

THE CITY OF CLARKSDALE & ISLE OF CAPRI CASINO HOTEL  
PRESENTS

# 3<sup>rd</sup> Annual RHYTHM & BLUES MUSIC HALL OF FAME INDUCTION CEREMONY & CONCERT CLARKSDALE, MS



*legendary*  
**BOBBY RUSH** PERFORMING LIVE  
ALONG WITH OTHER SPECIAL GUEST

**SATURDAY • JUNE 6, 2015**  
CLARKSDALE CIVIC AUDITORIUM

THE OFFICIAL  
**RHYTHM & BLUES**  
MUSIC HALL OF FAME  
**2015**  
INDUCTION  
CEREMONY  
WHERE LEGENDS LIVE

OFFICIAL PROGRAM



# Coahoma County



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**County Administrator**  
Tom T Ross, Jr.  
**Board Attorney**

On behalf of the Coahoma County Board of Supervisors and Coahoma County, it is a privilege for me to welcome you to our town and to the Rhythm and Blues Induction Ceremony. Many thanks to the dedicated efforts of the many individuals who have worked so hard to achieve this honor. We stand proud to be a part of this rich culture in the Mississippi Delta.

Rhythm and Blues is a big part of our culture here in the Delta and we here in Clarksdale/Coahoma County support it wholeheartedly. This date will be a memorable one. A special thanks to each of you for your continued support in keeping rhythm and blues alive.

Again, welcome to the Rhythm and Blues Induction Ceremony.

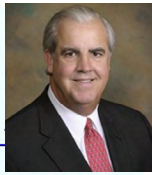
Best Wishes

Paul Pearson, President  
Coahoma County Board of Supervisors

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City Clerk  
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On behalf of our citizens it is my honor to welcome to Clarksdale the Rhythm and Blues Hall of Fame. Our city is known worldwide for its hospitality and as our citizens present tonight will attest, we are proud of our community and appreciative of our visitors. The addition of Rhythm and Blues Hall of Fame to Clarksdale will add an important element to our rich and historic musical heritage. We thank you for coming and hope you enjoy the program.

Sincerely

*Bill Luckett*  
Bill Luckett, Mayor



# 2015 INDUCTEES

COAHOMA COUNTY  
MISSISSIPPI  
WROX  
1957-1968 - 1969-1970



Bobby Rush • Little Richard • Al Bell • Millie Jackson • The Bar-Kays  
Little Junior Parker • Dorothy Moore • Muddy Waters • Ike Turner • The Mad Lads  
Denise LaSalle • Elvis Presley • Stax Records • WDIA





## FROM THE CHAIRMAN

Good Evening! Welcome to the 3rd Annual Rhythm & Blues Music Hall of Fame Induction Ceremony. May we have a moment of silence for the memory of the members being inducted who are no longer with us, Thank you.

The work of the R&B Music Hall of Fame continues and we hope that you will continue to support us. This year's program, as all the others to follow, is full of stars, memories and wonderful music. We will try not to bore you with too many speeches but rather let the artist & music speak for themselves.

I would like to tell you how proud I am to be able to share this historic evening with you. This evening the Rhythm & Blues Music Hall of Fame plans to build a state-of-the-art facility over the next few years with money that will come from grants, private donation and other programs, for the artists who are the architects of rhythm & blues, gospel, jazz and hip-hop culture. Even in the face of adversity, these artists have persevered and generously shared their gifts with us, giving the universe decades of wonderful, soulful music. As we all know, music is the balm that heals all. It is humbling to be in the very presence of these artists, and we thank each and every one of these living American treasures for their precious gifts! I am proud to represent the R&B Music Hall of Fame Museum at this historic occasion and sincerely thank you for coming and for your continued support. With your assistance, we'll continue to meet our mission to *Preserve the music of Rhythm & Blues*.

Thank you for coming and have a wonderful time.

*LeMont "Showboat" Robinson*

# Little Richard

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Pounding the piano, howling his lyrics and screaming in a wild falsetto, Little Richard &#8212; the so-called Quasar of Rock &#8212; was integral to the birth of rock & roll. His unhinged performance style, mascara-coated eyelashes, and high pompadour were exotic and androgynous, and in many ways he personified the new pop music genre’s gleeful sexuality and spirit of rebellion. In his own way &#8212; and as he is wont to exclaim to anyone in earshot &#8212; he is the king of rock & roll.

One of 12 children, Richard Wayne Penniman was born in Macon, Georgia, on December 5, 1932. He grew up in a devout Seventh-Day Adventist family but also attended Baptist and Holiness churches; his two uncles and a grandfather were preachers, though his father sold bootleg whiskey. The young Penniman sang gospel and learned piano at a local church, but his parents never encouraged his musical interests, and at 13 Penniman was ejected from their house. (In a 1982 televised interview, he claimed it was because of his homosexuality.) He moved in with a white family, Ann and Johnny Johnson, who ran Macon’s Tick Tock Club, where Penniman first performed.

In 1951 Penniman won a contract with RCA after playing at an Atlanta radio audition. His recordings during the next two years were fairly conventional jump blues; the songs “Every Hour” and “Get Rich Quick” failed to make a commercial impression for him. In 1952 he moved to Houston, where he recorded for Don Robey’s Peacock label. Initially he recorded with backup groups the Deuces of Rhythm and the Tempo Toppers, though in 1955 he switched to fronting the Johnny Otis Orchestra for four songs. He toured small black nightclubs, performing mostly blues; his rock numbers were not well received.

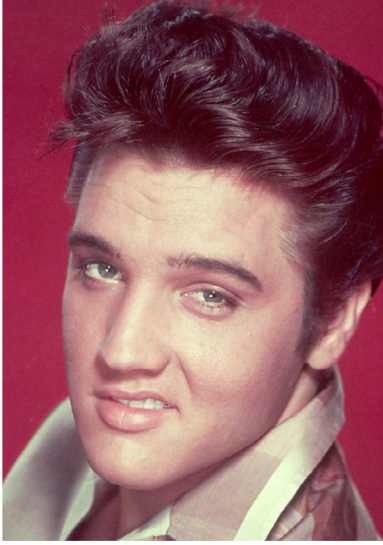
Down on his luck, he sent a demo tape to Art Rupe of Specialty Records in L.A., who, as luck would have it, had been looking for a hard-edged voice like Penniman’s to front some New Orleans musicians. Rupe signed on “Bumps” Blackwell as the producer and, with a Crescent City rhythm section, Little Richard entered the studio on September 14, 1955. One of the songs he cut was an old between-song filler piece called “Tutti Frutti” (with lyrics cleaned up by New Orleans writer Dorothy La Bostrie; one original line was “Tutti Frutti, good booty/If it don’t fit, don’t force it, you can grease it, make it easy”).

Richard’s whooping, shouting vocals, sexy-dumb lyrics, and wild piano banging on “Tutti Frutti” set the style for his future hits. The single sold to both black and white fans; over three million copies by 1968; and its influence was incalculable. Out of Richard’s approximately 36 songs for Specialty, seven were gold.



# Elvis Presley

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Elvis Presley was rock & roll's first real star, not to mention one of the most important cultural forces in history, a hip-shaking symbol of liberation for the staid America of the 1950s. A white Southerner singing blues laced with country, and country laced with gospel, he brought together American music from both sides of the color line and performed it with a natural sexuality that made him a teen idol and role model for generations of cool rebels. He was repeatedly dismissed as vulgar, incompetent, and a bad influence, but the force of his music and his image was no mere merchandising feat. Presley signaled to mainstream culture that it was time to let go. Four decades after his death, Presley's image and influence remain undiminished. While certainly other artists preceded him to the alter of rock & roll, he is indisputably The King.

As a recording artist, Presley's accomplishments are unparalleled. He is believed to have sold more than one billion records worldwide, about 40 percent of those outside the U.S. Though the figures are controversial due to the methods of computation by the Recording Industry Association of America, Presley still appears to hold the largest number of gold, platinum, and multiplatinum certifications of any artist in history; as of While certainly other artists preceded him to the alter of rock & roll, he is indisputably its king.'2010, 151 different albums and singles. He remained an unmatched chart performer from the Seventies until the first decade of the 21st Century when, as the population of record buyers increased, the chart numbers of top sellers like Mariah Carey and Madonna began to challenge his. According to Billboard, Elvis had 149 charting pop singles: 114 Top 40, 40 Top Ten, and 18 Number Ones.

Presley was honored with countless Elvis Presley Days in cities across the country, and the U.S. Jaycees named him one of the 10 most outstanding young men in America in 1970. His birthplace in Tupelo was opened to the public, and on January 18, 1972, the portion of Highway 51 South that runs in front of Graceland was renamed Elvis Presley Boulevard.

# Bobby Rush

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



After more than sixty years of recording and touring, Rush is still doing over 200 shows a year from Mississippi to Japan and California to Los Angeles, and headlining major festivals and concerts for upwards of 20,000 people a night. Rush's stage show is built around big-bottomed female dancers, ribald humor and hip-shaking grooves have made Rush today's most popular blues attraction among African-American audiences. With more than 100 albums on his résumé, according to Rolling Stone magazine he's the reigning king of the Chitlin' Circuit, the network of clubs, theaters, halls and juke joints that first sprang up in the 1920s to cater to black audiences in the bad old days of segregation. A range of historic entertainers that includes Bessie Smith, Cab Calloway, B.B. King, Nat "King" Cole and Ray Charles emerged from this milieu. And Rush is proud to bear the torch for that tradition, and more.

"What I do goes back to the days of black vaudeville and Broadway, and — with my dancers on stage — even back to Africa," Rush says. "It's a spiritual thing, entwined with the deepest black roots, and with my latest releases, I'm taking those roots in a new direction so all kinds of audiences can experience my music and what it's about."

Rush began absorbing the blues almost from his birth in Homer, Louisiana, on November 10, 1935. "My first guitar was a piece of wire nailed up on a wall with a brick keeping it raised up on top and a bottle keeping it raised on the bottom," he relates. "One day the brick fell out and hit me in the head, so I reversed the brick and the bottle.

"I might be hard-headed," he adds, chuckling, "but I'm a fast learner."

Rush quickly moved on to an actual six-string and the harmonica. He started playing juke joints in his teens, wearing a fake mustache so owners would think him old enough to perform in their clubs. In 1953 his family relocated to Chicago, where his musical education shifted to hyperspeed under the spell of Waters, Wolf, Williamson and the rest of the big dogs on the scene. Rush ran errands for slide six-string king Elmore James and got guitar lessons from Howlin' Wolf. He traded harmonica licks with Little Walter and began sitting in with his heroes.

In the '60s Rush became a bandleader in order to realize the fresh funky soul-blues sound that he was developing in his head. "James Brown was just two years older than me, and we both focused on that funk thing, driving on that one-chord beat," Rush explains. "But James put modern words to it. I was walking the funk walk and talking the countrified blues talk — with the kinds of stories and lyrics that people who grew up down South listening to John Lee Hooker and Muddy Waters and Howlin' Wolf and bluesmen like that could relate to. And that's been my trademark."



# Ike Turner

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Izear Luster Turner, Jr. was born November 5, 1931, in Clarksdale, MS, the heart of the segregated South. His father was beaten to death by a mob of angry whites, and growing up in a hostile environment unquestionably hardened Turner. He found his calling in music from an early age; he learned boogie-woogie piano firsthand from his inspiration, Pinetop Perkins, and as a teenager talked himself into a DJ slot on the local radio station, where he played everything from the jump blues of Louis Jordan to country & western. He formed his first band while still in high school, and by the late '40s had assembled an outfit dubbed the Kings of Rhythm. In 1951, the Kings of Rhythm traveled to Memphis to record at Sam Phillips' Sun studio. Their original tune "Rocket 88" (actual authorship is still disputed) was recorded with a lead vocal by sax player Jackie Brenston, and as a result was released under the name Jackie Brenston & His Delta Cats, not Ike Turner & His Kings of Rhythm. "Rocket 88" zoomed to the top of the R&B charts and is today regarded by many critics as being quite possibly

the first true rock & roll record. Brenston subsequently departed for an unsuccessful solo career, while Turner and his band became session regulars around Memphis; they went on to back legendary bluesmen like Howlin' Wolf ("How Many More Years"), Elmore James, Otis Rush ("Double Trouble," "All Your Love"), Robert Nighthawk, Buddy Guy, and Sonny Boy Williamson II, plus an assortment of Sun artists. During the early '50s, Turner switched from piano to guitar, and also doubled as a talent scout for the Bihari Brothers' Los Angeles-based Modern Records, where he helped get early breaks for artists like Howlin' Wolf and B.B. King.

During the mid-'50s, Turner moved the Kings of Rhythm to East St. Louis, where they rose to the top of the local R&B circuit; Brenston rejoined in 1955, and the group also continued its session activity. Turner sometimes issued records under his own name on labels like Flair, RPM, and Federal, also using the aliases Icky Renrut and Lover Boy. Adopting a revue format for their live performances, the Kings of Rhythm worked with a revolving group of vocalists during this period. One was a teenaged singer originally from Tennessee named Anna Mae Bullock, who met Turner in 1956. She joined the revue, and moved into Turner's house after becoming pregnant by the band's sax player; soon, she and Turner began their own relationship and had a child of their own, marrying in 1958.

As Ike & Tina became one of the hardest-working, most popular acts on the so-called chitlin circuit, they recorded for a number of independent labels over the next few years; however, since Turner's original material was increasingly standard-issue, their chart fortunes declined somewhat.

# Al Bell

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Al Bell is a recording industry legend, responsible for shaping Stax Records and more specifically, the careers of Booker T and the MG's, The Staple Singers, Otis Redding, Carla Thomas, Rufus Thomas, Sam and Dave and The Bar-Kays, just to name a few. Recently, Bell was notified he has been awarded the Grammy Trustee Award, an honor Bell considers the highlight of his career.

Before Bell was busy creating the "Memphis Sound," he was the president of his high school student council with what a local radio station general manager called, "A profound gift to gab."

The general manager discovered this when Bell called him in, along with KOKY disc jockey Leo Jocko Carter, and the head of his Jones High School music program, to act as judges for a talent competition. Bell named the contest "Radio Station T.O.U.G.H." and after the contest was over, Bell was asked to

catch a bus to Little Rock; a bus ride that marked the beginning of his professional music career.

The year was 1957 and Bell had been assigned the Sunday morning show from 6 a.m. to 10 a.m. It was there that Bell discovered just how crucial music was in impacting people's lives; at times, Bell would listen to a certain record 40 or 50 times, writing down the lyrics and studying the notes played by specific instruments.

Although Bell owned his own, "Safice Records," he still traveled to cities like Philadelphia and Baltimore to promote Stax music. And when Jim Stewart asked Bell to come to Stax in 1965, Bell didn't hesitate. "When David Porter brought me by Stax one day and I walked into Studio A and looked and saw two white guys and two black guys playing this music that I'd been hearing – I was in awe," Bell said.

Bell said he came to Stax because he knew what it was and he believed he could – from a marketing and promotions standpoint – turn it into a major company. "Stax was like my oasis," Bell said. "And it became that for all of us because we could leave the outside world and come inside of Stax and, as human beings, live in absolute and complete harmony because of the music and the spirit that existed amongst us inside those walls."

Recently, Bell launched [albellpresents.com](http://albellpresents.com). His hope in running the website is to build and promote the careers of rare artists who perform unique songs and emotionally interact with and entertain their audiences.



# Millie Jackson

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Millie Jackson is an African-American R&B/Soul singer-songwriter and actress whose music has also explored Disco, Hip-Hop, Pop, Rock and even Country. Her powerful vocal performances are also distinguished by long, humorous, and explicit spoken sections in her music; her work from the 1970s and 1980s, is often cited as an influence on female rappers. She is the mother of Contemporary R&B singer, Keisha Jackson.

Millie Jackson was born in the small town of Thompson, Georgia, on 15 July 1944; she was the daughter of a share-cropper. Her mother died while Jackson was still a child, and subsequently she and her father moved to Newark, New Jersey. By the time she was in her mid-teens, she moved to Brooklyn, New York, and lived with an aunt. She occasionally worked as a model for magazines like Jive and Sepia.

Her career is said to have begun on a dare to enter a 1964 Harlem nightclub talent contest, which she soundly won.

Though she first recorded for MGM records, she soon left and began her long association with Spring records. Among her early hits was Hurts So Good which was featured in the blaxploitation film Cleopatra Jones. During the 1970's, she travelled the Southern club circuit along with other bands like The Mighty Majors. She is a former Grammy Award nominee for If Loving You Is Wrong (I Don't Want to Be Right) from the album Caught Up. On that album, the follow-up Still Caught Up, and others, she was backed by the renowned Muscle Shoals rhythm section. Her voice is frequently compared to Gladys Knight's.

Jackson's chart success continued into the 1980s. Two of her largest hits during this period include "Hot! Wild! Unrestricted Crazy Love" and "Love Is A Dangerous Game." Both songs reached the Top 10 of R&B chart.

Jackson wrote and starred in the touring play "Young Man, Older Woman," based on her album of the same title. Two more albums followed, "Rock N' Soul" (1994) and "It's Over" (1995).

Jackson now runs her own record label, Weird Wreckuds. For the past several years Jackson has had her own radio show in Dallas, Texas. Broadcasting via remote from her home in Atlanta, Jackson can be found working in afternoon drive time from 3-6 pm on KKDA 730 AM.

In 2000 her voice featured in "Am I wrong" by Etienne de Crecy, sampled from her performance in "If loving you is wrong". In 2001, Jackson issued her album, "Not For Church Folk!" on her own label, Weird Wreckuds. It includes the single, "Butt—A-Cize." Jackson continues to tour.

# Dorothy Moore

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Dorothy Moore (born October 13, 1946, in Jackson, Mississippi) is an American pop, R&B, and soul singer best known for her 1976 hit song, “Misty Blue.”

Moore’s parents were Mary Moore and Melvin Hendrex Senior. Her father performed under the stage name Melvin Henderson as a member of the Five Blind Boys of Mississippi. She was raised by her great grandmother and began singing in the church choir at a young age. She was a member of The Poppies with Petsye McCune and Rosemary Taylor when she was attending Jackson State University. The group recorded for Epic Records’ Date subsidiary, reaching number 56 on the Billboard Hot 100 chart in 1966 with “Lullaby Of Love”. Solo singles for the Avco, GSF and Chimneyville labels followed.

Her career took off with several ballads for Malaco Records. “Misty Blue” (1976) reached number 1 on the R&B chart and number 3 on the Billboard Hot 100. “Funny How Time Slips Away” (also 1976) reached number 7 on the R&B chart and

number 58 on the pop chart. “I Believe You” was number 5 on the R&B and number 27 on the pop chart in 1977.

After a lengthy hiatus, Moore recorded a gospel album, *Givin’ It Straight To You* (1986) for the Rejoice label of Nashville. The album included a cover of “What Is This”. She next recorded two albums for Volt Records. She returned to the Malaco label in 1990, for whom she recorded several albums during the ensuing decade and into the new millennium.

Moore has four Grammy Award nominations. Her version of “Misty Blue” appeared on the 2005 compilation album, *Classic Soul Ballads*. She has been inducted into the Mississippi Musicians Hall of Fame, Drum Major for Justice MLK Award 2008, Lifetime Achievement Award Monterey Bay Blues Festival, James Brown Heritage Jus Blues Award 2009, The Blues Foundation Board of Directors Award 2006-2012, nominated for two Blues Music Awards 2013, Mississippi Arts Commission Achievement Award, Mississippi Blues Trail Markers.

Moore started the record label Farish Street Records in 2002. The label is named to honor Farish Street, the home to live and juke blues music in the neighborhood where Dorothy was raised.



# The Bar-Kays

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



The Bar-Kays are an American soul, R&B, and funk group formed in 1966. The group had dozens of charting singles from the 1960s to the 1980s, including “Soul Finger” (U.S. Billboard Hot 100 number 17, R&B number 3) in 1967, “Son of Shaft” (R&B number 10) in 1972, and “Boogie Body Land” (R&B number 7) in 1980.

The Bar-Kays began in Memphis, Tennessee as a studio session musician group, backing major artists at Stax Records. They were chosen in 1967 by Otis Redding to play as

his backing band and tutored to do so by Al Jackson, Jr., Booker T. Jones, and the other members of the M.G.'s. Their first single, “Soul Finger”, was issued on April 14, 1967, reaching #3 on the U.S. Billboard R&B Singles chart and #17 on the Billboard Hot 100. On December 10, 1967, Redding, his manager, and band members Jimmie King (born June 8, 1949; guitar), Ronnie Caldwell (born 1948; electric organ), Phalon Jones (born 1949; saxophone), and Carl Cunningham (born 1949; drums) died when their airplane plunged into Lake Monona while attempting to land at Truax Field, both near Madison, Wisconsin. Redding and the band were scheduled to play their next concerts in Madison. Trumpeter Ben Cauley survived the crash. Bassist James Alexander was on another plane, as the plane only held seven passengers. Cauley and Alexander rebuilt the group.

The re-formed band consisted of Cauley; Alexander; Harvey Henderson, saxophone; Michael Toles, guitar; Ronnie Gorden, organ; Willie Hall, drums and later Larry Dodson (formerly of fellow Stax act The Temprees), lead vocals. The group backed dozens of major Stax artists on recordings afterwards, including Isaac Hayes's Hot Buttered Soul.

Cauley left the group in 1971, leaving Alexander, Dodson (vocals, vibes), Barry Wilkins (guitar). In 1983, Sherman Guy left the group and Larry (LJ) Johnson took his place on vocals and percussion. Charles Allen left the group just before the group took a more commercial direction. Nonetheless, the Bar-Kays continued to have hits on R&B charts well into the 1980s. Marcus Price was also a member of the Bar-Kays, until he was murdered coming from rehearsal in 1984, a crime never solved by the Memphis police. The band took a hiatus in the late 1980s, but regrouped in 1991, with Alexander once again being the only original member involved. Since 1991, Larry Dodson, Archie Love, Bryan Smith, and Tony Gentry have been added to the group.

Alexander's son is the award-winning rapper and record producer, Phalon “Jazze Pha” Alexander, who was named after deceased band-member Phalon Jones. Jazze Pha produced the most recent effort by the group, “Grown Folks”, released in 2012.

# Denise LaSalle

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Ora Denise Allen (born July 16, 1939), known by the stage name Denise LaSalle, is an American blues and R&B/soul singer, songwriter, and record producer who, since the death of Koko Taylor, has been recognized as the “Queen of the Blues”.

Born near Sidon, Mississippi and raised in Belzoni, she sang in church choirs before moving to Chicago in the early 1960s. She sat in with R&B musicians and wrote songs, influenced by country music as well as the blues, before winning a

recording contract with Chess Records in 1967. Her first single, “A Love Reputation” was a modest regional hit.

She established an independent production company, Crajon, with her then husband Bill Jones. Her song “Trapped By A Thing Called Love” (1971) was released on Detroit-based Westbound Records. This reached #1 on the national R&B chart and #13 on the Billboard Hot 100 chart. The song ranked at #85 on the 1971 year-end chart. The RIAA gold disc award was made on November 30, 1971 for a million sales.

She also wrote successful follow-ups, “Now Run And Tell That” and “Man Sized Job” which made #3 and #4 in the R&B Top Ten and also charted in the Hot 100. Her early hits were recorded at the Hi recording studios in Memphis, operated by Willie Mitchell, using the cream of southern session players. She continued to have hits on Westbound and then on ABC Records through the mid-1970s, including “Love Me Right” (#10 R&B, #80 pop). She continued to produce and perform live. Her co-penned song, “Married, But Not to Each Other” (#16 R&B) was included in the 1979 The Best of Barbara Mandrell, compilation album.

In the early 1980s, she signed as a singer and songwriter with Malaco Records, for whom she released a string of critically acclaimed albums over more than 20 years, starting with Lady in the Street (1983) and Right Place, Right Time (1984). Both albums became major successes among soul blues, R&B and soul fans and on urban radio stations. In 1985, she enjoyed her only recognition in the UK Singles Chart, when her cover version of Rockin’ Sidney’s, “My Toot Toot”, reached #6.

Her album Smokin’ In Bed (1997) sold well. After more than a decade away, when she recorded three albums with small Memphis-based soul-blues label, Ecco, she returned to Malaco for her 2010 outing called “24 Hour Woman”. She continues to work as a live performer, particularly at festivals, and more recently has branched out into the gospel genre. In 2011, she was inducted into the Blues Hall of Fame.



# Muddy Waters

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



McKinley Morganfield (April 4, 1913 – April 30, 1983), known as Muddy Waters, was an American blues musician, generally considered the Father of modern Chicago blues. Blues musicians Big Bill Morganfield and Larry “Mud Morganfield” Williams are his sons.

Muddy Waters released approximately sixty singles (120 “sides”) during his career, sixteen of which made the charts. These were issued on Chess Records, except for his 1941 recordings for the Library of Congress and his 1947 – early 1950 singles, which were issued on Aristocrat Records.

Muddy Waters also recorded several singles as a sideman with Jimmy Rogers, Little Walter, Junior Wells, Sonny Boy Williamson II, Otis Spann, and others.

Muddy Waters released about thirty albums during his career, including compilation albums. After his death in 1983, numerous compilation and live albums have been released by a number of record companies.

In September 1953 he was recording with one of the most acclaimed blues groups in history: Little Walter Jacobs on harmonica; Jimmy Rogers on guitar; Elga Edmonds (a.k.a. Elgin Evans) on drums; Otis Spann on piano. The band recorded a series of blues classics during the early 1950s, some with the help of bassist/songwriter Willie Dixon, including “Hoochie Coochie Man” (Number 8 on the R&B charts), “I Just Want to Make Love to You” (Number 4), and “I’m Ready.”

Muddy headed to England in 1958 and his tour of the country that year marked possibly the first time amplified, modern urban blues was heard there, although on his first tour he was the only one amplified.

In 1967, he joined forces with Bo Diddley, Little Walter and Howlin’ Wolf to record the “Super Blues” and “The Super Super Blues Band” pair of albums of Chess blues standards. In 1972 he went back to England to record “The London Muddy Waters Sessions” with Rory Gallagher, Steve Winwood, Rick Grech and Mitch Mitchell.

In 1977 Johnny Winter convinced his label, Blue Sky, to sign Muddy, the beginning of a fruitful partnership. His “comeback” LP, “Hard Again,” was recorded in just two days and was a return to the original Chicago sound he had created 25 years earlier, thanks to Winter’s production. Former sideman James Cotton contributed harmonica on the Grammy Award-winning album.

# Jazzii Anderson

2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE

2015 NAT D. WILLIAMS RADIO PERSONALITY OF THE YEAR AWARD



Who is “Jazzii A.”? “Jazzii A.” is CEO/Founder of Jazzii Entertainment & Productions, an On Air Personality, Journalist, Producer, TV & Radio Show Host, Ole Hen for International Blues Artist “Bobby Rush”, the FOURTH in the world to have a copyright on a dance and Manager for several International and National Recording Artists.

“Jazzii” has been in show business for 38+ years, starting at the young and tender age of 16 with Gospel Promotions. In 1975 “Jazzii” started promoting Gospel Concerts at various Churches and other Venues. In 1985 she started doing larger concerts to include working with Gospel Giants such as: Ranz Allen, The Clark Sisters, Willie Neal Johnson & the Gospel Keynotes, The Williams Brothers, Take6 and others. In 1989 “Jazzii” decided to broaden her realm in the business and start working with Jazz. “Jazzii” became a member of the Tidewater Jazz Society in 1990 and in 1991 became a board

member. There she was responsible for booking Jazz Acts. “Jazzii” has worked with such Jazz Artists as: Dr. Leo Casino (The 1st Jazz Major in the USA), Richard Ellis, Yellow Jackets, Miles Jaye, Christen McBride, Noel Pointer and Hiroshima.

In August 1995 “Jazzii” launched Jazzii Entertainment & Productions. In 1997 “Jazzii” was approached by Producer/DJ MixxMaster Lee and was asked to become the Head Dancer and Choreographer for Sony/JEA Recording Artist “Lois Lane” (Chinese Checker). In 1999 MixxMaster Lee asked “Jazzii” to take on Management of Rapper RedRum, the relationship was formed. MixxMaster Lee again asked her to choreograph some steps for his new song featuring RedRum and that began the birth of the line dance STOMP aka Cha Cha Slide. August 2002 “Jazzii” joined the Bobby Rush Review as the “Ole Hen” traveling and touring with the Blues Artist to become one of his lead dancers. “Jazzii A.” appears on four DVDs (Bobby Rush Live at Ground Zero in Clarksdale, MS/ The Tri-State Blues Festival-Desoto, MS/Delta Blues Festival-Bobby Rush with the Ben Wright Orchestra and another one Unreleased).

Under “Jazzii’s” Management she’s been responsible for the launching of the TV Show “Live with Leo Casino” in 2004. In 2006 the release of the album Beyond Category by Leo Casino and the acclaimed book “May - December Winds (And Dorothy You’re Not In Kansas Any More) written by Lynette Love. January 2008 “Jazzii” became an on air personality for her own show “Love Scene”, 2011 “Jazzii” became a Columnist for the World’s oldest blues magazine “Jefferson Blues Magazine”, 2012 the launching of “N-Da-Kno™” her radio segment that can be heard on numerous stations. September 1, 2013 the launching of her own Television Show also entitled N-Da-Kno with Jazzii A.™ 2014 Jazzii A. landed a Major Role as an Actress in a film “The Irish Takeover” to be release. In 2012 “N-Da-Kno™” became a registered trademark of Jazzii A.

# Little Junior Parker

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Herman "Junior" Parker (May 27, 1932 - November 18, 1971) was an American Memphis blues singer and musician. He is best remembered for his unique voice, which has been described as "honeyed," and "velvet-smooth". He was posthumously inducted into the Blues Hall of Fame in 2001. One music journalist noted, "For years Junior Parker deserted downhome harmonica blues for uptown blues-soul music". Biography: Junior Parker was born in either Clarksdale, Mississippi, or West Memphis, Arkansas. He sang in gospel groups as a child, and played on the various blues circuits beginning in his teenage years. His biggest influence as a harmonica player was Sonny Boy Williamson, with whom he worked before moving on to work for Howlin' Wolf in 1949. Around 1950 he was a member of Memphis's ad hoc group, the Beale Streeters, with Bobby 'Blue' Bland and B.B. King.

In 1951 he formed his own band, the Blue Flames, with the guitarist Pat Hare. Parker was discovered in 1952 by Ike Turner, who signed him to Modern Records. He put out one single on this record label, "You're My Angel." This brought him to the attention of Sam Phillips, and he and his band signed onto Sun Records in 1953. There they produced three successful songs: "Feelin' Good" (which reached # 5 on the US Billboard R&B chart), "Love My Baby," and "Mystery Train", later covered by Elvis Presley. For Presley's version of "Mystery Train", Scotty Moore borrowed the guitar riff from Parker's "Love My Baby", played by Pat Hare. "Love My Baby" and "Mystery Train" are considered important contributions to the rockabilly genre. Later in 1953, Parker toured with Bobby Bland and Johnny Ace, and also joined Duke Records.

Parker and Bland headed the highly successful Blues Consolidated Revue, which became a staple part of the southern blues circuit. He continued to have a string of hits on the R&B chart, including the smooth "Next Time You See Me" (1957); re-makes of Roosevelt Sykes' song "Driving Wheel" (1961), Robert Johnson's "Sweet Home Chicago", Guitar Slim's "The Things That I Used to Do" (1963), and Don Robey's "Mother-in-Law Blues" (1956); plus his own "Stand by Me" (1961). His success was limited after he left Duke in 1966. He recorded for various labels, including Mercury, Blue Rock, Minit, and Capitol. Parker died on November 18, 1971, at age 39, in Blue Island, Illinois, during surgery for a brain tumor. Tributes: On his 1974 album ...Explores Your Mind, Al Green dedicated his original version of the song "Take Me To The River" to Parker, who he describes as "a cousin of mine who's gone on, and we'd kinda like to carry on in his name."



## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



WDIA is a radio station based in Memphis, Tennessee. Active since 1947, it soon became the first radio station in America that was programmed entirely for African Americans. It featured black radio personalities; its success in building an audience attracted radio advertisers suddenly aware of a “new” market among black listeners. The station had a strong influence on music, hiring musicians early in their careers, and playing their music to an audience that reached through the Mississippi Delta to the Gulf Coast.

The station started the WDIA Goodwill Fund to help and empower black communities. Owned by iHeartMedia, Inc., the station’s studios are located in Southeast Memphis, and the transmitter site is in North Memphis.

WDIA went on the air June 7, 1947, from studios on Union Avenue. The owners, John Pepper and Dick Ferguson, were both white, and the format was a mix of country and western and light pop. The station did not do well.

Nat D. Williams, a syndicated columnist and high-school teacher, started Tan Town Jubilee in October 1948. This was the first radio program in the United States to appeal to black listeners, and WDIA soon became the number-2 station in Memphis. After a switch to all-black programming, WDIA became the city’s top station. In June 1954 WDIA was licensed to increase its power to 50,000 watts. Its powerful signal reached the Mississippi Delta’s dense African-American population and was heard from the Missouri Bootheel to the Gulf Coast. WDIA reached 10% of the African-American population in United States.

WDIA is known for its community efforts throughout the years. A.C. Williams, a former disc jockey for the station, helped create the Goodwill Fund in 1954. Originally, the fund provided transportation to school for disabled black children. Later the fund expanded to include college scholarships, establish boy clubs, provide 125 Little League Teams to Memphis and neighboring communities, and help provide low cost supplemental housing (Wilson). “We have raised over \$900,000 over the years,” A.C. Williams says.

Many music legends got their start by working at WDIA, including B.B. King and Rufus Thomas. Elvis Presley was greatly influenced by the station. B.B. King joined WDIA in early 1949. He had a daily 15-minute show, promoting first a patent medicine called Pep-Ti-Kon, and later Lucky Strike cigarettes, the first major advertiser for the station. The next year he took a DJ position on an afternoon show previously hosted by Maurice “Hot Rod” Hulbert. King credits his days on the station for building his audience and launching his career, describing the station as providing a sense of freedom.



# Stax Records

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



Stax Records is an American record label, originally based in Memphis, Tennessee.

Founded in 1957 as Satellite Records, the label changed its name to Stax Records in 1961. It was a major factor in the creation of the Southern soul and Memphis soul music styles, also releasing gospel, funk, jazz, and blues recordings. While Stax is renowned for its output of African-American music, the label was founded by two business siblings, Jim Stewart and his sister Estelle Axton (STewart/AXton = Stax). It featured several popular ethnically-integrated bands, including the label's house band, Booker T. & the M.G.'s, and a racially integrated team of staff and artists unheard of in that time of racial strife and tension in Memphis and the South.

Following the death of Stax's biggest star, Otis Redding, in 1967, and the severance of the label's distribution deal with

Atlantic Records in 1968, Stax continued primarily under the supervision of a new co-owner, Al Bell. Over the next five years, Bell expanded the label's operations significantly, in order to compete with Stax's main rival, Motown Records in Detroit. During the mid-1970s, a number of factors, including a problematic distribution deal with CBS Records, caused the label to slide into insolvency, resulting in its forced closure in late 1975.

In 1977, Fantasy Records acquired the post-1968 Stax catalog, as well as selected pre-1968 recordings. Beginning in 1978, Stax (now owned by Fantasy) began signing new acts and issuing new material, as well as re-issuing previously recorded Stax material. However, by the early 1980s no new material was being issued on the label, and for the next two decades, Stax was strictly a re-issue label.

After Concord Records acquired Fantasy in 2004, the Stax label was reactivated, and is today used to issue both the 1968–1975 catalog material and new recordings by current R&B/soul performers. Atlantic Records continues to hold the rights to the vast majority of the 1959–1968 Stax material.

# The Mad Lads

## 2015 RHYTHM & BLUES MUSIC HALL OF FAME INDUCTEE



From Memphis, Tennessee, USA, the Mad Lads comprised John Gary Williams, Julius Green, William Brown and Robert Phillips. Although not one of the premier Stax Records acts, this quartet enjoyed seven R&B hits between 1965 and 1969.

After changing their name from the Emeralds, their first single, 'The Sidewalk Surf', flopped, but the group placed three singles in the R&B Top 20 in 1965-66, the best-known being 'I Want Someone'. Their first hit, 'Don't Want To Shop Around', was curiously anachronistic, owing more to doo-wop than southern soul. Later releases, including the perky 'Sugar Sugar', were more typical, but the group was increasingly obscured by its more successful counterparts.

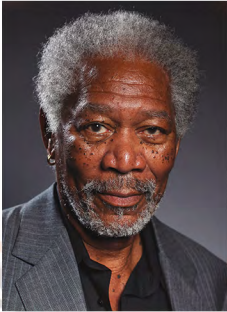
In 1966, Williams and Brown were drafted and replaced by Sam Nelson and Quincy Clifton Billops Jr. A version of the Jimmy Webb standard 'By The Time I Get To Phoenix' proved to be the Mad Lads' last chart entry in 1969, after which they broke up. A new line-up was assembled in 1972, but disbanded after completing one album. Former member Billops joined another Stax group, Ollie And The Nightingales, and from there moved into a re-formed version of the Ovations. A new Mad Lads built around Williams and Gary formed in 1984, with a new Volt album, *Madder Than Ever*, released in 1990.



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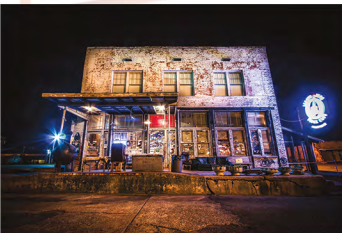
**JOE JACKSON**



**THE ROBERT JOHNSON  
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# Tribute to B.B. King

Thank you, B.B., for the beautiful legacy you left us.

## Kings of the Blues

SEPTEMBER 16, 1925 - MAY 11, 2015

### UPDATE: B.B. King funeral details and official acknowledgements from Pres. Obama and Rhythm & Blues Hall of Fame

buzz worthy...#talking

**The passing of B.B. King will be formally observed in three cities where the legendary Bluesman made his mark.**

From the Associated Press...

A public viewing will be held 3-7 p.m. Friday at Palm Mortuary West in Las Vegas. Visitors will be able pass King's open casket, but there won't be seating or a memorial service during the viewing, mortuary manager Matthew Phillips said. A private service for relatives will be at 11 a.m. Saturday at the larger downtown Palm Mortuary chapel.

His body will be flown on next Wednesday to Memphis, Tennessee, the place where a young King was nicknamed the Beale Street Blues Boy. It is expected to arrive at the airport at about noon, and will be driven in a procession to Handy Park on Beale Street, where a tribute will be held that day.

After that, King's body will be driven to Indianola, Mississippi, which King considered his hometown.

A public viewing will be from 10 a.m.-5 p.m. May 29 at the B.B. King Museum and Delta Interpretive Center in Indianola, and the funeral will be at 11 a.m. May 30 at the nearby Bell Grove Missionary Baptist Church, the museum announced Wednesday. The 15-time Grammy winner will be buried later that day in a private ceremony at the museum, which King helped develop.

King died in his sleep a year week ago on May 14 in his Las Vegas home.

#### Statements on King's Passing:

"The blues has lost its king, and America has lost a legend. B.B. King was born a sharecropper's son in Mississippi, came of age in Memphis, Tennessee, and became the ambassador who brought his all-American music to his country and the world. No one worked harder than B.B. No one inspired more up-and-coming artists. No one did more to spread the gospel of the blues.

Three years ago, Michelle and I hosted a blues concert at the White House. I hadn't expected that I'd be talked into singing a few lines of "Sweet Home Chicago" with B.B. by the end of the night, but that was the kind of effect his music had, and still does. He gets stuck in your head, he gets you moving, he gets you doing the things you probably shouldn't do - but will always be glad you did. B.B. may be gone, but that thrill will be with us forever. And there's going to be one killer blues session in heaven tonight."

— President Barack Obama

"B.B. King was a legend, of that there is no question," said LaMont "ShowBoat" Robinson, founder and CEO of the Official Rhythm & Blues Music Hall of Fame. "He will be sorely missed. He was one of the greatest, if not the greatest, ambassador for African-American music forms for well over half a century. His influence is all over R&B, rock, and roll, hip-hop and even country music. Anyone who plays a guitar has been influenced by B.B. King." Robinson said once the Official Rhythm & Blues Music Hall of Fame Museum is built in Clarksdale, Mississippi which is near B.B. King hometown of Indianola, Mississippi there will be a wing named in honor of the King of Blues."

--R&B Hall of Fame and Museum



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## MICHAEL JACKSON

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## WHITNEY HOUSTON

SINGER

## B.B. KING

SINGER

## GENE CHANDLER

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## 2014 INDUCTEES



Picture taken by publicist Anna Redding

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FAMILY AND YOUTH OPPORTUNITIES DIVISION  
347 Isoqueena Avenue  
Clarksdale, Mississippi 38614

#### Mission Statement

The Family and Youth Opportunities Division, Inc., organization's mission is to provide services to families and youth within Coahoma County by offering community service programs that will assist in the development of the socio-economic independence and aid in positive growth for the city and county.

#### Motto

"Catalyst for Positive Changes"

#### Introduction

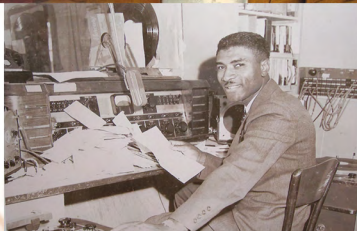
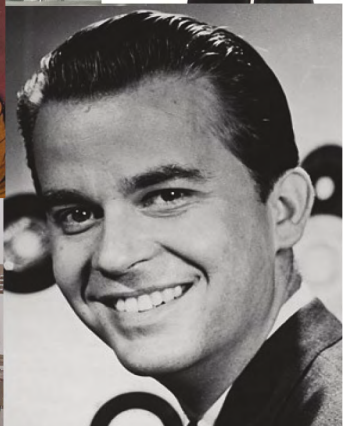
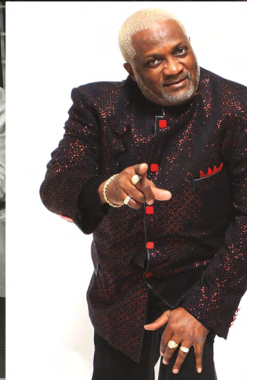
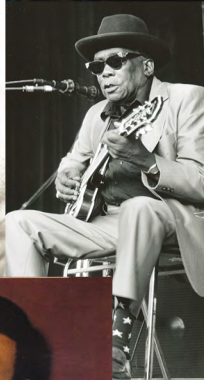
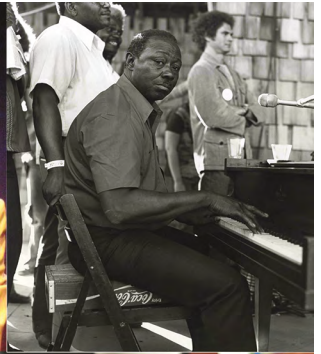
A significant segment of the population of the city of Clarksdale and Coahoma County lives in poverty. The people with low incomes are trapped in old and deteriorated sections of the city. Redevelopment programs alone do not begin to solve the many problems that families face living in poverty or near poverty. The cause of poverty is complex; a lack of education, limited job skills, low wages and a high unemployment rates and an increased demand for economic growth.

#### Organization Divisions and Programs

- **Employment Division**  
Summer Youth Job Readiness/Job Placement Program
- **Education Service Division**  
GED Preparation Program  
Reading Study Skills Program
- **Community Service Division**  
Workshop "Starting Small Business" Program  
Workshop "Disability" Program  
Obesity Prevention Program  
Social Work Continuing Education Hours  
Other available Services Program
- **Pre-Release Supportive Services Division**  
Housing/Life Skills/Job Placements  
Expunge (House Bill NO. 160)



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