. And not least, Capricorn got several great tracks to use in later ABB projects, and the classic live album, *Drippin Wet* for Wet Willie, produced by Johnny Sandlin.

With momentum building, Dick began planning the next New Year’s show. He added 150 stations to the “network” (now called “CapCom”) and acquired two national sponsors, creating the first vertically integrated Rock & Roll radio promotion. The upcoming 1974 event was on a much larger scale than the first one. It would be broadcast from San Francisco’s Cow Palace, with a capacity of 15,000, and the legendary Fillmore East

and West owner Bill Graham was to be the event promoter. Dick and Bill had invited San Francisco’s FM pioneer DJ Tom Donahue to be MC. Tom, in turn, asked several of his San Francisco rock luminary friends to sit in on the show to add even more flavor to the spectacle.

Bill Graham was an original showman, and he proved it during the sold-out show when he descended from the highest balcony in the great hall onto the stage at midnight, inside a giant Plexiglas hour-glass, dressed as “Old Father Time” with a flowing white beard. The Allman Brothers, Boz Scaggs, Charlie Daniels Band, Marshall Tucker and the Grateful Dead all stopped playing for a few seconds to hail the New Year, then picked back up on the jam just where they left it. It was a surreal and magic New Year!

The coast-to-coast event was the “first of a kind” for radio. In addition, the show was picked up by Armed Forces Radio and broadcast live all over the world to an estimated 40 million listeners. By design, the show launched a group that Dick and Frank brought into Capricorn, the Marshall Tucker Band.

The results in album sales after the event were immediate – the Allman Brothers’ current and catalog albums sold through the roof, and the debut Marshall Tucker’s album sold 250 thousand copies within a couple of months, becoming their first gold (later platinum) album.

The New Year’s broadcast was a headline grabbing success. The following week, news of the event was splashed across the front page of every entertainment trade paper of the day, including banner headlines in *Billboard*, *Radio & Records*, *Cashbox*. Later, in July of 1975, the prestigious business magazine *Fortune* printed a major article on the rise of Capricorn Records with group and individual stories on Phil, Frank and Dick.

In 1976, Frank Fenter played Dick a track from a new Elvin Bishop album that was in production. Dick liked the song, but found



The original Grinderswitch.

that it needed “something” to become ready for radio. He took the tape into his office and played around with the arrangement for a couple of days, trying to find the right combination that would fit seamlessly into several radio formats. Once satisfied, Dick and Frank flew it to LA, like they had done once before with the Marshall Tucker tape, and played the Elvin Bishop track for Warner Brothers’ Mo Ostin, Ed Rosenblatt and Russ Thyrett. They loved it, and in just a few short weeks “Fooled Around And Fell In Love” became the number one single on all Top 100 record charts.

For a long time Dick had been restless and eager to make a change, he reasoned there would never be a better time to start his own record company than with the Elvin Bishop single at number one, two Allman Brothers albums high on the charts and two Marshall

Tucker albums climbing to the top. (While at Capricorn, Dick also launched into the national spotlight the great Southern Blues band Wet Willie, venerable singer-songwriters and Eric Clapton’s “favorite band” Cowboy, the legendary Southern Rock band Grinderswitch, Bluesman John Hammond Jr. and rising Country star Hank Williams Jr.)

Dick decided to resign as VP of Promotions at the peak of Capricorn Records’ success.

Since Dick moved to Macon in 1972, the company’s growth had been truly astonishing. In four short years, Capricorn Records had come from a production company with an empty bank account and three guys with a dream into a Southern Rock Empire with sixty employees, a roster of great artists recognized worldwide and with sales of \$30 million a year.



Molly Hatchet.

WHAT a wild year 1976 had been! Dick left Capricorn Records with several hit records at the top of the charts, opened the doors at Dick Wooley Associates (DWA), helped the Jimmy Carter presidential campaign fund with free shows, and started Rabbit Records. Dick's old friends at Atlantic Records became interested in financing his new Macon, Georgia based Rabbit label, and a distribution deal was made.

Flush with development money, Dick asked top Warner Brothers' promotion man Al Moss to join the new company and invited two great working bands of the day to sign on with Rabbit Records: Dru Lombar's Grinderswitch, managed by Alex Hodges, who today heads up Neiderlander, and the Winters Brothers, managed by Charlie Daniels' manager Joe Sullivan.



Dick Wooley, Becky Bondia and Al Moss in 1976.

Rabbit Records charted both the Grinderswitch and Winters Brothers albums that first year and built career momentum by booking the bands on hundreds of tour dates opening for the Charlie Daniels Band, the Allman Brothers Band, Marshall Tucker Band and Lynyrd Skynyrd.

Dick's office on Walnut Street in Macon was across the street from the Armstrong Booking Agency, and its owner Pat Armstrong had an extensive roster of working bands (he had also been Lynyrd Skynyrd's first manager). Pat was anxious because he hadn't participated in Southern Rock's popularity and came to Dick one day in 1977 to ask if he would help him launch a new band he managed, called Molly Hatchet. Pat said they were being looked at by a major producer and a record company.

Dick went to see Pat's band in the basement club of a seedy Macon flop-house called the Dempsey Hotel. The venue was a nightmare with water standing an inch deep on the dance floor. "It was a miracle nobody was electrocuted," Dick said later. However, as bad the surroundings, Dick found the band highly promising. Later that year, a month before Molly Hatchet's album was released, Dick added so many radio stations to its promotion, that within a week Epic Records responded by throwing big development money at the new "bad boys" of Southern Rock.

Molly Hatchet's debut album was a big success, first going gold, then platinum. Dick was happy because he had launched his first million selling band since leaving Capricorn, which, unfortunately, after his departure had been unable to launch any major artist and was going bankrupt.

In 1980, the "disco craze" swept over the country like a tsunami and destroyed all airplay in its path. Dick had zero interest in disco music and decided to sit out the dance, take time off and start a quiet life at the nearest beach.

In 1981, he moved to Tybee – a small island at the dead-end of Highway 80, off the

coast of Savannah, Georgia. At the time, it was a quiet fishing village of about 1500 people, and a perfect spot to relax, think, write songs for his publishing company Cotton States Music, learn to sail a Hobie Cat, build a beach house and look at the record business from the rear-view mirror.

FAST-FORWARD to 2004, we find Dick enjoying sunset views from the deck of his beach house, still writing songs for his publishing company and, with his business partner, Benchmark/Atlantic President Arthur Schultz, having just finished building and selling 500 new college and beachfront investment condos.

Never one to be without a project for long, Dick decided that a new goal was needed. He watched a new generation of fans fill to capacity the fusion-blues festivals and clubs around the country and sensed an opportunity to serve an under-served market. After talking with musician friends, he reasoned that if he started a label, its artists would have to be so special that they would brand it as a unique, original, not just cookie cutter label. On the short list of such original artists was his good friend of 30 years, guitar legend Dru Lombar, leader of Grinderswitch. They soon met, Dru loved the idea and immediately signed on to the new King Mojo label.

Traditionally, blues and jazz fans have driven the success of blues music, but today's new generation of fans expect something new. They want all kinds of blues-based music integrated with roots blues, rock, jazz and club beats. It's really cool stuff, and it's being done nightly in the successful clubs, but could it be a new direction? The whole label just seemed to grow around that one idea and immediately found traction and gained a momentum all its own.

As the new label began to evolve, its one principle was to find great music. "Find the best original artists in contemporary blues, jazz, roots rock and fusion, then showcase them exclusively using the Internet," Dick says. A few months search revealed several great artists equal to the challenge. By mid-2004 they were showcased on King Mojo's first Internet based release, *King Mojo Allstars, Vol. 1*. The artists were: Diane Durrett, the cutting edge of blue-eyed soul; Mike Lowry, a multi-talented guitarist, singer, the real deal; the Polk Street Blues Band, a blues-rock jam act; Grinderswitch.

Dru Lombar and the new members of Grinderswitch brought it all back home with the band's first studio album in three decades, *Ghost Train From Georgia*. Dru dedicated the new band and new album to his late Grinderswitch bandmates Joe Dan Petty and Steven Miller. Tragically, his own life was cut short on September 2, 2005...

After a surprising success, other artists were added on the second release, *King Mojo Allstars, Vol. 2*: Big Shanty, who transforms blues into beats, tales of hard luck, hard times and hard women; Beau Hall, an unstoppable force of energy; Bill Stewart and the ATL, original jazz cooked up by the very best Atlanta musicians; Little Phil, a great Southern Soul singer; Dustin Sargent, a jazz statement made and a powerful new wave.

In August 2007, *King Mojo Allstars, Vol. 3* was released, featuring some of today's very best original artists in contemporary blues, roots, jazz and fusion music: TGZ, Big Shanty, Liz Melendez, Russell Gulley and Little G. Weevil. The tracks from Big Shanty, Russell Gulley and Little G. Weevil are all previously unreleased.

Website: www.kingmojo.com

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