

ESTTA Tracking number: **ESTTA627380**

Filing date: **09/16/2014**

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	92058292
Party	Plaintiff (The) Blues Foundation, Inc.
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Date	09/16/2014
Attachments	Blues Foundation Motion for Summary Judgment.pdf(89386 bytes) Exhibit 1.pdf(1885289 bytes) Exhibit 2 (Part 1).pdf(3597125 bytes) Exhibit 2 (Part 2).pdf(4428092 bytes) Exhibit 2 (Part 3).pdf(2281363 bytes) Exhibit 2 (Part 4).pdf(3811748 bytes) Exhibit 3.pdf(3064552 bytes)

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE BEFORE THE
TRADEMARK TRIAL AND APPEAL BOARD**

In re: Registration No. 2392429 (BLUES HALL OF FAME)
Registered October 3, 2000

&

Registration No. 4398094 (CHICAGO BLUES HALL OF FAME)
Registered September 3, 2013

(The) Blues Foundation, Inc.

Petitioner,

v. Cancellation Nos. 92057288 &
92058292

Dan Marolt,

Registrant.

PETITIONER’S MOTION FOR SUMMARY JUDGMENT AS TO PRIORITY OF USE AND
SECONDARY MEANING, STATEMENT OF UNDISPUTED FACTS, AND
MEMORANDUM IN SUPPORT

Petitioner (The) Blues Foundation, Inc. (“Blues Foundation”) submits this Motion for Summary Judgment as to Priority of Use and Secondary Meaning, Statement of Undisputed Facts, and Memorandum in Support pursuant to the Trademark Trial and Appeal Board Manual of Procedure (TBMP) § 528. Blues Foundation files this motion prior to the first testimony period, so the motion is timely. TBMP § 528.02. Blues Foundation requests that the Trademark Trial & Appeal Board suspend the trials of the Cancellation Proceedings Nos. 92057288 & 92058292 pursuant to 37 C.F.R. § 2.127(d) and TBMP § 528.03. While not dispositive of the trials, a ruling on summary judgment could substantially reduce the scope of the trial.

I. Procedural History and Standard of Review

Both registrations at issue, No. 2392429 (Blues Hall of Fame) and No. 4398094 (Chicago Blues Hall of Fame) are on the supplemental register. Blues Foundation petitioned the Trademark Trial & Appeal Board to cancel the registrations because the registered marks so resemble the Blues Hall of Fame service mark that Blues Foundation has used since 1980. The Trademark Trial & Appeal Board consolidated the petitions in a March 3, 2014 Order, and the discovery period in the cancellation petitions concluded on August 4, 2014.

Blues Foundation submits this motion for summary judgment because the record contains many facts about which there can be no material dispute. The undisputed facts are set forth in Part II. Based on these undisputed facts, Blues Foundation is entitled to judgment as a matter of law as to two elements of its cancellation petitions. First, Blues Foundation used Blues Hall of Fame in commerce prior to either of the registrations at issue and has priority of use. Second, Blues Hall of Fame acquired secondary meaning as to Blues Foundation's services prior to the dates that registrant said he first used either Registration No. 2392429 (Blues Hall of Fame) or No. 4398094 (Chicago Blues Hall of Fame).

Blues Foundation is the party moving for summary judgment and therefore has the burden of demonstrating the absence of any genuine disputes of material fact and that it is entitled to judgment as a matter of law. TBMP § 528.01; Fed. R. Civ. P. 56(a). "A factual dispute is genuine if sufficient evidence is presented such that a reasonable fact finder could decide the question in favor of the non-moving party." TBMP § 528.01. "A fact is material if it 'may affect the decision, whereby the finding of that fact is relevant and necessary to the proceedings.' However, a dispute over a fact that would not alter the Board's decision on the legal issue will not prevent entry of summary judgment." *Id.*

II. Statement of Undisputed Facts

The undisputed facts offered by the Blues Foundation rely on four declarations and their exhibits, printed publications, the registrations and file wrappers for Registration No. 2392429 and No. 4398094, and the application and file wrapper for U.S. Application Serial No. 86027579, No. 8580118, and No. 85888256. The Blues Foundation relies on the declarations and accompanying exhibits of Jim O’Neal, Jay Sieleman, David Less, and Art Tipaldi pursuant to TBMP § 528.05(b), and submits those declarations as Exhibits 1-4. The Blues Foundation also relies on printed publications, including internet evidence, pursuant to TBMP § 528.05(e). The Blues Foundation submits printed publications under 37 CFR § 2.122(e) as Exhibit 5. As to internet evidence, the Blues Foundation relies on the publication only for what they show on their face. TBMP § 704.08. The Blues Foundation submits internet evidence as Exhibit 6. For all registrations and applications at issue, the Blues Foundation submits as Exhibit 7 a status and title copy from the U.S. Patent & Trademark Office’s TSDR database. TBMP § 528.05(d).

A. The Blues Foundation founded and publicized the Blues Hall of Fame in 1980.

1. Prior to 1980, no blues music awards ceremony or blues hall of fame existed. Exhibit 1, Declaration of Jim O’Neal (“O’Neal Decl.”) at ¶ 3.
2. Joe Savarin incorporated Blues Foundation, Inc., as a non-profit corporation in 1980. Exhibit 2, Declaration of Jay Sieleman (“Sieleman Decl.”) at ¶ 27 & Ex. L.
3. The Charter of The Blues Foundation, Inc. lists specific purposes for which the corporation is organized and stated, in part, “[T]he specific and primary purposes for which this corporation is formed are to operate for the advancement of education, and for charitable purposes by the distribution of its funds for such purposes, and particularly for the following: . . .

(2) to recognize and reward those individuals and groups who best represent the spirit of the music made famous by W.C. Handy, ‘Father of the Blues’” Sieleman Decl. at ¶ 27 & Ex. L.

4. The purpose of establishing the Blues Music Awards and the Blues Hall of Fame was to recognize blues artists who contributed to the blues. While the Blues Music Awards recognized blues performers and music released in a given year, the Blues Hall of Fame recognized the lifetime achievements of blues performers and their classic recordings that significantly contributed to the blues. O’Neal Decl. at ¶ 4; Sieleman Decl. at ¶ 5; Exhibit 3, Declaration of David Less (“Less Decl.”) at ¶ 3.

5. In 1980, the inductees to the Blues Hall of Fame were selected by ballot. O’Neal Decl. at ¶ 6.

6. *Living Blues* magazine, a blues magazine established in or about 1970, helped Blues Foundation start the Blues Hall of Fame by conducting balloting for the Blues Hall of Fame, and *Living Blues*’s editor, Jim O’Neal, designed the categories for the Blues Hall of Fame. O’Neal Decl. at ¶¶ 2, 5-6.

7. On behalf of the Blues Foundation, *Living Blues* solicited nominations for the first Blues Hall of Fame induction in 1980 from authorities on the blues, and *Living Blues* then sent 536 ballots to critics, magazine correspondents, editors, record producers, authors, musicians, radio stations, record dealers, folkloritsts, agents, and blues societies across the United States and overseas. O’Neal Decl. at ¶ 6.

8. Of the ballots sent out in 1980, 148 returned completed ballots in time to count toward the first Blues Hall of Fame induction, and 21 returned ballots too late to count. O’Neal Decl. at ¶7 & Ex. A.

9. The ballot sent in 1980 to 536 individuals, and which at least 169 individuals completed, said in part, “The Blues Foundation appreciates your cooperation in selecting the first 20 members of the Blues Hall of Fame and the first winners of the annual W.C. Handy Blues Awards.” O’Neal Decl. at ¶¶ 6-7 & Ex. A.

10. The Blues Foundation announced the first 20 inductees to the Blues Hall of Fame at the first annual W.C. Handy Blues Music Awards ceremony, which took place on November 16, 1980, at the Orpheum Theatre in Memphis, Tennessee. O’Neal Decl. at ¶ 8.

11. *Living Blues*’s editor, Jim O’Neal, attended the event, and he wrote an article about the Blues Hall of Fame for *Living Blues*, which appeared in the Winter 1980-1981 issue of *Living Blues* magazine. O’Neal Decl. at ¶ 8 & Ex. B.

12. In 1980, the Blues Foundation’s Blues Hall of Fame was the only Blues Hall of Fame. O’Neal Decl. at ¶ 9.

B. The Blues Foundation’s annual Blues Hall of Fame induction at the Blues Music Awards ceremony gained recognition in the blues community.

13. From 1980 until today, the Blues Foundation held the Blues Music Awards ceremony annually. At different times, the awards were called the Handys, the W.C. Handy Blues Music Awards, and the Blues Music Awards. O’Neal Decl. at ¶ 10; Less Decl. at ¶ 3; Exhibit 4, Declaration of Art Tipaldi (“Tipaldi Decl.”) at ¶ 5.

14. The Blues Foundation conducted the Blues Hall of Fame at the Blues Music Awards ceremony from 1980 through 1994. O’Neal Decl. at ¶¶ 10-12, 14; Sieleman Decl. at ¶ 6; Less Decl. at ¶¶ 6-8.

15. The Blues Hall of Fame received unsolicited media coverage in the Cleveland *Plain Dealer* on December 25, 1981, in an article titled “Veterans Bland, B. B. King due”:

Longevity and the respect by one's peers are the best methods to gauge a singer's impact. Bobby Blue Bland has been performing professionally for 31 years and was recently elected into the Blues Hall of Fame.

....

Another prestigious honor came Bland's way earlier this month when he was named "Blues Vocalist of the Year" at the second annual National Blues Music Awards held in Memphis. He was also inducted to the Blues Hall of Fame at that time.

Exhibit 5, Relevant Articles, at 1.

16. During the 1980s, blues celebrities like B.B. King began attending the Blues Music Awards and Blues Hall of Fame inductions. Other celebrities, like Willie Nelson and Cybill Shepherd, appeared. The Blues Music Awards ceremony and Blues Hall of Fame induction ceremony became known as a place where one could see top names in blues and show business. O'Neal Decl. at ¶ 11.

17. The support and presence of big names helped the Blues Music Awards and Blues Hall of Fame garner some credibility and popularity. O'Neal Dec. at ¶ 12.

18. The Blues Foundation annually announced inductions to the Blues Hall of Fame, discussed the Blues Hall of Fame in newsletters and membership updates, and promoted the Blues Hall of Fame in newsletters, press releases, and in the programs the Blues Foundation distributed at the Blues Music Awards ceremonies. O'Neal Decl. at ¶¶ 13-14 & Ex. C; Sieleman Decl. at ¶¶ 7, 10-20 and Exs. A-I; Less Decl. at ¶¶ 10, 22-23 & Ex. C; Tipaldi Decl. at ¶ 6 & Ex. C.

19. From 1993 through 1996, the Blues Foundation obtained nominations for inductees to the Blues Hall of Fame from a panel of experts in the blues field, including the leading writers, disc jockeys, record company executives, club owners, and promoters. The panel had over 200 members. Less Decl. at ¶ 43.

20. In the 1990s, there were three national blues magazines: *Blues Access*, *Blues Revue* (originally called *Blues Revue Quarterly*), and *Living Blues*. Many blues fans would read one, two, or three of these national magazines. Less Decl. at ¶¶ 29-30; Tipaldi Decl. at ¶ 3.

21. The Blues Foundation's Blues Hall of Fame received coverage in the blues media in *Blues Revue Quarterly* and *Living Blues*. Exhibit 5, Relevant Articles at 2-27.

C. The Blues Foundation increased the profile of the Blues Hall of Fame by conducting inductions at the Lifetime Achievement Award ceremony in L.A.

22. From 1995 through 1998, the Blues Foundation changed the venue for the Blues Hall of Fame inductions from the Blues Music Awards to the Lifetime Achievement Awards ceremonies the Blues Foundation held in Los Angeles, California. Less Decl. at ¶¶ 12-14.

23. The Blues Foundation created the Lifetime Achievement Award to create a more national presence and draw more attention to its mission. Less Decl. at ¶¶ 12-13.

24. The first Lifetime Achievement Award, including the Blues Hall of Fame induction, occurred on December 5, 1995. Less Decl. at ¶ 15.

25. The Lifetime Achievement Award had many corporate sponsors, including The House of Blues and Gibson. Less Decl. at ¶ 16.

26. When the Blues Hall of Fame inductions occurred at the Lifetime Achievement Awards, the Blues Foundation would notify the new inductee to the Blues Hall of Fame, offer them plane tickets for themselves and a guest to fly to Los Angeles to attend the event, and offer them tickets to the event. Corporate sponsorship paid for these expenses. Less Decl. at ¶ 35.

27. The first Lifetime Achievement Award ceremony, which included the Blues Hall of Fame induction ceremony for 1995, netted between \$45,000 and \$50,000 for the Blues Foundation. Less Decl. at ¶ 20.

28. The Blues Foundation publicized and promoted the Lifetime Achievement Award ceremony, using the services of two extraordinary publicists – Bob Merlis and Paul Wasserman. Less Decl. at ¶¶ 18-19.

29. Media attended the 1995 Lifetime Achievement Award ceremony. Less Decl. at ¶ 19.

30. The Blues Foundation organized and publicized the Second Annual Lifetime Achievement Award honoring John Lee Hooker, holding it on November 7, 1996, at B. B. King's Blues Club in Los Angeles, California. Less Decl. at ¶ 33; Sieleman Decl. at ¶ 24.

31. The Blues Foundation produced for and distributed a program at the event; the program includes a page on the 1996 Blues Hall of Fame inductees. Less Decl. at ¶¶ 33-34 & Ex. C; Sieleman Decl. at ¶24.

32. Corporate sponsors for the Second Lifetime Achievement Award ceremony, at which the 1996 Blues Hall of Fame induction occurred, included Warner Music Group, Gibson Musical Instruments, and Pointblank. Less Decl. at ¶ 36 & Ex. C.

33. The Second Lifetime Achievement Award ceremony netted between \$45,000 and \$50,000 for the Blues Foundation. Less Decl. at ¶ 37.

34. The Blues Foundation held the Third Lifetime Achievement Award ceremony on October 20, 1997, honoring B.B. King and conducting the 1997 inductions to the Blues Hall of Fame. Less Decl. at ¶ 39; Sieleman Decl. at ¶ 25 & Ex. J.

35. B.B. King's record label, MCA, was a corporate sponsor of the Third Lifetime Achievement Award ceremony, at which the 1998 inductions to the Blues Hall of Fame occurred, and it used the event to promote B.B. King's new album, Deuces Wild. Less Decl. at ¶¶ 39-40; Sieleman Decl. at ¶ 25 & Ex. J.

36. The Blues Foundation held the Fourth Lifetime Achievement Award and 1998 Blues Hall of Fame induction on November 9, 1998, at the House of Blues in Los Angeles, California. Sieleman Decl. at ¶ 26 & Ex. K.

37. Although the Blues Hall of Fame induction occurred at the Lifetime Achievement Award, the Blues Foundation continued to promote the Blues Hall of Fame in the programs it distributed at the Blues Music Awards in 1996, 1997, and 1998. Less Decl. at ¶ 22; Sieleman Decl. at ¶¶ 21-23; Tipaldi Decl. at ¶ 6 & Ex. C.

38. In addition to distributing programs at the Blues Music Awards, the Blues Foundation would mail copies of the programs to sponsors and people who bought advertising in the program, and the Blues Foundation staff would use programs at sponsor sales and fundraiser meetings. Less Decl. at ¶ 23.

39. The lifetime achievement awards and Blues Hall of Fame inductions received coverage in the blues media, including *Blues Revue* and *Blues Access*, as well as in the national media, including *USA Today*, *Billboard*, and the *Los Angeles Times*. Less Decl. at ¶ 38; Exhibit 5, Relevant Articles at 28-40; Exhibit 6, Internet Evidence at 1-17.

D. The Blues Foundation promoted the Blues Hall of Fame on its website, in a brochure mailed to blues fans, and at the 1996 Olympics in Atlanta.

40. In 1996 or prior to then, the Blues Foundation established a website, www.blues.org, and the website had information on the mission of the Blues Foundation and its awards, including the Blues Hall of Fame. Less Decl. at ¶¶ 24-25.

41. In 1996 or before then, the Blues Foundation created a brochure to give to potential members, and it included information about the Blues Foundation's website, www.blues.org, and the Blues Hall of Fame. Less Decl. at ¶¶ 26-27 & Ex. B.

42. The Blues Foundation mailed the brochure to the subscriber lists of *Blues Access* and *Blues Revue* magazines when the Blues Foundation was attempting to get nominations for the Handy Awards and the Blues Hall of Fame. Less Decl. at ¶ 28.

43. During the 1996 Summer Olympics in Atlanta, Georgia, the House of Blues in Atlanta donated space that the Blues Foundation used to distribute to tourists information about the Blues Foundation and its awards program, including the Blues Hall of Fame, to encourage membership. Less Decl at ¶¶ 31-32.

44. The Blues Foundation distributed newsletters called *Blues at the Foundation* to its members, and the newsletters would discuss the Blues Hall of Fame. Tipaldi Decl. at ¶ 7 & Ex. D.

45. In the 1990s, the Blues Foundation had between 1,400 and 1,700 direct individual members, and it grew from 20 affiliated blues societies that had almost 3,000 members, to more than 100 affiliated blues societies. Sieleman Decl. at ¶ 29.

E. The Blues Foundation held the 1999 Blues Hall of Fame inductions in Washington D.C.

46. After the 1998 inductions, the Blues Foundation changed the venue again for the Blues Hall of Fame induction ceremony and held the Blues Hall of Fame inductions as a stand-alone ceremony on March 16, 1999, at the Terrace Theater of the John F. Kennedy Center in Washington, D.C. Tipaldi Decl. at ¶ 8.

47. Blues media, including *Blues Revue*, and the *Washington Post* covered the event. Tipaldi Decl. at ¶ 8; Exhibit 5, Relevant Articles at 41-42.

48. Famous blues musicians like Taj Mahal, Bobby Rush, the Nighthawks, Honeyboy Edwards, and Rufus Thomas attended the 1999 Blues Hall of Fame inductions. Tipaldi Decl. at ¶ 8.

49. The Blues Foundation discussed and promoted the 1999 Blues Hall of Fame induction in its *Blues at the Foundation* newsletters. Tipaldi Decl at ¶ 7 & Ex. D.

F. Prior to March 31, 1999, blues writers and scholars who extensively observed the blues community believed it associated Blues Hall of Fame with the Blues Foundation's service.

50. Blues journalist Art Tipaldi, who wrote about and photographed blues events and blues festivals extensively between 1992 and 1999, stated in his declaration that the Blues Hall of Fame was the only event of its kind, and it was a very prestigious event. Journalists and blues enthusiasts took note of the Blues Hall of Fame as a measure of a performer's stature in the blues community. Tipaldi Decl. at ¶¶ 3-4, 9-10.

51. Jim O'Neal, founder of *Living Blues* and someone who interviewed many blues musicians and attended many blues events prior to 1999 stated in his declaration that, as of 1999, to the blues community, "Blues Hall of Fame" referred to the entity, the ceremony, and awards program that the Blues Foundation started in Memphis to honor blues musicians. O'Neal Decl. at ¶¶ 2, 16.

G. Mr. Marolt used "Blues Hall of Fame" no earlier than on March 31, 1999, and he used "Chicago Blues Hall of Fame" no earlier than June 29, 2009.

52. Mr. Marolt's registration for 2,392,429 ("Blues Hall of Fame") states that its first use in commerce was March 31, 1999, and it states the mark is for the "on line retail store services in the field of books, cd's, shirts, hats, posters and musical equipment concerning blues musicians." Exhibit 7, Registration Number 2,392,429.

53. Mr. Marolt's registration for 4,398,094 ("Chicago Blues Hall of Fame") states that the first use in commerce was June 29, 2009, and it states the mark is for "on-line retail store services featuring books, cds, shirts, hats, posters and musical equipment concerning blues musicians and related to an open organization dedicated to honoring and inducting blues

musicians and organizing induction ceremonies at live blues shows, In Class 35 (U.S. Cls. 100, 101 and 102).” Exhibit 7, Registration Number 4,398,094.

III. Blues Foundation used Blues Hall of Fame and that mark had secondary meaning prior to Mr. Marolt’s first use.

Registrations on the supplemental register are subject to cancellation if the marks are likely to cause confusion, mistake, or deception with a mark previously used by another in the United States and not abandoned. TBMP § 309.03(c)(1). *See First Niagara Ins. Brokers, Inc. v. First Niagara Financial Group, Inc.*, 476 F.3d 867, 870 (Fed. Cir. 2007). Because the Blues Foundation is seeking cancellation on this basis, it must show it owned a mark with which the registered marks may cause confusion, mistake, or deception prior to the date that Mr. Marolt alleged was his first use in commerce of the registered marks. *See, e.g., Blanchard Importing & Distrib. Co.*, 402 F.2d 797, 799 (C.C.P.A. 1968).

A. Blues Foundation used Blues Hall of Fame in commerce no later than November 16, 1980.

Ownership of a mark arises from first use in commerce. 2 J. Thomas McCarthy, *McCarthy on Trademarks and Unfair Competition*, § 16:18 (4th ed., West, database updated Sept. 2014). A service mark is used in commerce when the mark

is used or displayed in the sale or advertising of services and the services are rendered in commerce, or the services are rendered in more than one State or in the United States and a foreign country and the person rendering the services is engaged in commerce in connection with the services.

15 U.S.C. § 1127; *also* TMEP § 901.01. Factors to consider when determining bona fide use of a mark in the ordinary course of trade are “(1) the amount of use; (2) the nature or quality of the transaction, and (3) what is typical use within a particular industry.” TMEP § 901.02 (citing *Automedx Inc. v. Artivent Corp.*, 95 USPQ2d 1976 (TTAB 2010); *Clorox Co. v. Salazar*, 108 USPQ2d 1083, 1086 (TTAB 2013)). Commerce means “all commerce which may lawfully be

regulated by Congress.” 15 U.S.C. § 1127; also *Larry Harmon Pictures Corp. v. Williams Restaurant Corp.*, 929 F.2d 662, 664 (Fed. Cir. 1991). A “non-profit or non-business character of the parties does not affect the proper trademark analysis” as long as the parties move goods and services in commerce. *Gideons Intern., Inc. v. Gideon 300 Ministries, Inc.*, 94 F.Supp.2d 566, 577 (E.D. Pa. 1999). “[T]hat nothing is bought or sold through the usual public-directed activities of the parties does not controvert the federal trademark legislation’s policy of protecting an entity’s accumulated goodwill, whether that entity is a business corporation or a non-profit corporation.” *Id.* (citing *Healing the Children, Inc. v. Heal the Children, Inc.*, 786 F.Supp. 1209 (W.D. Pa. 1992)).

The Blues Foundation created the Blues Hall of Fame in 1980 to provide recognition by the way of awards to demonstrate excellence to individuals who have had a significant impact or made major contributions to blues music. Undisputed Facts ¶¶ 3-4. On behalf of the Blues Foundation, *Living Blues* solicited nominations for the Blues Hall of Fame from an international panel of authorities, and it sent on behalf of the Blues Foundation 536 ballots to critics, magazine correspondents, editors, record producers, authors, musicians, radio stations, record dealers, folklorists, agents, and blues societies across the United States and overseas. Undisputed Facts ¶¶ 5-9. After tabulating the ballots, the Blues Foundation inducted the first twenty members on November 16, 1980. Undisputed Fact ¶ 10. The Blues Foundation’s Blues Hall of Fame was the first of its kind. Undisputed Fact ¶ 12. *Living Blues* ran an article about the event in its Winter 1980-1981 event. Undisputed Fact ¶ 11. Based on the facts that the Blues Foundation solicited nominations for the Blues Hall of Fame, had ballots mailed out, and inducted the first members to the Blues Hall of Fame at a public ceremony, as a matter of law, the Blues Foundation first used Blues Hall of Fame for its services in commerce no later than November 16, 1980.

B. Blues Hall of Fame obtained secondary meaning prior to March 31, 1999.

“Blues Hall of Fame” is not inherently distinctive. Priority of ownership arises for the user that first achieved significance in the service mark through secondary meaning. 2 *McCarthy on Trademarks and Unfair Competition*, § 16:34 (4th ed. West, database updated September 2014). To succeed in the cancellation proceedings, Blues Foundation must establish that secondary meaning existed as to “Blues Hall of Fame” prior to Mr. Marolt’s first use in commerce, which was March 31, 1999. Undisputed Facts ¶¶ 51-52.

Factors to consider when determining whether “Blues Hall of Fame” had acquired distinctiveness at that time are (1) length and exclusivity of use of the mark in the United States by Blues Foundation, (2) the type, expense, and amount of advertising of the mark in the United States, and (3) Blues Foundation’s efforts in the United States to associate the mark with the source of the services, such as unsolicited media coverage and consumer studies. *In re Steelbuilding.com*, 415 F.3d 1293, 1300 (Fed. Cir. 2005). No single factor is determinative, and not all factors need be considered for a showing of acquired distinctiveness. *Id.* The Trademark Trial & Appeal Board “examines all of the circumstances involving the use of the mark.” *Id.*

The Blues Foundation has used Blues Hall of Fame since 1980. Undisputed Facts ¶¶ 14, 21, and 46. It did so exclusively prior to March 31, 1999, more than nineteen years. Undisputed Facts ¶¶ 1, 12, and 50. For registration, these undisputed facts would constitute prima facie evidence that Blues Hall of Fame had acquired distinctiveness as used with Blues Foundation’s services in commerce as of February 1999. 15 U.S.C. § 1052(f); 37 C.F.R. § 2.41(b).

The Blues Foundation promoted the service and used the mark continuously and extensively between 1980 and 1999, through the present. The Blues Foundation used the mark in obtaining nominations for the Blues Hall of Fame and, initially, in selecting the inductees.

Undisputed Facts at ¶¶ 5-8, 19. For example, the Blues Foundation obtained nominations for the Blues Hall of Fame from a panel of 200 experts who worked in the blues community.

Undisputed Fact at ¶ 19. Additionally, the Blues Foundation prepared, published, and distributed programs at its annual Blues Music Awards ceremonies, and the programs used Blues Hall of Fame. Undisputed Facts ¶¶ 18, 38-39. The Blues Foundation issued newsletters and press releases using Blues Hall of Fame, publicizing the event and the service. Undisputed Facts ¶ 18. Celebrities began attending the ceremony at which the Blues Hall of Fame induction occurred, giving it more credibility and popularity. Undisputed Facts ¶¶ 17-18.

Between 1995 and 1998, the Blues Foundation inducted members to the Blues Hall of Fame in conjunction with the Lifetime Achievement Award ceremony, a substantial fundraiser that drew substantial attention. Undisputed Facts ¶¶ 22-36. The Lifetime Achievement Awards ceremony, at which the Blues Hall of Fame inductions occurred, had many corporate sponsors, including the House of Blues, Warner Music Group, and Gibson Musical Instruments. Undisputed Facts ¶¶ 25-26, 32. The Blues Foundation successfully publicized the Lifetime Achievement Award ceremonies. Undisputed Fact ¶¶ 28-29.

In 1996, the Blues Foundation started the website www.blues.org that contained information on the Blues Hall of Fame. Undisputed Fact ¶ 40. It created a brochure that contained information on the Blues Hall of Fame. Undisputed Fact ¶ 41. The Blues Foundation distributed the brochure to the subscription lists of two of the three national blues magazines in existence at the time, *Blues Revue* and *Blues Access*. Undisputed Facts ¶ 42. Moreover, the Blues Foundation distributed the brochure to tourists while using space at the Atlanta, Georgia House of Blues during the 1996 Summer Olympics. Undisputed Facts ¶ 43. The Blues Foundation also promoted the Blue Hall of Fame in its newsletter, *Blues at the Foundation*,

which is mailed to its between 1,400 and 1,700 direct individual members. Undisputed Facts ¶¶ 44-45.

In 1999, the Blues Foundation separated the Blues Hall of Fame induction ceremony from the Lifetime Achievement Award. Undisputed Fact ¶ 46. The Blues Foundation held the Blues Hall of Fame induction in Washington, D.C., at the Kennedy Center. Undisputed Facts ¶ 46. The Blues Foundation publicized the 1999 induction ceremony, and renowned blues musicians and politicians attended. Undisputed Facts ¶¶ 48-49.

Over the nineteen years at issue, the Blues Foundation continuously promoted the Blues Hall of Fame. From its inception in 1980 as part of the Blues Music Awards ceremony through it becoming a stand-alone ceremony in 1999, the Blues Foundation continuously used and promoted Blues Hall of Fame in its literature to members and potential members. The Blues Foundation particularly used “Blues Hall of Fame” and promoted it with those individuals like blues disc jockeys, club owners, and journalists who would increase the profile of Blues Hall of Fame. In short, the Blues Foundation took great effort to promote the Blues Hall of Fame using “Blues Hall of Fame” to identify the service, contributing toward a finding of secondary meaning. *In re Steelbuilding.com*, 415 F.3d at 1300.

As to the third factor regarding secondary meaning, the Blues Hall of Fame received media coverage. Undisputed Facts ¶¶ 11, 15, 38, and 46. *Living Blues* covered the first Blues Hall of Fame induction ceremony that took place at the first Blues Music Awards. Undisputed Fact ¶ 11. In 1981, the Cleveland *Plain-Dealer* referred to the Blues Hall of Fame in an article about Bobby “Blue” Bland and B. B. King. Undisputed Fact ¶ 15. Between 1990 and 1994, *Living Blues* and *Blues Revue Quarterly* published articles and information about the Blues Hall of Fame induction ceremonies. Undisputed Facts ¶ 21. The content from back issues of *Blues*

Access, available online, show that the magazine published information about the Blues Hall of Fame induction ceremonies in issues in 1996 -1998. Undisputed Facts ¶ 39. And newspapers with a national reach, including the Washington Post, L.A. Times, Billboard and USA Today, referred to the Blues Hall of Fame in articles published prior to March 31, 1999. Undisputed Facts ¶¶ 39, 47.

Finally, two individuals with extensive personal involvement in reporting on and writing about blues music – Jim O’Neal and Art Tipaldi – stated in their declarations that prior to March 31, 1999, the blues community associated “Blues Hall of Fame” with the Blues Foundation’s Blues Hall of Fame. Undisputed Facts ¶¶ 50-51. Their opinions are rationally based on their perception, are helpful to determining a fact in issue, and are not based on specialized knowledge and therefore are admissible. Fed. R. Evid. 701. These undisputed facts establish that, prior to March 31, 1999, the Blues Foundation’s use of “Blues Hall of Fame” had secondary meaning.

C. Blues Foundation’s use of Blues Hall of Fame has priority over Mr. Marolt’s use.

Mr. Marolt claimed his first use of “Blues Hall of Fame” to identify “on line retail store services in the field of books, cd’s, shirts, hats, posters and musical equipment concerning blues musicians” on March 31, 1999. Undisputed Fact ¶ 52. Blues Foundation’s use of Blues Hall of Fame preceded Mr. Marolt’s use by nineteen years. Blues Foundation’s use of Blues Hall of Fame obtained secondary meaning prior to Mr. Marolt’s first use. At the time Mr. Marolt sought registration of Blues Hall of Fame, therefore, the Blues Foundation had a common law service mark – that is, priority of use and secondary meaning.

IV. Conclusion

Pursuant to Federal Rule of Civil Procedure 56 and TBMP § 528, summary judgment that the Blues Foundation has priority of use of Blues Hall of Fame and that Blues Foundation's use of Blues Hall of Fame had secondary meaning prior to Mr. Marolt's use is appropriate.

Respectfully submitted,

Date: September 16, 2014

/s/ Adam J. Eckstein
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Attorney for (The) Blues Foundation

CERTIFICATE OF SERVICE

I hereby certify that a true and complete copy of the foregoing document and exhibits has been served on T.C. Johnston, attorney for Daniel S. Marolt, by sending said copy via electronic mail, per agreement, on September 16, 2014, to:

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/Adam J. Eckstein/
Adam J. Eckstein

EXHIBIT 1 DECLARATION OF JIM O'NEAL

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE BEFORE THE
TRADEMARK TRIAL AND APPEAL BOARD**

In re: Registration No. 2392429 (BLUES HALL OF FAME)
Registered October 3, 2000

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Petitioner,

v.

Cancellation Nos. 92057288 &
92058292

Dan Marolt,

Registrant.

DECLARATION OF JIM O'NEAL

STATE OF MISSOURI
COUNTY OF JACKSON

1. My name is Jim O'Neal. I am over the age of eighteen (18) and am competent to give this Declaration. The information contained in this Declaration is known to me on my own personal knowledge.

2. I and some other blues enthusiasts founded *Living Blues* magazine in 1970. We were all in Chicago, Illinois at the time. I was a journalism student at Northwestern University at the time and I went on to complete a Masters in Journalism from Northwestern University. We were trying to read what we could about the blues. At that time, the leading blues magazine was in England. So we figured we needed our own blues magazine in Chicago, the capital of the

blues. We launched *Living Blues*. My wife and I published *Living Blues* until 1983, when we turned it over to the University of Mississippi. I remained the Editor or Co-Editor of *Living Blues* until 1987, when I took the title of Founding Editor. I have produced a number of records, written liner notes for a number of albums, consulted on many documentary programs, and written articles for *Downbeat* and *Rolling Stone*, as well as for the *Chicago Tribune*, primarily about the blues. From 1970 through 1999, continuing until the present time, my profession has been writing about the blues, and so I attended many blues concerts and festivals, interviewed many blues musicians, and personally observed the blues community during that time and afterwards.

3. From 1970 through 1980, blues music and its musicians did not have an awards ceremony like other music and musicians. To my knowledge, no blues music awards ceremony or blues hall of fame existed prior to 1970 either. In 1979, while I was travelling to Memphis and Mississippi, which I did regularly to interview blues artists, I met Joe Savarin, who approached me with the idea of starting the W.C. Handy Blues Music Awards and Blues Hall of Fame. I agreed to help. Joe started the Blues Foundation, which was going to award Blues Music Awards and have the Blues Hall of Fame.

4. The purpose of establishing the Blues Music Awards and the Blues Hall of Fame was to recognize blues artists who contributed to the blues. While the Blues Music Awards recognized blues performers and music released in a given year, the Blues Hall of Fame recognized the lifetime achievements of blues performers and their classic recordings that significantly contributed to the blues.

5. I designed the categories of the Blues Hall of Fame, and initially, I helped with balloting.

6. In 1980, the winners of the Blues Music Awards and the inductees to the Blues Hall of Fame were selected by a ballot. *Living Blues* solicited nominations from an international panel of authorities. Then *Living Blues* sent 536 ballots to critics, magazine correspondents, editors, record producers, authors, musicians, radio stations, record dealers, folklorists, agents, and blues societies across the United States and overseas.

7. In 1980, for the first Blues Hall of Fame, we received 148 ballots to count and 21 too late to count. I have attached a photocopy of the ballot we sent as Exhibit A. The handwriting on the ballot is mine.

8. I attended the first annual W.C. Blues Music Awards ceremony, which took place on November 16, 1980, at the Orpheum Theatre in Memphis, Tennessee. The first 20 inductees to the Blues Hall of Fame were announced at the ceremony. I wrote an article about the Blues Music Awards and the Blues Hall of Fame for *Living Blues*. I have attached a photocopy of the cover of the issue of *Living Blues*, the table of contents, and the article covering the Blues Music Awards and the Blues Hall of Fame as Exhibit B.

9. At the time, the Blues Foundation's Blues Hall of Fame was the only Blues Hall of Fame. The closest thing to it was *Ebony* magazine's Hall of Fame, which had a blues category. By 1980, the *Ebony* poll was discontinued.

10. Beginning in 1980, the Blues Music Awards were presented every year. I know that because I attended a number of them, and *Living Blues* published reports on others from information submitted by other writers or from news reports or press releases that were published.

11. In 1980, no well-known blues performers were at the Blues Music Awards and Blues Hall of Fame inductions. During the 1980s, some of the top names began to appear,

especially B. B. King. Country musician Willie Nelson appeared also. Famous celebrities like Cybill Shepherd also attended. The Blues Music Awards ceremony and Blues Hall of Fame induction ceremony became known as a place where you could see top names in blues and show business.

12. I think the support and presence of big names helped the Blues Music Awards and the Blues Hall of Fame garner some credibility and popularity.

13. *Blues ExPress* was a newsletter the Blues Foundation published. While I was editor, co-editor, or Founding Editor, *Living Blues* received copies of it. I have attached as Exhibit C a photocopy of a *Blues ExPress* newsletter *Living Blues* received from the Blues Foundation in 1986. The newsletter announces new inductees to the Blues Hall of Fame and lists prior inductees to the Blues Hall of Fame. *Living Blues* received from the Blues Foundation newsletters and press releases that promoted Blues Foundation's Blues Music Awards and the Blues Hall of Fame programs.

14. The Blues Foundation published information about its Blues Music Awards and Blues Hall of Fame programs annually in the program the Blues Foundation distributed at the Blues Music Awards. I received a Blues Music Awards program each time I attended the ceremony.

15. I was an honorary member of Blues Foundation and, as such, received newsletters and personal letters that often referenced the Blues Music Awards and Blues Hall of Fame programs.

16. As of 1999, my general understanding from what I observed in the blues community was that "Blues Hall of Fame" referred to the entity, the ceremony, and awards program that the Blues Foundation started in Memphis to honor blues musicians.

17. The undersigned being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting therefrom, declares that all statements made of his own knowledge are true, and all statements made on information and belief are believed to be true.



Jim O'Neal
September 10, 2014

EXHIBIT A

rec'd thru Nov. 28

June 15 wk-long blues convention in Memphis
+ Sat. Night Possible any Sat. if funding comes

The Blues Foundation
a non-profit organization
P.O. Box 161272
Memphis
"Home of The Blues"
Tennessee 38116
Phone: 901-332-6459

JOE SAVARIN
Founder & President

BLAA's
Mark Rainey
Gabe
Paul Sordino
Cindy Fan

The National Blues Music Awards: "The Handy"

Blues will have its own annual awards program and a hall of fame, under plans announced by the Blues Foundation, a Memphis-based not-for-profit organization. Joe Savarin, president of the foundation, is already negotiating to have the first awards ceremony nationally televised from Memphis' Orpheum Theater on Nov. 16 of this year. "Handy Awards" for blues artists, records, producers, media, and other individuals and organizations are to be selected by an international committee of blues authorities. Record companies, both U.S. and foreign, are urged to submit blues LP's, EP's, and 45's to the Blues Foundation for consideration. All such records received are eventually to be archived in a blues museum. The Handy Awards, named in honor of the late W.C. Handy, are to be presented annually on Hardy's birthday (Nov. 16). The Blues Foundation also plans to sponsor a number of concerts in connection with the awards. All inquiries and submissions should be addressed to the Blues Foundation, P.O. Box 161272, Memphis TN 38116 (phone 901-332-6459).

W.C. HANDY BLUES AWARDS Ballot (1979-80)

NAME/ORGANIZATION _____
ADDRESS _____
CITY, STATE, ZIP _____
COUNTRY _____
SIGNATURE _____

30 state
12 countries 148 countries, 20 too late

The Blues Foundation appreciates your cooperation in selecting the first 20 members of the Blues Hall of Fame and the first winners of the annual W.C. Handy Blues Awards.

Please vote, sign your name, and return this ballot to The Blues Foundation, P.O. Box 161272, Memphis TN 38116, within one week after you receive it. Your ballot will not be counted if it does not reach Memphis by Nov. 10!

Please vote only in the categories in which you are familiar with the majority of the nominees on the ballot. Nominations were made by an international panel of blues authorities, critics, and personalities. You may also cast write-in votes in any of the categories.

HALL OF FAME AWARDS

For general contributions to the blues, to be awarded to blues artists or other individuals, living or deceased. This category is intended to cover the entire history of the blues, not just 1979-80.

Vote for 20.

- JOHNNY ACE
- CANNONBALL ADDERLEY
- KOKOMO ARNOLD
- BRUCE BASTIN
- CHUCK BERRY
- BIG MACEO (MERRIWEATHER)
- BIG MAYBELLE
- SCRAPPER BLACKWELL
- BLIND BLAKE
- BOBBY "BLUE" BLAND
- MIKE BLOOMFIELD
- BO DIDDLEY
- LUCILLE BOGAN
- JUKE BOY BONNER
- EDDIE BOYD
- BIG BILL BROONZY

- CHARLES BROWN
- GATEMOUTH BROWN
- J.T. BROWN
- JAMES BROWN
- ROY BROWN
- RUTH BROWN
- WILLIE BROWN
- YANNICK BRUYNOGHE
- ROY BUCHANAN
- MOJO BUFORD
- GUS CANNON
- LEROY CARR
- BO CARTER
- RAY CHARLES
- SAM CHARTERS
- CLIFTON CHENIER
- LEONARD CHESS
- PHIL CHESS
- CHARLIE CHRISTIAN
- DOCTOR CLAYTON
- ALBERT COLLINS
- JAMES COTTON
- IDA COX
- PEE WEE CRAYTON
- ARTHUR "BIG BOY" CRUDUP
- COW COW DAVENPORT
- EUNICE DAVIS

- GARY DAVIS
- WALTER DAVIS
- NORMAN DAYRON
- WILLIE DIXON
- TEDDY DOERING
- FATS DOMINO
- GEORGIA TOM DORSEY
- K.C. DOUGLAS
- CHAMPION JACK DUPREE
- BILLY "THE KID" EMERSON
- SLEEPY JOHN ESTES
- DAVID EVANS
- BLIND BOY FULLER
- LOWELL FULSON
- JAZZ GILLUM
- HENRY GLOVER
- ROSCO GORDON
- SID GRAVES
- LIL GREEN
- BOB GROOM
- GUITAR SLIM (EDDIE JONES)
- BUDDY GUY
- SHELDON HARRIS
- WYNONIE HARRIS
- BOB HITE
- SMOKEY HOGG
- HOMESICK JAMES

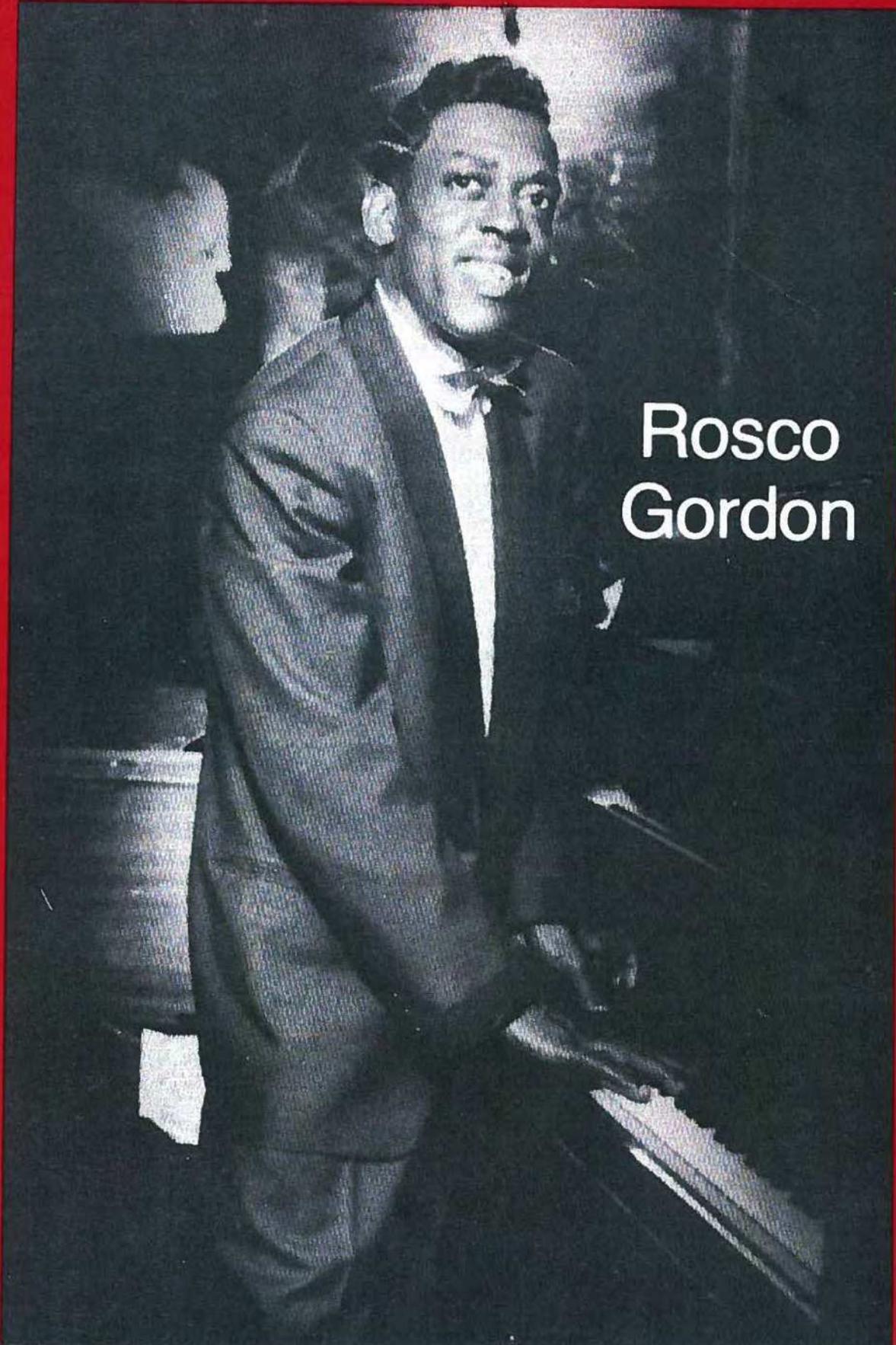
(Cont'd. on next page)

EXHIBIT B

LIVING BLUES

Winter 1980-81
p. 49

\$1.50



Rosco
Gordon

LIVING BLUES

A Journal of the
Black American Blues Tradition
(USPS 355-030)
Number Forty-Nine
Winter 1980-81

Obituary: O.V. Wright	3
Blues Radio Guide Additions	3
On the Road Again	3
Letters	5
W.C. Handy Blues Awards	6
Living Blues Interview: ROSCO GORDON	10
The "Johnny Two-Voice" Story: JOHNNIE MORISSETTE	20
Willie Dixon: I Am The Blues	27
LP Reviews	29
Records Received	31
45 Reviews	33

Cover Photo: Rosco Gordon, 1950s Shaw Artists publicity photo, courtesy Rosco Gordon and Hank Davis.

OBITUARY

O.V. Wright, Memphis soul-blues singer famed for such hits as *You're Gonna Make Me Cry*, *Eight Men*, *Four Women*, *Ace of Spade* and *A Nickel and a Nail*, died in Birmingham, Ala., in November. Wright, who had been plagued by heart ailments in recent years, died en route to a hospital. O.V. began his career as a gospel singer and always preferred gospel to soul and blues, although it was the secular music that provided him with the hit records and more extensive performing opportunities. A popular singer with black audiences, especially in the South, Wright seldom appeared before white crowds, but in 1979 he did tour Japan and recorded a live album there. His records were released on Goldwax, Backbeat and Hi in the United States.

Wright appeared in Chicago at Bootsy's, a South Side show lounge, a few times in 1980, and was interviewed by *Living Blues* in March. Unfortunately, as has too often been the case lately, a forthcoming *LB* feature will have to serve as a posthumous tribute rather than as a current profile of a living blues man.

BLUES RADIO GUIDE

Additions to the Blues Radio Guide published in LB#48:
CFRO, 102.7 FM, Vancouver BC. Blues in the Dark with Ron Simmonds, Mon. 10 p.m.-1 a.m.
Radio Supermilano, 101 FM, Milan, Italy. Blues Power with Ro Tano, Wed. 3-4 p.m.
Radio Regione, 91 FM, Milan, Italy. Blues Party with Ro Tano, Mon. & Wed. 8-9 p.m. Blues musicians' biographies, news, postwar reviews, exclusively black rural & urban blues.
WESU, 88.1 FM, Middletown CT. Back Porch Blues. Sat. 3-6 p.m.

EDITORS: Jim & Amy O'Neal
CONSULTING EDITORS: Paul Garon, Bruce Igleuer

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LIVING BLUES is published quarterly by Living Blues Publications, 2615 N. Wilton Ave., Chicago IL 60614. Phone: (312) 281-3385

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International Standard Serial No.: 0024-5232 (US).
Printed in U.S.A.

SUBSCRIPTION RATES:
USA: \$6.00 per year
USA (first class mail): \$11.00 per year
Canada & other foreign: \$8.00 per year
Canada (air mail): \$11.00 per year
Europe & Latin America (air mail): \$14.50 per year
Australia, Asia & Africa (air mail): \$16.50 per year

Second class postage paid at Chicago, Illinois.

BACK ISSUES AVAILABLE: #3, 5, 6, 19, 24, 27-38, 41-44, 47 & 48, at \$1.50 each (U.S. foreign); #14, 39 and 10th anniversary double issue (#45/46), at \$2.50.

On the Road Again

BLUES ARTISTS, BOOKING AGENTS, MANAGERS, CLUBS, & FANS: PLEASE SEND ITINERARIES & CLUB SCHEDULES TO "ON THE ROAD AGAIN," c/o LIVING BLUES, 2615 N. WILTON AVE., CHICAGO IL 60614. WE NEED LISTINGS AS FAR IN ADVANCE AS POSSIBLE.

(T) INDICATES TENTATIVE BOOKING

LUTHER ALLISON
Jan 28 Chicago IL (Biddy Mulligan's); Feb 13-14 & Apr 24-25 Detroit MI (Soup Kitchen Saloon)

CAREY BELL
Jan 21-22 Minneapolis MN (Union Bar), Jan 23-24 Detroit MI (Soup Kitchen), Feb 13 Chicago IL (Chi. Public Library Cultural Center)

LONNIE BROOKS
Jan 1-3 Chicago IL (Biddy Mulligan's); Jan 14 Ann Arbor MI (Rick's); Jan 16-17 Detroit MI (Soup Kitchen); Jan 29 Commerce TX (E. Tex. St. Univ.); Jan 30 Fayetteville AR (U. of Ark.); Feb 2 Beaumont TX (Lamar Univ.); Feb 3 Natchitoches LA (N.W. La. St. U.); Feb 4 Arkadelphia AR (Henderson St. U.); Feb 6 Monticello AR (U. of Ark./Monticello); Feb 7 Forrest City AR (E. Ark. C.C.); Feb 19-21 Charleston SC (Myskyn's)

BIG TWIST & THE MELLOW FELLOWS
Jan 8-10 Chicago IL (Biddy Mulligan's)

EDDY CLEARWATER
Jan 9-10 Evanston IL (Northwestern U.); Jan 16-17 Berwyn IL (Gabby's); Jan 22-24 Skokie IL (Poor Richard's); Jan 27 Burnham IL (Muddy Waters); Jan 29-31 Bettendorf IA (Genuine Risk); Feb 5 Kansas City MO (King Henry's); Feb 6-7 Omaha NE (Howard St. Tavern); Feb 11-14 Chicago (Biddy Mulligan's); Feb 19-21 West Lafayette IN (Stabilizer); Feb 26 Champaign IL (Mabel's); Feb 27-28 Mishawaka IN (Music Box); Mar 5-7 Lincoln NE (Zoo Bar); Mar 19 Chicago IL (N.E. Ill. U.); Mar/Apr. East Coast tour (T)

ALBERT COLLINS
Mar 13-14 Detroit MI (Soup Kitchen)

WILLIE DIXON
Apr 3-4 Detroit MI (Soup Kitchen)

DR. COOL & HIS NEW BREED BLUES BAND
Jan 2-4 Ft. Lauderdale FL; Jan 5-7 Indiantown FL; Jan 9-11 Miami Beach FL; Jan 12-15 Jupiter FL; Jan 16-18 Miami Beach

NEW SUBSCRIBERS: Please allow up to ten weeks for receipt of first issue, due to our quarterly publishing schedule and small, non-computerized subscription department. Also please allow a few weeks for processing and delivery of orders for back issues, books and records.

All issues (current and backfile) of LIVING BLUES are available on microfilm from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor MI 48106, and 18 Bedford Row, London WC1R 4EJ, U.K.

Foreign customers must pay only by I.M.O. or check drawn on a U.S. bank. (Please send an advance explanatory note when paying by I.M.O.) Because of exorbitant bank processing charges, we cannot accept checks in Canadian dollars or other foreign currency, or checks drawn on a foreign bank.

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OVERSEAS LIVING BLUES AGENTS:
AUSTRALIA: Graeme Flanagan, Australian Blues Society, P.O. Box 1029, Canberra City, A.C.T. 2601, Australia
BELGIUM: Dirk Vandewiele, Grondwitsaur 23, 9110 Gent, Belgium
ENGLAND (subscriptions): P.J. Huggins, 23 Randolph Crescent, London W9, U.K.
FINLAND: Quality Records Oy, PL 216, 00531 Helsinki 83, Finland
FRANCE: Jacques Parin, C.L.A.R.B./Soul Bag, 25, rue Trazel, 92-Levallois-Peret, France
GERMANY: Claus Groh, Duererstr. 82, D-7320 Goepplingen, Federal Republic of Germany
HOLLAND: Martin A. van Oolderen, Blues Distributors Worldwide, P.O. Box 12538, 1100 AM Amsterdam, Holland
ITALY: Gianfranco Scala, Via Cavour 8, 21018 Somma Lombardo, Varese, Italy
JAPAN: Blues Interactions, 18-11-301, 5-chome, Datsawa, Setagaya-ku, Tokyo, Japan

FL: Jan 19-22 West Palm Beach FL; Jan 23-25 Miami Beach FL; Jan 26-29 Ft. Lauderdale FL; Jan 30-Feb 1 Miami Beach FL

ERWIN HELFER & BIG TIME SARAH
Jan 23-24 Chicago IL (B.L.U.E.S.); Feb 6-7 Detroit MI (Soup Kitchen)

Z.Z. HILL
Jan 2-4 Chicago IL (Bootsy's)

JOHN LEE HOOKER
Jan 23 Santa Cruz CA; Jan 24 Yountville CA; Apr 29 Amherst MA

J.B. HUTTO
Mar 20-21 Detroit MI (Soup Kitchen)

JIMMY JOHNSON
Jan 29-31 Chicago IL (Biddy Mulligan's); Feb 20-21 Detroit MI (Soup Kitchen)

LUTHER "GUITAR JR." JOHNSON
Feb 27-28 Detroit MI (Soup Kitchen)

LEGENDARY BLUES BAND featuring PINETOP PERKINS
Jan 2-3 Detroit MI (Soup Kitchen); Jan 15-16 Chicago IL (B.L.U.E.S.)

MUDDY WATERS
Feb 7 Oberlin OH; Apr 12 Palm Beach FL

FENTON ROBINSON
Jan 23-24 Des Moines IA (So's Your Mother) (T); Jan 30-31 Palatine IL (Dusty Nellie's)

SON SEALS
Jan 9-10 Chicago IL (Ryan's); Jan 29-31 Chicago IL (Wise Fool's); Feb 5 Quebec City QUE (La Theatre Capitol)

KOKO TAYLOR
Jan 8 Dayton OH (Gilly's); Jan 9-10 Cincinnati OH (Edward's); Jan 17 Galesburg IL (Knox Coll.); Jan 21 Chicago IL (Ryan's); Jan 22-24 Chicago IL (Biddy Mulligan's); Feb 6 Eau Claire WI (U. of Wisc./Eau Claire)

MIGHTY JOE YOUNG
Jan 14-17 Chicago IL (Biddy Mulligan's); Jan 30-31 Detroit MI (Soup Kitchen)

LIVING BLUES3



The First Annual W.C. Handy Blues Awards

A national awards program devoted solely to the blues became a reality on Nov. 16 at the Orpheum Theatre in Memphis when the Blues Foundation presented the first annual Blues Music Awards ceremony. Vocalists Joyce Cobb, Ma Rainey No. 2, Tommy Ruble and Cindy Farr, guitarist Fred Sanders, saxophonists Evelyn Young, Prince Gabe and Tot Randolph, trumpeters Rudy Williams and Ben Cauley, bassist Teris Tate, pianist Bob Talley, drummer Bernard Clark, and "ironing board" keyboard man Ironing Board Sam performed at the Orpheum show before a small crowd — Memphis has a number of business, civic and educational leaders who see value in promoting the city as the Home of the Blues, but it still seems they have a long way to go in their quest for local public support. The Blues Foundation lost thousands of dollars on the program, but founder Joe Savarin was pleased with response from the media and from participants in the polling process, and plans are under way to make the W.C. Handy Blues Awards activities bigger and better in 1981.

Fifty-nine award winners were honored. The 20 inductees into the Blues Hall of Fame, four blues artists of the year, three blues albums of the year, and one blues single of the year were elected in a poll coordinated by **Living Blues**. Savarin and the Blues Foundation selected the recipients of three other national Handy awards (for movies, TV and publications), 20 local (Memphis) Handy awards, and eight Blues Foundation Special Awards for Outstanding Contributions to the Foundation and to Memphis Music.

For the blues poll, **LB** solicited nominations from an international panel of authorities and then sent 536 ballots to critics, magazine correspondents, editors, record producers, authors, musicians, radio stations, record dealers, folklorists, agents and blues societies, across the U.S. and overseas. This was not intended to be a **Living Blues** Critics' or Readers' Poll, but in large part that's how it ended up, because most of the voters who responded were **LB** readers. Thus the artists and records favored by the **LB** aficionado contingent dominated the voting, with some Hall of Fame votes even going to the co-editors. The majority of votes came from American writers and record companies. Despite a large number of ballots sent to black radio stations, record companies, musicians and print media, few black votes were cast. Otherwise, artists like B.B. King, Bobby Bland, Albert King and Little Milton presumably would have made considerably stronger showings, as would records from the black-oriented R&B labels. (Compare the Handy results with those of **Ebony** magazine's 1974-77 Black Music Polls, for instance: elected to **Ebony**'s Hall of Fame in the blues category were B.B. King, Dinah Washington, Bobby Bland, Bessie Smith, Muddy Waters and Albert King ('74), John Lee Hooker and Little Milton ('75), Jimmy Witherspoon and T-Bone Walker ('76), and Leadbelly and Jimmy Reed ('77); and in each year of the since-discontinued **Ebony** poll, B.B. King and Esther Phillips were named

top blues singers.) Foreign participation in the Handy voting was limited due to mailing delays which caused some voters to miss the deadline and others to not bother responding at all. Joe Savarin counted the votes right up until the day before the ceremony, however, and kept the late ballots on hand as well. The complete tallies are as follows:

Total ballots received: 148 counted in official results, 21 received too late (after Nov. 16). Total ballots mailed to potential voters: 536 (367 did not vote).

Late votes are listed in parentheses.
*Indicates write-in votes.

BLUES HALL OF FAME (1st 20 elected)

1. Muddy Waters	97 (12)
2. Howlin' Wolf	91 (8)
3. B.B. King	83 (8)
4. Elmore James	81 (10)
5. Robert Johnson	81 (8)
6. Little Walter	65 (6)
7. Bessie Smith	63 (7)
8. T-Bone Walker	63 (4)
9. Sonny Boy Williamson No. 2 (Rice Miller)	60 (4)
10. John Lee Hooker	58 (7)
11. Willie Dixon	58 (6)
12. Lightnin' Hopkins	53 (11)
13. Big Bill Broonzy	52 (7)
14. Blind Lemon Jefferson	47 (6)
15. Son House	46 (6)
16. Otis Spann	45 (7)
17. Jimmy Reed	45 (5)
18. Charley Patton	40 (7)
19. Sonny Boy Williamson No. 1 (John Lee Williamson)	40 (4)
20. Memphis Minnie	40 (3)
21. Ray Charles	35 (5)
22. Bobby Bland	34 (6)
23. Professor Longhair	34 (3)
24. Chuck Berry	32 (5)
25. Blind Willie McTell	31 (4)
26. Leadbelly	31 (2)
27. Leroy Carr	30 (4)
28. Tampa Red	30 (3)
29. Ma Rainey	29 (4)
30. Sleepy John Estes	27 (5)
31. Otis Rush	26 (4)
32. Blind Boy Fuller	26 (2)
33. Blind Blake	24 (4)
34. Fats Domino	24 (3)
Earl Hooker	24 (3)
36. Big Joe Turner	23 (3)
37. Clifton Chenier	23 (2)
38. Robert Nighthawk	22 (6)
39. Mississippi John Hurt	22 (3)
Skip James	22 (3)
41. Lonnie Johnson	22 (2)
42. Albert King	21 (3)
43. Bo Diddley	21 (1)
44. Louis Jordan	20 (1)
45. Gary Davis	19 (2)
Big Walter Horton	19 (2)
Jim O'Neal	19 (2)
Big Joe Williams	19 (2)
49. Arthur "Big Boy" Crudup	19 (1)
50. Magic Sam	18 (8)
51. Freddie King	18 (3)
52. Junior Parker	18 (3)
53. Lowell Fulson	17 (0)
54. Gatemouth Brown	16 (3)
55. Buddy Guy	15 (5)
56. Big Maceo	15 (3)

(Continued on page 7)

- 3-3800 BLACK CAT TRAIL** (Elmore James, Big Boy Spires, Johnny Howard, Slim Pickens, Robert Nighthawk, Grace Brim, Willie Lane, Otis Hinton, Snooky Pryor, Black Diamond, Chicago Sonny Boy, Baby Face Leroy, Rev. Utah Smith, Country Paul)
- 3-3801 NEW DEAL BLUES** (Joe McCoy, One Arm Slim, Black Ace, Lee Green, Bo Carter, Peanut the Kidnapper, Chatman Bros., Walter Davis, Memphis Minnie, Big Bill, Bumblebee Slim, Pinetop, Sonny Scott, Scrapper Blackwell)
- 3-3802 MISSISSIPPI BOTTOM BLUES** (Mister Freddie Spruell, Otto Virgial, Charlie Patton, Long Cleve Reed & Papa Harvey Mull, Tommy Bradley)
- 3-3803 LOW DOWN MEMPHIS BARRELOUSE BLUES** (Hattie Hart, Will Shade, Robert Wilkins, South Memphis Jug Band, Kansas Joe and Memphis Minnie, Mooch Richardson, John Estes, Jack Kelly, Jim Jackson)
- 3-3804 STOP AND LISTEN BLUES** (The Mississippi Sheiks)
- 3-3805 GOOD TIME BLUES** ("Hi" Henry Brown, Lee Green, Walter Davis, Robert Peoples, Lonnie Johnson, Pretty Boy Walker, Cora Perkins, Charley Jordan, J.D. Short, Sylvester Palmer, Papa Eggshell, Edith North Johnson, Peetie Wheatstraw, Jelly Roll Anderson)
- 3-3806 HARD TIME BLUES 1933-1940** (Lane Hardin, Pinetop Sparks, Mary Harris, Roosevelt Sykes, Henry Townsend, Charley Jordan, Walter Davis, Blind Darby, Peetie Wheatstraw, Alice Moore, Charlie McFadden, Leroy Henderson, Milton Sparks)
- 3-3807 MR. JOHNSON'S BLUES** (Lonnie Johnson, Mooch Richardson, Katherine Baker, Violet Green, Texas Alexander, Victoria Spivey)
- 3-3808 CHOCOLATE TO THE BONE** (Barbecue Bob)
- 3-3809 BULLFROG BLUES** (Sam Butler, William Harris, Buddy Boy Hawkins)
- 3-3810 BIG JOE WILLIAMS 1935-1941**
- 3-3799 HOME AGAIN BLUES** (Luther Huff, Eddie Kirkland, Baby Face Leroy & others)

Suggested list price: \$6.95



Cathedral Station
P.O. Box 417
New York, N.Y. 10025

HALL OF FAME (continued)

57. Roy Brown	15 (1)	Floyd Jones	3 (0)
Georgia Tom Dorsey	15 (1)	Louisiana Red	3 (0)
59. Bukka White	14 (7)	Buddy Moss	3 (0)
80. Roosevelt Sykes	14 (4)	Will Shade	3 (0)
61. Robert Jr. Lockwood	14 (1)	Washboard Sam	3 (0)
62. Albert Collins	13 (3)	Johnny Young	3 (0)
63. Wynonie Harris	13 (0)	158. Billy "The Kid" Emerson	2 (1)
64. Guitar Slim (Eddie Jones)	12 (3)	Lightnin' Slim	2 (1)
65. Little Brother Montgomery	12 (2)	Josh White	2 (1)
Johnny Shines	12 (2)	161. Albert Ammons*	2 (0)
Junior Wells	12 (2)	Ed Bell*	2 (0)
68. Gus Cannon	12 (1)	David Evans	2 (0)
Leonard Chess	12 (1)	William Harris*	2 (0)
70. Big Mama Thornton	12 (0)	Cripple Clarence Lofton	2 (0)
71. Charles Brown	11 (3)	Willie Mabon	2 (0)
72. J.B. Hutto	11 (1)	Roy Milton	2 (0)
Hound Dog Taylor	11 (1)	L.C. "Good Rockin'" Robinson	2 (0)
74. Tommy Johnson	11 (0)	Eddie Taylor	2 (0)
Dinah Washington	11 (0)	Willie Walker	2 (0)
76. Furry Lewis	10 (2)	Robert Wilkins*	2 (0)
77. Mike Leadbetter	10 (1)	Johnny Winter	2 (0)
Sunnyland Slim	10 (1)	173. Mickey Baker*	1 (1)
78. Alberta Hunter	10 (0)	Mike Bloomfield	1 (1)
80. James Brown	9 (1)	Norman Dayron	1 (1)
81. Alan Lomax	9 (0)	Rosco Gordon	1 (1)
Sonny Terry	9 (0)	Michael Horig	1 (1)
83. J.B. Lenoir	8 (3)	Lester Melrose	1 (1)
84. Mamie Smith	8 (2)	Walter Roland*	1 (1)
85. James Cotton	8 (1)	Mike Rowe	1 (1)
Champion Jack Dupree	8 (1)	181. The following 59 persons received one vote each:	
Homesick James	8 (1)	Garfield Akers*	
Little Milton	8 (1)	Joshua Altheimer*	
Memphis Slim	8 (1)	Kid Bailey*	
Amos Milburn	8 (1)	Bruce Bastin	
Amy O Neal	8 (1)	Fred Below*	
Jimmy Rushing	8 (1)	Jonas Bernholm*	
Victoria Spivey	8 (1)	Black Bob*	
94. Kokomo Arnold	8 (0)	Jimmy Blythe*	
Bo Carter	8 (0)	Hi Henry Brown*	
Walter Davis	8 (0)	Paul Butterfield*	
Sim Harpo	8 (0)	Sam Collins*	
Koko Taylor	8 (0)	Robert Cray*	
99. PeeWee Wheatstraw	7 (2)	Eunice Davis	
100. Ida Cox	7 (1)	Teddy Doering	
Johnny Otis	7 (1)	Johnny Fuller*	
102. Big Maybelle	7 (0)	Bob Geddins*	
Tommy McClennan	7 (0)	Henry Glover	
Jimmy Yancey	7 (0)	Arvella Gray*	
105. Juke Boy Bonner	6 (3)	Bob Groom	
106. Lil Green	6 (1)	John Hammond*	
Bruce Iglauer	6 (1)	W.C. Handy*	
Jimmy Rogers	6 (1)	Sheldon Harris	
Eddie "Cleanhead" Vinson	6 (1)	Jimi Hendrix*	
Ethel Waters	6 (1)	Larry Hobbs*	
111. Johnny Ace	6 (0)	Thomas B. Hoskins*	
Percy Mayfield	6 (0)	John Jackson*	
Sam Phillips	6 (0)	Troels Jensen*	
Joe Willie Wilkins	6 (0)	Charley Jordan	
115. Ike Turner	5 (2)	Lottie Kimbrough*	
116. Charlie Christian	5 (1)	King Edward*	
Paul Oliver	5 (1)	Joe Hill Louis*	
Henry Thomas	5 (1)	Pete Lowry*	
Robert Pete Williams	5 (1)	Mighty Chevelles*	
120. Roy Buchanan	5 (0)	Jelly Roll Morton*	
Cow Cow Davenport	5 (0)	Willie Murphy*	
Little Johnnie Jones	5 (0)	Sam Myers*	
Esther Phillips	5 (0)	Simon Napier	
124. Scrapper Blackwell	4 (2)	Hambone Willie Newbern*	
125. Lucille Bogan	4 (1)	Jimmy Nichols*	
Doctor Clayton	4 (1)	Willie Nix*	
Bob Koester	4 (1)	Morris Pejoe*	
Little Richard	4 (1)	George Perkins*	
Yank Rachell	4 (1)	Blind Joe Reynolds*	
Frank Stokes	4 (1)	Brian Rust*	
Chris Strachwitz	4 (1)	Son Seals*	
132. Phil Chess	4 (0)	George Smith*	
Smokey Hogg	4 (0)	Smokey Smothers*	
Helen Humes	4 (0)	Speckled Red*	
Brownie McGhee	4 (0)	Jimmy Spruill	
Clara Smith	4 (0)	Houston Stackhouse	
Hubert Sumlin	4 (0)	Nolan Struck*	
Jimmy Witherspoon	4 (0)	Sugar Blue	
139. Sam Charters	3 (2)	Johnnie Temple	
140. Cannonball Adderley	3 (1)	Kingfish Bill Tomlin*	
Eddie Boyd	3 (1)	Bill Tyson*	
Pee Wee Crayton	3 (1)	Phillip Walker*	
Bob Hite	3 (1)	Sippie Wallace	
Pete Johnson	3 (1)	Georgia White*	
Henry Townsend	3 (1)	Mighty Joe Young*	
J. Mayo Williams	3 (1)	240. Pete Welding	0 (2)
147. J.T. Brown	3 (0)	241. K.C. Douglas	0 (1)
Ruth Brown	3 (0)	John Fahey*	0 (1)
Willie Brown	3 (0)	Jimmy McCracklin	0 (1)
Mojo Buford	3 (0)	244. The following 18 persons were nominated to appear on the ballot but received no votes:	
Jazz Gillum	3 (0)	Yannick Bruynoghe	

Sid Graves	3 (0)
Lil' Son Jackson	3 (0)
Len Kunstadt	3 (0)
Lalimore	3 (0)
Little Joe Blue	3 (0)
Mercy Dee	3 (0)
George Mitchell	2 (1)
Robert Nelf	2 (1)
Hammie Nixon	2 (1)
Joe Richardson	2 (0)
St. Louis Jimmy	2 (0)
Lafayette Thomas	2 (0)
Steve Tomashetsky	2 (0)
Mike Vernon	2 (0)
Casey Bill Weldon	2 (0)
Chuck Willis	2 (0)
Hop Wilson	2 (0)

1979-80 W.C. HANDY BLUES AWARDS for the period c. Sept. 1, 1979 to Sept. 1, 1980. Note: Some artists and records were nominated in both the Contemporary and Traditional categories. One vote was allowed per category. On some ballots, voters selected two or three artists or records per category. Such split votes are indicated here by fractions.

BLUES ARTISTS OF THE YEAR

MALE, CONTEMPORARY

1. ALBERT COLLINS	20 (4)
2. Professor Longhair	12 (1)
3. Muddy Waters	10-1/3 (1)
4. Jimmy Johnson	10 (1)
5. Son Seals	9 (0)
6. Luther Allison	6 (0)
Robert Jr. Lockwood	6 (0)
8. Bobby Bland	5-1/3 (0)
B.B. King	5-1/3 (0)
10. Eddy Clearwater	5 (1)
11. Lonnie Brooks	4 (0)
Gatemouth Brown	4 (0)
Little Milton	4 (0)
14. Magic Slim	3 (1)
15. Ray Charles	3 (0)
Robert Cray	3 (0)
Junior Wells	3 (0)
18. Otis Rush	2 (1)
19. Eddie Kirkland	2 (0)
Louisiana Red	2 (0)
Fenton Robinson	2 (0)
22. Lurie Bell	1 (1)
23. Carey Bell	1 (0)
Clifton Chenier*	1 (0)
Jimmy Dawkins	1 (0)
Buddy Guy	1 (0)
J.B. Hutto*	1 (0)
Syl Johnson	1 (0)
Albert King	1 (0)
Lalimore	1 (0)
J.J. Malone*	1 (0)
Jimmy Reed*	1 (0)
Sonny Rhodes	1 (0)
Bobby Rush	1 (0)
Eddie Shaw	1 (0)
Hubert Sumlin	1 (0)
Mississippi Johnny Waters	1 (0)
Jimmy Witherspoon*	1 (0)
39. Eddie "Cleanhead" Vinson	5/6 (2)
40. B.B. Odom*	1/2 (0)
41. Larry Hobbs*	1/3 (0)
Cab Lucky*	1/3 (0)
George Perkins*	1/3 (0)
Washboard Doc*	1/3 (0)
John "Flash" Whitner*	1/3 (0)
46. Lightnin' Hopkins	0 (2)
47. Mickey Baker*	0 (1)
Larry Davis	0 (1)
49. The following artists were nominated and appeared on the ballot, but received no votes:	
Sleepy Jim Berry	
Cicero Blake	
Mel Brown	
James Cotton	
Geater Davis	
Stanley Buckwheat Durai	
Frank Frost	
Jim Gamble	

Z.Z. Hill	
Homesick James	
Little Joe Blue	
Louis Myers	
Odie Payne	
Bob Fledy	
Freddie Roulette	
Johnnie Taylor	
Ted Taylor	
Luther Tucker	
O.V. Wright	
Mighty Joe Young	

BLUES ARTISTS OF THE YEAR

FEMALE, CONTEMPORARY

1. KOKO TAYLOR	38 (4)
2. Big Mama Thornton	17-1/3 (2)
3. Alberta Hunter	14-1/3 (1)
4. Etta James	8 (1)
5. Ann Peebles	6 (1)
6. Aretha Franklin	5-1/2 (1)
7. Esther Phillips	5 (2)
8. Linda Hopkins	4-1/3 (1)
9. Arelean Brown	4 (1)
10. Margie Evans	3 (2)
11. Big Time Sarah	3 (0)
Sylvia Embry	3 (0)
Helen Humes	3 (0)
Paula Lockheart	3 (0)
Queen Ida	3 (0)
16. Irma Thomas	2-1/2 (1)
17. Ruth Brown	2 (0)
Tina Turner	2 (0)
19. Brenda Bell	1 (0)
Priscilla Bowman	1 (0)
Olive Brown*	1 (0)
Jeanne Carroll*	1 (0)
Betty Everett	1 (0)
Carol Leigh*	1 (0)
Little Queenie*	1 (0)
Barbara Lynn*	1 (0)
Mary McCreary Russell*	1 (0)
28. Lynn White	0 (1)
29. Nominated but not receiving votes:	
Eunice Davis	
Sugar Pie DeSanto	
Dorothy Donegan	
Bonnie Lee	
Nellie Lutcher	
Faye Ross	
Mary Wells	

MALE, TRADITIONAL

1. LIGHTNIN' HOPKINS	15-1/2 (4)
2. Johnny Shines	14-1/2 (2)
3. Robert Jr. Lockwood	14-1/2 (0)
4. Jay McShann	10 (0)
5. Big Walter Horton	9-1/2 (1)
6. Louisiana Red	6 (0)
7. Brownie McGhee	4-1/3 (0)
8. Sunnyland Slim	4 (2)
9. Big Joe Williams	4 (1)
10. Hubert Sumlin	4 (0)
Henry Townsend	4 (0)
12. Sam Chatmon	3 (1)
Big Joe Duskin	3 (1)
14. Blind John Davis	3 (0)
Pigmeat Jarrett	3 (0)
Furry Lewis	3 (0)
Sparky Rucker	3 (0)
18. Roosevelt Sykes	2-1/3 (1)
19. Sam Myers	2 (1)
Eugene Powell (Sonny Boy Nelson)	2 (1)
Robert Pete Williams	2 (1)
22. James Booker	2 (0)
R.L. Burnside	2 (0)
Honeyboy Edwards	2 (0)
John Jackson	2 (0)
26. Piano Red (Willie Perryman)	1-1/3 (1)
27. Jimmie Bell*	1 (0)
J.C. Burns	1 (0)
Thomas Burt	1 (0)
John Cephas	1 (0)
CeDell Davis	1 (0)
Snooks Eaglin	1 (0)
Arvella Gray*	1 (0)
Roland "Boy Blue" Hayes*	1 (0)
Floyd Jones	1 (0)
Fred McDowell*	1 (0)
Little Brother Montgomery*	1 (0)
William Robertson	1 (0)

(Continued on page 8)



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W.C. HANDY BLUES AWARDS BLUES ARTISTS OF THE YEAR MALE, TRADITIONAL (continued)

James "Guitar Slim" Stephens	1 (0)
James "Son" Thomas	1 (0)
Washboard Doc	1 (0)
42. Larry Hobbs	1/2 (0)
George Perkins	1/2 (0)
44. Champion Jack Dupree	0 (1)
45. Nominated but not receiving votes:	
Ranie Burnette	
Homesick James	
Frank Hovington	Willie Guy Rainey
Larry Johnson	Blues Boy Rawlins
Robert Lowery	Charlie Sayles
Buddy Moss	Sugar Blue
Hammie Nixon	Mose Vinson
Jack Owens	Johnny Woods

BLUES ARTISTS OF THE YEAR

FEMALE, TRADITIONAL

1. ALBERTA HUNTER	32(1)
2. Big Mama Thornton	24 (2)
3. Elizabeth Cotten	12(2)
4. Sippie Wallace	11 (4)
5. Mama Yancey	10 (1)
6. Edith Wilson	10 (0)
7. Helen Humes	8 (3)
8. Priscilla Bowman	4 (1)
9. Algia Mae Hinton	4 (0)
Linda Hopkins	4 (0)
Jo Ann Kelly	4 (0)
12. Jessie Mae Hemphill	3 (2)
13. Paula Lockheart	2 (0)
14. Carrie Smith	1 (1)
15. Beulah Bryant	1 (0)
Aretha Franklin	1 (0)
Bessie Smith	1 (0)
18. Laura Dukes	0 (1)

BLUES ALBUMS OF THE YEAR

(New recordings: albums on which at least
50% of the songs were released for the first
time in 1979-80 [c. Sept. 1, 1979-Sept. 1, 1980])

CONTEMPORARY

1. PROFESSOR LONGHAIR, CRAWFISH FIESTA, ALLIGATOR 4718	27 (3)
2. Jimmy Johnson, <i>Johnson's Whacks</i> , Delmark 644	18 1/2 (3)
3. Albert Collins, <i>Frostbite</i> , Alligator 47 19	9 (2)
4. Eddy Clearwater, <i>The Chief</i> , Rooster Blues 2615	8 (3)
5. Magic Slim, <i>Live 'n Blue</i> , Candy Apple 0401	6 (0)
6. Lonnie Brooks, <i>Bayou Lightning</i> , Alligator 47 14	5 (1)
Alberta Hunter, <i>Amtrak Blues</i> , Columbia 36430	5 (1)
Son Seals, <i>Chicago Fire</i> , Alligator 4720	5 (1)
9. Big Twist & the Mellow Fellows, <i>Flying Fish 229</i>	5 (0)
10. Little Milton, <i>I Need Your Love So Bad</i> , Golden Ear 2283	4 1/2 (0)
11. Troyce Key & J.J. Malone, <i>I've Gotta New Car</i> , Red Lightnin 0028	4 (1)
12. Robert Cray, <i>Who's Been Talkin'</i> , Tomato 7041	4 (0)
B.B. King, <i>"Now Appearing" at Ole Miss</i> , MCA 2-8106	4 (0)
14. Luther Allison, <i>Live in Paris</i> , Free Bird 506	3 (0)
15. Jimmy Rogers & Left Hand Frank, <i>Chicago Blues</i> , JSP 1008	2 (1)
16. Big Joe Duskin, <i>Cincinnati Stomp</i> , Arhoolie 1080	2 (0)
Hubert Sumlin & Carey Bell, <i>Gambelin' Woman</i> , L+R 42.003	2 (0)
Junior Wells, <i>Pleading the Blues</i> , Isabel 501	2 (0)
19. Willie Mabon, <i>Chicago Blues Session</i> , L+R 42 003	1 1/2 (0)
20. Buddy Guy, <i>The Blues Giant</i> , Isabel 500	1 (1)
21. Luther Allison, <i>Gonna Be a Live One in Here Tonight</i> , Rumble 1001*	1 (0)
American Folk Blues Festival '80, L+R 42.013*	1 (0)
John & Sylvia Embry, <i>After Work</i> , Razor 5102	1 (0)
<i>Chicago Blues Live</i> , Wolf 0 120 087	1 (0)
<i>Living Chicago Blues, Vol. 1</i> , Alligator 7701*	1 (0)
Bobby Rush, <i>Rush Hour</i> , Philadelphia Intl. 35509	1 (0)
27. Brenda Bell, <i>Sings the Blues of Victoria Spivey</i> , Spivey 1024*	1/2 (0)
George Perkins, <i>Cryin' in the Streets</i> , Cryin in the Streets 10016-28*	1/2 (0)
Big Joe Turner, <i>I'm Gonna Sit Right Down and Write Myself a Letter</i> , Spivey 1020*	1/2 (0)
30. Mickey Baker, <i>Sweet Harmony</i> , Bellaphon 33022*	0 (1)

Syl Johnson, *Brings Out the Blues in Me*, Shama 8001 0(1)
32. Nominated but not receiving votes:
Sleepy Jim Berry, *Long Lean Green*, Consolidated BR 104
Buckwheat Zydeco, *Its Sont Partis*, Blues Unlimited 5006

TRADITIONAL

1. ROBERT JR. LOCKWOOD & JOHNNY SHINES, HANGIN' ON, ROUNDER 2023	16 (2)
2. Johnny Shines, <i>Hey Ba-Ba-Re-Bop</i> , Rounder 2020	12 (1)
3. Henry Townsend, <i>Mule</i> , Nighthawk 201	11 (0)
4. Alberta Hunter, <i>Amtrak Blues</i> , Columbia 36430	10 (1)
5. John Jackson, <i>Step It Up and Go</i> , Rounder 2019	10 (0)
Jelly Roll Kings, <i>Rockin' the Juke Joint Down</i> , Earwig 4901	10 (0)
7. Big Joe Duskin, <i>Cincinnati Stomp</i> , Arhoolie 1080	9 (3)
8. Pigmeat Jarrett, <i>Look At the People</i> , June Appal 035	6 (0)
9. David "Honeyboy" Edwards, <i>Mississippi Delta Bluesman</i> , Folkways FS 3539	5 (1)
Louisiana Red, <i>New York Blues</i> , L+R 42.002	5 (1)
11. Sam Chatmon, <i>Sam Chatmon's Advice</i> , Rounder 2018	5 (0)
12. Sam Myers, <i>Down in Mississippi</i> , TJ 1030	4 (0)
13. Sam Myers, <i>Mississippi Delta Blues</i> , TJ 1040	3 (2)
14. Jimmie Bell, <i>Stranger in Your Town</i> , JSP 1007	3 (0)
Big Joe Williams, <i>Back to the Roots</i> , Ornament CH-7.713	3 (0)
16. Louisiana Red, <i>King Bee</i> , JSP 1006	2 (0)
17. Willie Guy Rainey, <i>Southland 7</i>	1 (1)
18. <i>Way Back Yonder: Original Country Blues, Vol. 1</i> , Albatros 8458	1 (0)
19. Mighty Chevelles, <i>Shadow-Boxing</i> , Cryin in the Streets 1028-38*	1/2 (0)
George Perkins, <i>Cryin' in the Streets</i> , Cryin in the Streets 1016-28*	1/2 (0)
21. Jack Owens, <i>Bentonia Country Blues</i> , Albatros 8443	0 (1)
22. Nominated but not receiving votes:	
<i>Way Back Yonder: Original Country Blues, Vol. 2</i> , Albatros 8459	
<i>Way Back Yonder: Original Country Blues, Vol. 3</i> , Albatros 8460	

VINTAGE OR REISSUE ALBUM OF THE YEAR
(Albums on which at least 50% of the songs were recorded before 1970 — either reissued material or previously unissued early material.)

1. ROBERT NIGHTHAWK, LIVE ON MAXWELL STREET — 1964, ROUNDER 2022 16 (2)
2. Otis Rush, Groaning the Blues, Flyright 560 9 (4)
3. Albert King, Live Wire Blues Power, Stax 4128 9 (1)
4. Atlanta Blues, JEMF 106 7 (3)
5. J.B. Lenoir, Alabama Blues, L+R 42 001 5 (2)
6. The Piano Blues, Vol. 12: Will Satisfy Your Mind, Maggie 4412 6 (0)
7. Slide Guitar Classics, Chicago Slide 005 5 (0)
8. Johnny Jones with Billy Boy Arnold, Alligator 4717 5 (0)
9. Home Again Blues, Mamish 3799 4 (1)
10. Down Behind the Rise, Nighthawk 106 4 (0)
11. James Brown, 30 Golden Hits, Polydor 2679 044 4 (0)
12. Memphis Jug Band, Yazoo 1067 4 (0)
13. Amos Milburn, Just One More Drink, Route 66 KIX-7 4 (0)
14. John Lee Hooker, Sittin' Here Thinkin', Muse 5205 3 1/2 (1)
15. Rare Blues, Takoma 7081 3 (0)
16. The Shouters — Roots of Rock 'n' Roll, Vol. 9, Savoy 2244 3 (0)
17. Magic Sam & Shakey Jake, Magic Rocker, Flyright 561 3 (0)
18. Johnny Shines & Robert Lockwood, Dust My Broom, Flyright 563 3 (0)
19. Billy The Kid Emerson, Little Fine Healthy Thing, Charly 30187 2 (1)
20. Roy Hawkins, Why Do Everything Happen to Me, Route 66 KIX-9 2 (1)
21. Howlin' Wolf, From Early 'Til Late, Blue Night 073-1667 2 (0)
22. Bukka White, Mississippi Blues, Takoma 7001 2 (0)
23. Hop Wilson, Blues With Friends (At Goldband), Goldband 7781 2 (0)
24. Billy Wright, Stacked Deck, Route 66 KIX-13 2 (0)
25. All Night Long They Play the Blues, Fantasy 549 1 (0)
26. Chicago Blues — Live at the Fickle Pickle, Flyright 549 1 (0)
27. Chicago Jump, JSP 1004 1 (0)
28. Lake Michigan Blues, Nighthawk 105 1 (0)
29. Floyd Dixon, Houston Jump, Route 66 KIX-11 1 (0)
30. Mississippi John Hurt, Monday Morning Blues, Flyright 553 1 (0)
31. Jimmy McCracklin, Rockin' Man, Route 66 KIX-12 1 (0)
32. Sonny Boy Williamson, Don't Make a Mistake, Blues Ball 2004 1 (0)
33. Cryin' in the Morning, Muse 5212 1/2 (0)
34. Blow By Blow, Sundown CG 709-01 0 (1)
35. Nominated but not receiving votes
36. The Piano Blues, Vol. 11: There's a Train Leavin' Houston, Maggie 4411
37. Jake Boy Bonner, The One Man Trio, Flyright 548
38. Howlin' Wolf, Can't Put Me Out, Blues Ball 2002
39. J.B. Lenoir, Mojo Boogie, Flyright 564
40. Robert Pete Williams, Louisiana Blues, Takoma 7011
41. Sonny Boy Williamson, Bye Bye Bird, Blue Night 073-1668

BLUES SINGLE OF THE YEAR (45 rpm or EP)
(Any single, new material or reissued, released between c. Sept. 1, 1979, and Sept. 1, 1980.)

1. JIMMY JOHNSON, I NEED SOME EASY MONEY/ASHES IN MY ASHTRAY, DELMARK 4503 17 (0)
2. Hound Dog Taylor, My Baby's Coming Home/Five, Take Five, Rooster 24 11 (2)
3. Eddy Clearwater, Came Up the Hard Way/2x9, Baron 5145 9 (1)
4. Little Johnnie Jones, Prison Bound Blues/Don't You Lie to Me, Rooster 23 7 (2)
5. Luther Allison, In the Midnight Hour/Movin' On Up, Rumble 005 6 (1)
6. Bobby Bland, Soon As the Weather Breaks/To Be Friends, MCA 41197 6 (0)
7. Lonnie Brooks, Two Headed Man/Don't Answer the Door, Alligator 791 6 (0)
8. Bobby Rush, I Can't Find My Keys/Let's Do It Together, Philadelphia International 3734 5 (0)
9. George Harmonica Smith, Teenage Girl/Teardrops Fallin', Hittin Heavy 1001 5 (0)
10. Billy Boy Arnold & Little Walter, Superharps, 1967 to 1977, Red Lightnin' 0024 (EP) 3 (3)
11. Jimmy Johnson, Serves Me Right to Suffer/Your Turn to Cry, Alligator 792 3 (1)
12. Syl Johnson, Brings Out the Blues in Me/How You Need to Be Loved, Shama 1237 3 (1)
13. Lynn White, I Didn't Make My Move Too Soon, Pts. 1 & 2, Darby 515 2 (1)
14. Sonny "Harmonica" Blake, Rooster 706 (EP) 2 (0)
15. The Blues Survivors w/Mississippi Johnny Waters, Tree of Hope 101 (EP) 2 (0)
16. Aron Burton, Been Down/Garbage Man, Cleartone 31080 2 (0)

- Latimore, Discoed to Death/Just One Step, Glades 1756 2 (0)
- King Solomon, I Got a Sweet Tooth/If I Were a Strong Man, Stanson/Ashanti AR003 2 (0)
19. Robert Cray, Too Many Cooks, Tomato 7041 (?) 1 (0)
- Johnnie Dyer, Over Dose of Love/Slipping & Sliding, Good Time 02 1 (0)
- Gwen Gunderson, Hot Tub, (?) 1 (0)
- Little Milton, I Need Your Love So Bad/I Wake Up Crying, Golden Ear 2281 1 (0)
- B.B. Odum, Memo Blues/I Got This Bad Feeling, Wasp Music 610 1 (0)
- Cleo Page, I Love to Eat It — Hamburger/Goodie Train, JSP 4502 1 (0)
- George Perkins, No Need For a Black Man to Cry/I Wants to Be Free, Cryin' in the Streets 1016 1 (0)
- Jimmy Reed, I Got the World in a Jug/We Got to Stick Together, Magic 81172 1 (0)
- Nolan Struck, My Nerve's Gone Bad/Fire Don't Burn All the Time, Retta s 004 1 (0)
- Smokey Wilson, You Shadowed My Dream, Pts. 1 & 2, Big Town 725 1 (0)
29. Ranie Burnette, Coal Black Mattie/Hungry Spell, High Water 411 0 (1)
- Billy The Kid Emerson, A Dancin' Whippersnapper/Zulu, Rooster 44 0 (1)
- Bobby Powell, A Fool For You/Right Time, Hep Me 151 0 (1)
32. Nominated but not receiving votes
- Jim Gamble, It's Hard to Explain, Pts. 1 & 2, Kns 8106
- Bob Kelton, Racetrack Blues/Grandpa Said, Rhodes-Way 3902
- Gip Roberts, Soul for the Blues/I Oop, H 3130
- L.C. Roby, Feel Like a King/Ain't Gonna Tell Nobody, Blue Soul 121079
- Don Wilkerson, Low Down Dirty Shame, Pts. 1 & 2, Tomel 101

NOTE: Several write-in votes listed in various categories above were cast for long-deceased artists in the Blues Artists of the Year section [i.e., Bessie Smith, Fred McDowell, Jimmy Reed], or for releases from early 1979 and past years in the Blues Albums and Single of the Year sections [e.g., Living Chicago Blues Vol. 1, Chicago Jump, the B.B. Odum and Jimmy Reed 45's.]

Other awards (chosen by the Blues Foundation, not by national balloting):

BEST MOVIE: LADY SINGS THE BLUES

BEST TELEVISION: FROM JUMPSTREET SEGMENT URBAN BLUES

BEST PUBLICATION: LIVING BLUES

HANDY AWARDS — LOCAL RECIPIENTS:

- | | |
|---------------------|------------------|
| Otto Lee | Nat D. Williams |
| Ma Rainey No. 2 | A.C. Williams |
| Little Laura Dukes | Sunbeam Mitchell |
| Evelyn Young | Memphis Slim |
| Rufus Thomas | Furry Lewis |
| Grandma Dixie Davis | |
| Harry Godwin | |
| Van Hunt | |
| Mose Vinson | |
| Hammie Nixon | |
| Prince Gabe | |
| Sam Phillips | |
| Jim Stewart | |
| Dave Clark | |
| Paul Savarin | |



Eddy Clearwater, The Chief, LP R 2615
 Sonny "Harmonica" Blake, EP R 706
 45's: Little Johnnie Jones, Prison Bound Blues/Don't You Lie To Me, R 23 (blue vinyl)
 Hound Dog Taylor, My Baby's Coming Home/Five, Take Five, R 24 (red vinyl)
 Billy "The Kid" Emerson, A Dancin' Whippersnapper/Zulu, R 44
 Mac Johnson, Something's Wrong/Goblin', R 45
 Eddie C. Campbell, King of the Jungle/Santa's Messin' With the Kid, R 46

USA MAIL ORDER: Rooster Blues, 2615 N. Wilton, Chicago IL 60614. (312) 281-3385. Inland: LP's \$7.00, EP \$2.75; Singles: R23/24 \$2.25, R44/45/46 \$1.50. All prices include post and packing. Overseas: Add \$1.50 per order or \$3.00 air mail. Overseas customers: Pay by IMO or check drawn on a USA bank.
UK: Rooster Records, PO Box 148, London W9 1DY. Tel: 01-286 2993. Inland: LP's £4.60; EP £1.80; Singles: R23/24 £1.50; R44 £1.00. Overseas: LP's £5.30; EP £2.10; Singles: R23/24 £1.70; R44/45/46 £1.20. All prices include post and packing. Overseas customers: Pay by IMO or cheque drawn on an English bank.
DEALER INQUIRIES WELCOME!

BLUES FOUNDATION SPECIAL AWARDS FOR OUTSTANDING CONTRIBUTIONS TO THE FOUNDATION AND TO MEMPHIS MUSIC

- Ironing Board Sam
 Willie Britt
 Channel 5: Olivia Holmes
 FM-100: Gary Guthrie
 Lois Beardon, Evelyn Graves and Tommy Rubie (Song of the Year: Swngin' Down in Memphis Town)
 Air-Trans Studio



SAD AND LONESOME WOLF Records
 P.O. Box 375
 1120 Wien
 Austria

SNOOKY & HOMESICK
best of Country Blues
ALL NEW RECORDINGS!!

arranged by the VIENNA BLUES FAN CLUB
 1130/Vienna, Bergheideng. 25, Austria

EXHIBIT C

news for immediate release
collected and distributed
by the news bureau services
of The Blues Foundation,
352 Beale Street, Memphis,
TN 38103

to place your news items
in Blues Express
call (901) 527-BLUE 2583

The Blues Express



1986 BLUES AWARDS SHOW

Winners of the 1986 Blues Awards "The Handys" and the new inductees to the Hall of Fame were honored at the 7th Annual National Blues Awards show which was presented at the Dixon-Myers Hall on Sunday, November 16, 1986, in Memphis, "Home of the Blues," Tennessee.

The Awards, "The Handys," Blues, most prestigious awards named in honor of W.C. Handy, "The Father of the Blues," are presented annually to the artists, record producers and other contributors to the perpetuation of the Blues, who, through the Foundation's Awards Committee and the international balloting system, have been elected to be so honored.

1986 AWARD WINNERS

BLUES ENTERTAINER OF THE YEAR, ROBERT CRAY

Blues Song of the year: FALSE ACCUSATIONS, *D. Walker, R. Cray, R. Cousins-Writers; Robert Cray, Recording Artist.*

Contemporary Blues Album of the Year (US): SHOWDOWN, *Albert Collins, Robert Cray, Johnny Copeland, Recording Artists; Alligator Records, Label*

Traditional Blues Album of the Year (US or Foreign): JEALOUS, *John Lee Hooker, Recording Artist; Pausa, Label*

Vintage or Reissue Album of the Year (US): KING OF THE SLIDE GUITAR, *Elmore James, Recording Artist; Kent, Label*

Blues Single of the Year (US or Foreign): CHANGE OF HEART/I GOT LOADED/PHONE BOOTH/BAD INFLUENCE, *Robert Cray, Recording Artist; Demon/England, Label*

Contemporary Blues Album of the Year (Foreign): LIVE IN EUROPE, *Otis Rush, Recording Artist; Isabel/France, Label*

Vintage or Reissue Album of the Year (Foreign): THE CHESS YEARS, *Sonny Boy Williamson, Recording Artist; Charly-Chess Box/England, Label*

Contemporary Female Blues Artist of the Year: KOKO TAYLOR

Contemporary Male Blues Artist of the Year: ROBERT CRAY

Traditional Male Blues Artist of the Year: JOHN LEE HOOKER

Traditional Female Blues Artist of the Year: SIDDIIE WALLACE

Blues Vocalist of the Year: ROBERT CRAY

Blues Instrumentalist of the Year: CLARENCE "GATEMOUTH" BROWN

Blues Band of the Year (US): FABULOUS THUNDERBIRDS

Blues Band of the Year (Foreign): POWDER BLUES

BLUES HALL OF FAME 1986 INDUCTEES

Hall of Fame Inductees: ALBERT COLLINS, LEADBELLY (Huddie Ledbetter), SONNY TERRY, JOHNNY WINTER

Hall of Fame Inductees (Classic Singles): Robert Johnson, CROSS ROAD BLUES (ARC); Little Walter, JUKE, (Checker); Muddy Waters, MANISH BOY, (Chess)

Hall of Fame Inductees (Classic Albums): Albert Collins, ICE PICKIN' (Alligator); Willie Dixon, I AM THE BLUES, (Columbia); Albert King, LIVE WIRE BLUES POWER, (Stax)

Hall of Fame Inductee (Classic Literature): CHICAGO BREAK-DOWN, (Chicago Blues) by Mike Rowe

BLUES HALL OF FAME 1980-1985

The following artists have been inducted into the
BLUES HALL OF FAME.

Bobby "Blue" Bland
Roy Brown
Leroy Carr
Willie Dixon
Lightnin' Hopkins
Son House
Blind Lemon Jefferson
Louis Jordan
B.B. King
Little Walter (Jacobs)
Memphis Minnie
Charley Dalton
Tampa Red
Otis Rush
Big Mama Thornton
T-Bone Walker
Sonny Boy Williamson #1
Big Bill Broonzy
John Lee Williamson
J.B. Hutto

Ray Charles
John Lee Hooker
Big Walter Horton
Elmore James
Robert Johnson
Albert King
Freddie King
Blind Willie McTell
Robert Nighthawk
Ma Rainey
Jimmy Reed
Bessie Smith
Hound Dog Taylor
Big Joe Turner
Muddy Waters
Sonny Boy Williamson #2
Rice Miller
(Chuck Berry)
Buddy Guy
Slim Harpo

**EXHIBIT 2 DECLARATION OF JAY
SIELEMAN**

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE BEFORE THE
TRADEMARK TRIAL AND APPEAL BOARD**

In re: Registration No. 2392429 (BLUES HALL OF FAME)
Registered October 3, 2000

&

Registration No. 4398094 (CHICAGO BLUES HALL OF FAME)
Registered September 3, 2013

(The) Blues Foundation, Inc.

Petitioner,

v. Cancellation Nos. 92057288 &
92058292

Dan Marolt,

Registrant.

Declaration of Jay Sieleman

STATE OF TENNESSEE
COUNTY OF SHELBY

1. My name is Jay Sieleman. I am over the age of eighteen (18) and am competent to give this Declaration. The information contained in this declaration is known to me on my own personal knowledge.

2. This Declaration supplements the Declaration I executed on May 15, 2014, which I submitted in support of the Blues Foundation's application to register "Blues Hall of Fame."

3. I am the President and Chief Executive Office of The Blues Foundation, Inc., and I have been the head of The Blues Foundation, Inc. since 2003.

4. In my capacity as head of The Blues Foundation, Inc, I have personal knowledge of The Blues Foundation, Inc.'s filing system of records. (We have four individuals on staff, so

we each need to have personal knowledge of The Blues Foundation, Inc.'s filing system of records.).

5. In 1980, the Blues Foundation started the Blues Hall of Fame program. The Blues Hall of Fame provided recognition by the way of awards to demonstrate excellence to individuals who have had a significant impact or made a major contribution to blues music.

6. From 1980 through 1994, the Blues Foundation inducted new members to the Blues Hall of Fame at the Blues Music Awards.

7. Each year, near the Blues Music Awards, the Blues Foundation prepared and published a program that the Blues Foundation distributed at the Blues Music Awards. The Blues Foundation kept these programs in its business of promoting the blues and those who perform and support the blues.

8. From 1995 through 1998, the Blues Foundation inducted new members to the Blues Hall of Fame at the Lifetime Achievement Award ceremonies held in Los Angeles.

9. When the Blues Foundation conducted Lifetime Achievement Award ceremonies, the Blues Foundation prepared and published a program that the Blues Foundation distributed at the Blues Music Awards. The Blues Foundation kept these programs in its business of promoting the blues and those who perform and support the blues.

10. Making the program in advance of the Blues Music Award ceremony or Lifetime Achievement Award ceremony was one regular practice by the Blues Foundation in conducting the Blues Music Awards.

11. I went to the storage room where the Blues Foundation maintains copies of the programs for the Blues Music Awards and Lifetime Achievement Award ceremonies. I recall each of the programs I removed from the storage room.

12. I removed from the storage room the program the Blues Foundation prepared for, published, and distributed at the 3rd Annual Blues Awards, held on November 16, 1982. Exhibit A is a photocopy of pages of that program. The entire program is thirty pages, but I have attached seven pages to avoid submitting an overly large record consistent with TBMP § 702.05. All pages of the program were produced to Mr. Marolt.

13. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 5th Annual Blues Awards, held in 1984. Exhibit B is a photocopy of pages of that program. The entire program is thirty pages, including advertisements for Budweiser, Graceland, MCA Records, and BMI. I have attached four pages to avoid submitting an overly large record consistent with TBMP § 702.05. All pages of the program were produced to Mr. Marolt.

14. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 6th Annual Blues Awards, held on November 17, 1985, at the Orpheum Theater in Memphis, Tennessee. Exhibit C is a photocopy of that program. I submit the entire program to provide an example of the type of advertisements the programs included in the 1980s.

15. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 7th Annual Blues Awards, called The Handys that year, held on November 16, 1986 at Dixon Myers Music Hall. Exhibit D is a photocopy of pages of that program. B.B. King and Stevie Ray Vaughan hosted the ceremony that year. The entire program is twenty-eight pages. I have attached five pages to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

16. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 9th Annual Blues Awards, held on November 13, 1988, at the Peabody Hotel in Memphis, Tennessee. Exhibit E is a photocopy of pages of that program. The entire program is twenty-eight pages. I have attached four pages of the program to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

17. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 10th Annual Blues Awards, held on November 5, 1989, at Cook Convention Center in Memphis, Tennessee. Exhibit F is a photocopy of pages of that program. Willie Dixon hosted the ceremony that year. The entire program is thirty-four pages. I have attached 4 pages of the program to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

18. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 11th Annual Blues Awards, held on October 14, 1990, at the Peabody Hotel in Memphis, Tennessee. Exhibit G is a photocopy of pages of that program. The entire program is forty pages. I have attached seven pages of the program to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

19. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 12th Annual Blues Awards, called The Handys that year, held on October 13, 1991, at the Peabody Hotel in Memphis, Tennessee. Exhibit H is a photocopy of pages of that program. The entire program is forty pages. I have attached seven

pages of the program to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

20. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 13th Annual Blues Awards, called The Handys that year, held on October 4, 1992, at the New Daisy Theatre on Beale Street in Memphis, Tennessee. Exhibit I is a photocopy of pages of that program. The pages include photographs of the previous year's event and an advertisement taken out by Warner Bros. Records. The entire program is thirty-two pages. I have attached seven pages of the program to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

21. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 17th Annual Blues Awards, called the Handy Blues Awards that year, held on May 2, 1996, at the Vincent DeFrank Auditorium in Memphis Tennessee. The Blues Foundation produced a complete PDF of the program as BF 000293 – BF 000332, and a complete photocopy is attached in Exhibit C to the declaration submitted by Art Tipaldi. I do not reproduce it with my declaration to avoid submitting an overly large record consistent with TBMP § 702.05.

22. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 18th Annual Blues Awards, called the Handy Blues Awards that year, held on May 1, 1997, in the Orpheum Theatre in Memphis, Tennessee. The Blues Foundation produced a complete PDF of the program as BF 000357 – BF 000416, and a complete photocopy is attached in Exhibit C to the declaration submitted by Art Tipaldi. I do not

reproduce it with my declaration to avoid submitting an overly large record consistent with TBMP § 702.05.

23. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the 19th Annual Blues Awards, called the W.C. Handy Blues Awards that year, held on April 30, 1998, in the Orpheum Theatre in Memphis, Tennessee. The Blues Foundation produced a complete PDF of the program as BF 000487 – BF 000558, and a complete photocopy is attached in Exhibit C to the declaration submitted by Art Tipaldi. I do not reproduce it with my declaration to avoid submitting an overly large record consistent with TBMP § 702.05.

24. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the Second Annual Lifetime Achievement ceremony, held on November 7, 1996, at B.B. King's Blues Club in Los Angeles, California. The Blues Foundation produced a complete PDF of the program as BF 000333 – BF 000356, and a complete photocopy is attached in Exhibit C to the declaration submitted by David Less. I do not reproduce it with my declaration to avoid submitting an overly large record consistent with TBMP § 702.05.

25. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the Third Annual Lifetime Achievement ceremony, held on October 20, 1997, at The Palace, in Hollywood, California. Exhibit J is a photocopy of pages of that program. The entire program is sixty-four pages. I have attached eighteen pages of the program to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

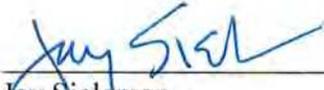
26. I removed from the storage room the program the Blues Foundation prepared for, published for, and distributed at the Fourth Annual Lifetime Achievement Award and 1998

Blues Hall of Fame induction, held on November 9, 1998, at the House of Blues in Los Angeles, California. Exhibit K is a photocopy of pages of that program. The entire program is sixty-four pages. I have attached twenty-two pages of the program to avoid submitting an overly large record consistent with TBMP § 702.05. All of the pages of the program were produced to Mr. Marolt.

27. I have attached as Exhibit L photocopies of the Certificate of Incorporation and first Bylaws of the Blues Foundation. They show that Joe Savarin established the Blues Foundation in 1980 and that he had the purpose of recognizing great blues artists and promoting the education of blues music.

28. From these business records, in the 1990s, the Blues Foundation had between 1,400 and 1,700 direct individual members, and it grew from 20 affiliated blues societies that had almost 3,000 members, to more than 100 affiliated blues societies.

29. The undersigned being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting therefrom, declares that all statements made of his own knowledge are true; and all statements made regarding the Blues Foundation's actions prior to 2003 are based on records kept by the Blues Foundation of the Blues Foundation's regularly conducted activity.



Jay Sieleman
September 15, 2014

EXHIBIT A

THIRD ANNUAL

BLUES AWARDS



NOVEMBER 16, 1982. 7:30 PM. THE PEABODY. MEMPHIS, TN, "HOME OF THE BLUES"
PRESENTED BY THE BLUES FOUNDATION

The 3rd Annual National Blues Music Awards

A Blues Foundation Presentation

HOSTS: Rufus Thomas — Frank Maguire

Performers & Presenters (Scheduled to Appear)

Bill Atkins
Sheryl Bacon
Bill Barlow
Claudia Barr
Bobby "Blue" Bland
Joyce Cobb
Grandma Dixie Davis
Larry Davis
Joe Dixon
Little Laura Dukes
Ron Eric
Claire Ford
Harry Godwin
Dr. W. Herenton
Z. Z. Hill

Lawrence G. Jones
Marti Kuhn
Myron Lowery
Floyd Newman
Jeff Sanford
Gregg Siggers
Dr. Vasco Smith
Larry Steele
Diana Jo Stein
Dr. Walter Walker
Lynn White
Big Joe Williams
Michelle Wilson
Jim Zumwalt
And Many More!

Music provided by The Memphis Connection

featuring

Richard Boyington, *Trumpet*
Jimmy Ellis, *Drums*
Keith Franklin, *Bass*
Herman Green, *Alto Sax*

Walter Hamby, *Piano*
Dan Hawks, *Guitar*
Phil McGee, *Tenor Sax*
Don McMinn, *Lead Guitar*

The Memphis Connection Plays Handy's Blues

Arranged by Herman Green and Richard Boyington

The Blues and George Gershwin

Arranged and Performed by Diana Jo Stein

Harry Godwin Remembers W. C. Handy

PROMOTING THE BLUES

A NATIONAL BLUES MUSIC PROGRAM

The Blues Foundation is developing an educational package for public schools to create an awareness of and appreciation for the Blues while promoting new or unknown Blues musicians. This progressive program would begin in grade schools and, with appropriate offerings, would continue through the college level. A pilot class held in 1981 for fifth and sixth graders at several Memphis schools proved the potential success of such a program.

RADIO COVERAGE

The Blues Foundation is working to overcome the problem of developing talented new Blues musicians who, because they are unknown, are not currently heard widely on radio stations. Interest in promoting the Blues on radio is alive, however. In a survey conducted by the Foundation, 210 private stations have indicated that they would play Blues programs if they were supplied. The Blues Foundation supports the development of such programs and also plans to develop its own Blues radio station.

BLUES HALL

This multi-purpose structure, which would operate from mid-January through mid-December seven days a week, will serve as a forum for the Blues by providing the following facilities:

Two Stages Featuring the Blues

The smaller of the two stages will be designed to seat approximately 100 people and capture the ambiance of the traditional Blues in two different shows each day. Such a setting should create for both the audience and the performers an intimate atmosphere that will turn the performance into a pleasant and unique musical experience.

The Blues Cabaret will seat 500-800 people for the presentation of the Midnite Ramble, a re-creation of the old "ramble" shows held on Beale Street. Entitled "The Many Shades of the Blues," the fun-packed musical variety show will feature the talented entertainers and musical performers who keep alive the many styles of music and flavor associated with Beale Street.

Another Beale Street tradition to be reborn at the Blues Cabaret is "Amateur Nite on Beale Street." In the past this forum provided B. B. King, Bobby "Blue" Bland, Rufus Thomas, Ma Rainey II, Evelyn "The Whip" Young, and many other great Blues artists with an opportunity to perform and to develop their distinctive performing styles. The same opportunity will now be available weekly to new Blues artists who, as winners, will receive cash prizes and perform for money with professionals at the Midnite Rambles.

Daily, several audio-visual presentations will highlight the traditional 12-bar Blues, the history of Beale Street, and the many outstanding Blues personalities (past and present) who helped perpetuate this unique musical form.

National Music Awards Program and Blues Hall of Fame

Now in its third year, the annual National Music Awards Program sponsored by the Blues Foundation has earned national and international attention. Held on W. C. Handy's birthday, the Awards Program draws balloters and voters from 43 states and 14 countries outside the United States. The awards, known as the "Handy's," and

the Hall of Fame into which winners are inducted serve as a tribute to W. C. Handy, who first formalized the Blues by documenting what he had heard on Beale Street and throughout the South.

Museum

Appropriate memorabilia from significant contributors to the Blues scene will be housed in a small museum adjoining the Blues Hall of Fame. Special panels and display cases will exhibit meaningful objects associated with Blues music personalities who have been inducted into the Blues Hall of Fame.

Newsletter

The support organization of the Blues Foundation, the Blues Connection, promotes activities involving the Blues both through monthly meetings held in Memphis and through a newsletter. Published monthly, the newsletter tells the "news of the Blues" and is distributed around the world.

A Blues Library

Included in the library will be a large collection of Blues recordings, sheet music, books, periodicals, and films. Audio-visual tapes will also be available to serve the needs of students, journalists, and others with specialized research interests in the Blues.

Headquarters for the Blues Foundation and the Blues Connection

Space on the second floor of Blues Hall will serve as offices for the many city, state, national, and international activities of the Blues Foundation.

MAKING THE BLUES CONNECTION

The Blues Foundation will never let the Blues become a raisin in the sun but will continue to make this form of music live as a rich cultural asset — one which can make Memphis an international landmark to the Blues, as New Orleans is to jazz and Nashville is to country western music. Serving as a catalyst, the Blues will attract more attention to **all** of the projects promoting Memphis and this region. And through the economics of music and the uniqueness of Memphis' Beale Street Blues, the Memphis economy will be revitalized and the cultural life of the community and country will be enriched.

But a forum for the Blues is an initial requirement, and the quarter of a million dollars needed minimally to create Blues Hall, which would serve as that forum, will only become a reality through the team efforts of private individuals; the business community; and city, county, and state officials working together to make it happen. The end result, however, could easily put Memphis on the maps of thousands more tourists and conventioners than the 500,000 out-of-town visitors projected to visit Memphis in 1982-83.

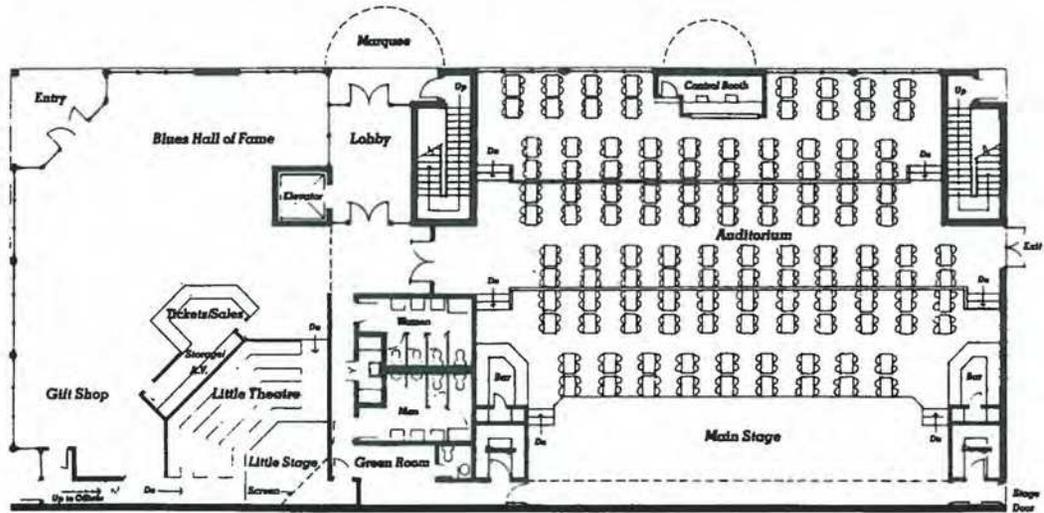
ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE AND MAY BE SENT TO:

The Blues Foundation

P.O. Box 161272

Memphis "Home of the Blues" Tennessee 38116

Proposed Blues Hall on Beale Street in Memphis "Home of the Blues"



"When Beale Street comes alive again, it must serve as home for the Blues once more."

William N. Morris, Jr.

William N. Morris, Jr.
Shelby County Mayor

"With Blues Hall on Beale Street, Memphis will once again show the world why it is the 'Home of the Blues'."

B. B. King

B. B. King

"Blues Hall should take its place alongside Beale Street as an international symbol of the great Blues tradition of Memphis. Enshrine the Blues and Support Blues Hall!"

Jim O'Neal

Jim O'Neal, Publisher
Living Blues Magazine

"It is time for the Blues to have its rightful place on the street where the Blues began, Beale Street. Support Blues Hall!"

Rufus Thomas

Rufus Thomas

Donated in Memory of Michael Savarin by Friends

"The establishment of Blues Hall on Beale Street will at last give Blues the recognition it deserves as a great and truly original American art form and will allow Memphis rightfully to claim the title of Home of the Blues."

David Evans

Dr. David Evans
Professor of Music
Memphis State University
Author of *Deep Road Blues*

"The Blues need and deserve to have a viable forum in America, in the Home of the Blues, Memphis. Support Blues Hall."

Cato Walker III

Cato Walker, III
President, Blues Foundation

"Blues Hall is dedicated to the men and women who are the Blues — past, present and future. **They** are responsible for Beale Street's fame because **their music** is loved. They deserve your support now. The whole world is looking on... listening..."

Amie Devereux
Amie Devereux

"Blues performers must be seen and heard once again on Beale Street. Support Blues Hall."

Bobby Bland
Bobby "Blue" Bland

"Blues Hall on Beale Street, a major step in re-establishing the Blues art form as a living tradition in American music..."

Wm. Barlow

Professor William Barlow
Howard University
Blues Consultant to the
Smithsonian Institution,
Washington, D.C.

"Blues Hall on Beale Street will be to Memphis what Preservation Hall is to New Orleans, and what the Grand Ole Opry is to Nashville, a cultural and economic asset."

Joe Savarin

Joe Savarin
Founder & Executive Director
Blues Foundation

"All you have to do is take the lid off this city and let the blues sound forth and there will be jobs for everyone... Why do we let them (Kansas City, St. Louis and Chicago) make all the money on our soul... our blues?"

Frank Maguire

Frank Maguire, Board of Directors, Blues Foundation
as quoted in *The Commercial Appeal*, June 24, 1982

Your Donations Are Tax Deductible

Please make your donations payable to the Blues Foundation and mail to:
P.O. Box 161272

Memphis "Home of the Blues" Tennessee 38116

Donated in Memory of Michael Savarin by Friends



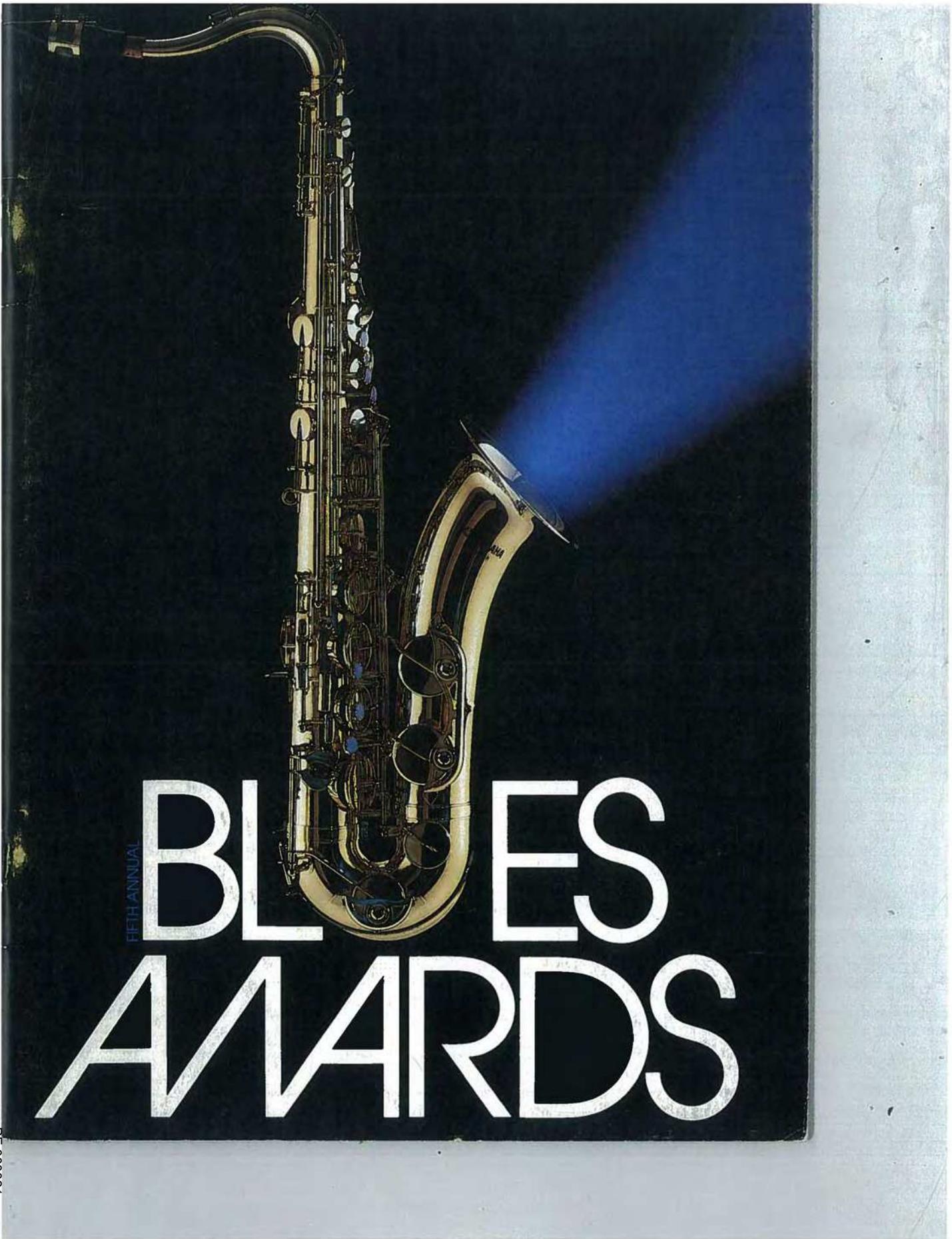
BMI
Salutes
The Blues Foundation
And Memphis Music...

The Home of the Blues



The World's Largest Performing Rights Organization.

EXHIBIT B



FIFTH ANNUAL
BLUES AWARDS

BF-000031

The 1983-84 Blues Ballot W. C. Handy Awards

For the period July 1, 1983 to June 30, 1984. The *Contemporary Categories* are primarily for artists working with electric Blues bands. *Traditional* refers to folk and older commercial styles. **VOTE FOR ONE** in each category.

**Contemporary Male Blues
Artist of the Year**

**Blues Instrumentalist
of the Year**

**Blues Vocalist
of the Year**

**Traditional Male Blues
Artist of the Year**

**Contemporary Female Blues
Artist of the Year**

**Traditional Female Blues
Artist of the Year**

BLUES SONG OF THE YEAR: For the first recording of a song released on an album or single between July 1, 1983 and June 30, 1984. This award is presented to the writer of the song. Previous winners are again eligible.

BLUES Records of the year: For records first released during the period of July 1, 1983 to June 30, 1984.

**Contemporary Blues Album
of the Year (U.S.)**

(New/recent recordings: albums on which at least 50% of the selections were released in the U.S. for the first time in 1983-84.)

**Traditional Blues Album of the
Year (U.S. or Foreign)**

(New/recent recordings released for the first time in 1983-84.)

**Vintage or Reissue Album
of the Year (U.S.)**

(Albums on which at least 50% of the selections were recorded before 1970 either reissued material or previously unissued early material.)

**Blues Single of the Year
(U.S. or Foreign)**

(Any single (45 rpm or EP), new material or reissued, released between July 1, 1983 and June 30, 1984.)

**Contemporary Blues Album
of the Year (Foreign)**

(New/recent recordings, released for the first time in a foreign country and containing material not previously released by a U.S. label.)

**Vintage or Reissue Album
of the year (Foreign)**

NOTE: The U.S. category is for albums released in the U.S. for the first time; albums originally released on foreign labels and reissued in the U.S. are ineligible.

The Blues Hall of Fame Honor Roll

This Category Covers The Entire History of The Blues

Recognizes Those Past and Present Who Have Made General Contributions to the Perpetuation of The Blues

**Classics of Blues
Recordings (Singles)**

Single Recordings (including album tracks): For Outstanding Examples of Blues Performances On Record

**Classics of Blues
Recording (Albums)**

For Outstanding Blues Album 1920 To The Present

**Classic of Blues
Literature**

For Outstanding Contributions to Blues Knowledge This Category May Include Books, Magazines, Articles, Booklets, Liner Notes, etc.

In addition to the ballot winners The Blues Foundation annually recognizes and honors the individuals, groups or companies that have distinguished themselves in the area of documentation, preservation, perpetuation and promotion of the Blues *Such as:*

**Blues Entertainer of the Year
Blues Manager of the Year**

**Blues Promoter of the Year
Blues Society/Organization of the Year**

Best use of the Blues on RADIO - Commercial or Non-Commercial

Best use of the Blues in EDUCATION

Best use of the Blues in NATIONAL ADVERTISING

And for the Perpetuation of the Blues in Rock n' Roll & Country Music.

This year's Ballot included 531 nominees in 17 categories.



The 5th Annual National Blues Music Awards



Performers & Presenters (Scheduled to Appear)

"Uncle Ben" & Roosevelt Briggs
Beale Street Dance Theatre
The Blues Connection Orchestra
featuring "Hi Rhythm"
Clarence "Gatemouth" Brown
Robert Cray
Kenneth Jackson
B. B. King
Little Laura Dukes

La-Konya
Don McMinn
Memphis City School Children
Charlie Rich
Melvia "Chick" Rogers
Rufus Thomas
Stevie Ray Vaughan
Lynn White

Bill Barlow
Mary Jane Collins
Dick Cane Cole
Lanelle Comer
Sharon Crews
David Evans
Marjorie Evans
Bill Ferris
Harold Ford
Jack "The Rapper" Gibson
Al Green
Craig Hayes
Minerva Johnican
Edith Hurt

Phoebe Jenkins
Calvin Lockhart
Bill Lusk
Frank Maguire
Larry Moore
William Morris
Jim O'Neal
Sam Phillips
Francis Preston
Brenda Shaw
Bernice Turner
Randy Wade
Polly Walker

Co-Sponsors

Budweiser/D. Canale
BMI
Holiday Inns-Crowne Plaza

The Blues Hall of Fame Honor Roll

*Recognizes those past and present
who have made general contributions to
the perpetuation of the Blues*

The following artists have already been inducted into the Hall of Fame: **Bobby "Blue" Bland**, **Big Bill Bronzzy**, **Roy Brown**, **Leroy Carr**, **Ray Charles**, **Willie Dixon**, **John Lee Hooker**, **Lightnin' Hopkins**, **Big Walter Horton**, **Son House**, **Howlin' Wolf**, **Elmore James**, **Blind Lemon Jefferson**, **Robert Johnson**, **Louis Jordan**, **Albert King**, **B. B. King**, **Freddie King**, **Little Walter (Jacobs)**, **Magic Sam**, **Blind Willie McTell**, **Memphis Minnie**, **Muddy Waters**, **Robert Nighthawk**, **Charley Patton**, **Professor Longhair (Roy Byrd)**, **Ma Rainey**, **Jimmy Reed**, **Bessie Smith**, **Otis Spann**, **Tampa Red**, **T-Bone Walker**, **Big Joe Turner**, **Sonny Boy Williamson #1**, (**John Lee Williamson**), and **Sonny Boy Williamson #2 (Rice Miller)**.

HALL OF FAME: Classics of Blues Literature (for Outstanding Contributions to Blues Knowledge)

The following works have already been elected to the Hall of Fame: **LIVING BLUES (Magazine)**; **BLUES UNLIMITED (Magazine)**; **BLUES & GOSPEL RECORDS 1902-1942** by **J. Godrich & R.M.W. Dixon**; and **BLUES WHO'S WHO**, by **Sheldon Harris**.

HALL OF FAME: Classics of Blues Recordings (Singles)

Already Inducted: **Big Maceo**: *Worried Life Blues (Bluebird-ARC)*, **Elmore James**: *Dust My Broom (Trumpet)*, **Robert Johnson**: *Sweet Home Chicago (Vocalion)*, **Robert Johnson**: *Hell Hound On My Trail (Vocalion)*, **T-Bone Walker**: *Call It Stormy Monday (But Tuesday Is Just As Bad) (Black & White)*.

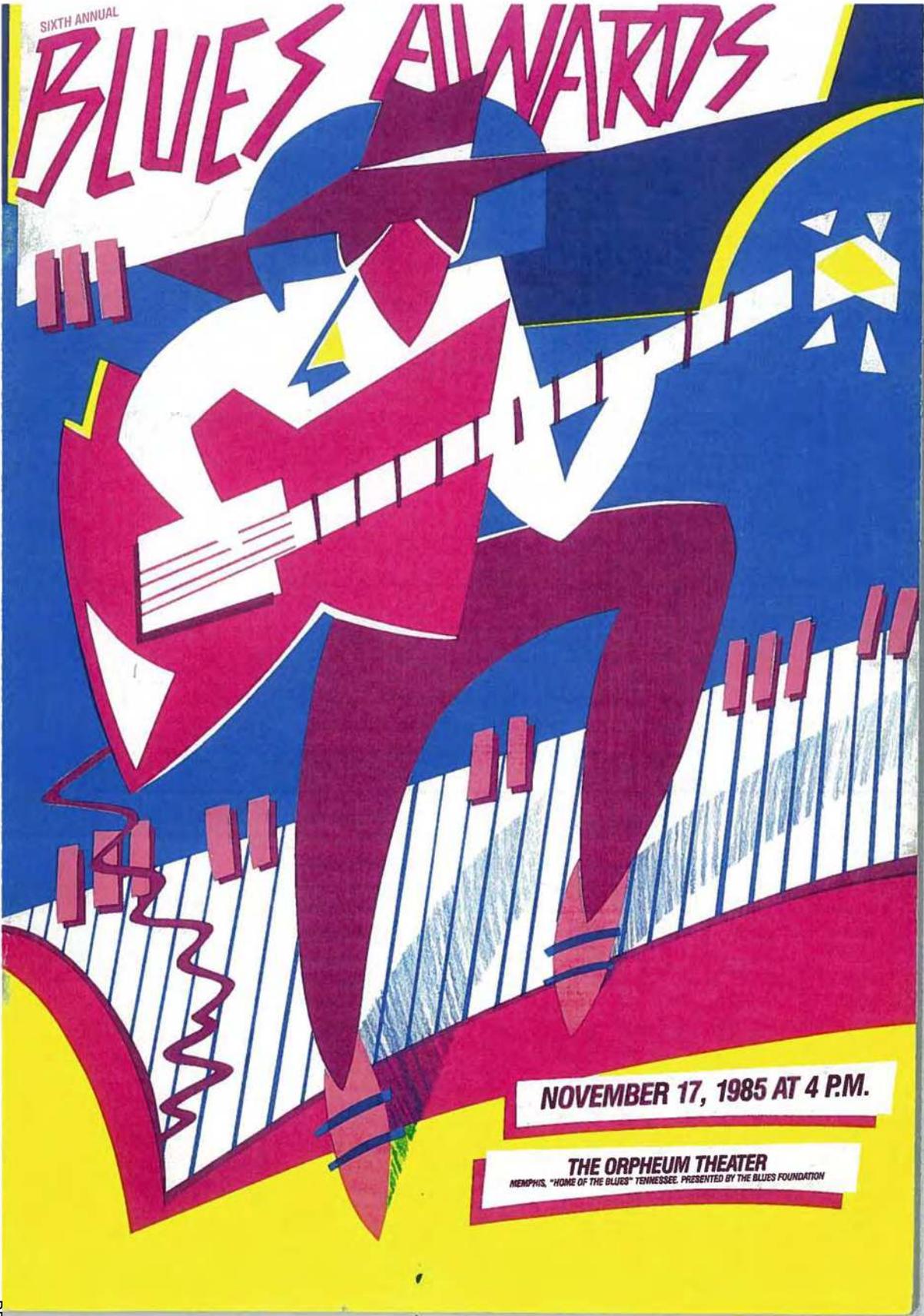
HALL OF FAME: Classics of Blues Recording (Albums)

Albums already inducted: **Robert Johnson**: *KING OF THE DELTA BLUES SINGERS, VOL. I AND VOL. II (Columbia)*; **B. B. King**: *LIVE AT THE REGAL (ABC)*; **Charley Patton**: *FOUNDER OF THE DELTA BLUES (Yazoo)*; **Muddy Waters**: *THE BEST OF MUDDY WATERS AND MCKINLEY MORGANFIELD, A.K.A. MUDDY WATERS (Chess)*.

EXHIBIT C

SIXTH ANNUAL

BLUES AWARDS



NOVEMBER 17, 1985 AT 4 P.M.

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We sincerely hope that you will enjoy this year's Blues Awards Show and that you will continue to support the Blues Foundation.

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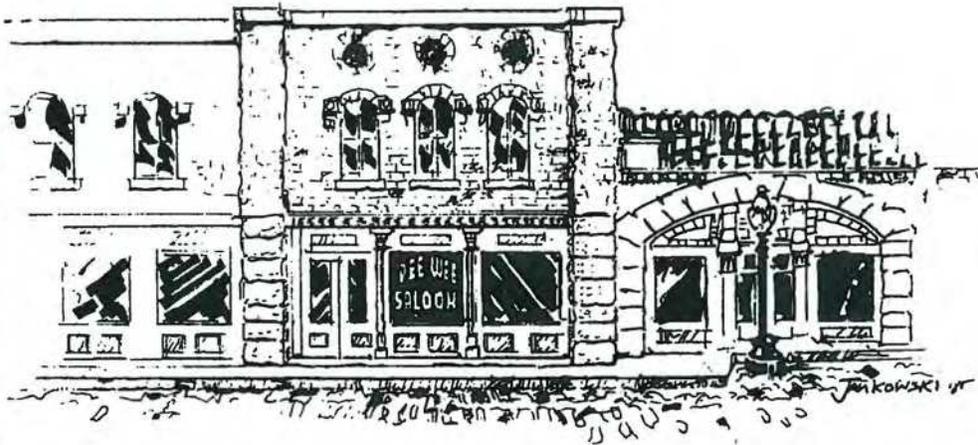
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Membership in the NBCA is open to all segments of our music industry and to all people who simply enjoy the Blues.

We sincerely hope that you will join with us in our efforts to further expand and develop the future of our Blues Industry.

Sincerely,



Bill Lusk, *President*
National Blues Connection Association

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1985 Blues Awards

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AUTOGRAPHS

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Contemporary Male Blues Artist of the Year:	_____
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Traditional Male Blues Artist of the Year:	_____
Blues Instrumentalist of the Year:	_____
Blues Band of the Year:	_____
Blues Song of the Year: <i>Writer:</i>	_____
<i>Recording Artist:</i>	_____
Blues Single of the Year <i>(U.S. or Foreign):</i>	_____
Contemporary Blues Album of the Year <i>(U.S.):</i>	_____
Contemporary Blues Album of the Year <i>(Foreign):</i>	_____
Traditional Blues Album of the Year <i>(U.S. or Foreign):</i>	_____
Vintage or Reissue Album of the Year <i>(U.S.):</i>	_____
Vintage or Reissue Album of the Year <i>(Foreign):</i>	_____

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Lighthnin' Hopkins	Big Walter Horton	Son House	Elmore James
Blind Lemon Jefferson	Robert Johnson	Louis Jordan	Albert King
B.B. King	Freddie King	Little Walter (<i>Jacobs</i>)	Blind Willie McTell
Memphis Minnie	Robert Nighthawk	Charley Patton	Ma Rainey
Tampa Red	Jimmy Reed	Otis Rush	Bessie Smith
Otis Spann	Hound Dog Taylor	Big Mama Thornton	Big Joe Turner
T-Bone Walker	Muddy Waters	Sonny Boy Williamson #1 (<i>John Lee Williamson</i>)	Sonny Boy Williamson #2 (<i>Rice Miller</i>)

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(for Outstanding Contributions to Blues Knowledge)

The following have been inducted into the Blues Hall of Fame:

LIVING BLUES (<i>Magazine</i>)	BLUES UNLIMITED (<i>Magazine</i>)	BLUES WHO'S WHO <i>by Sheldon Harris</i>
DEEP BLUES <i>by Robert Palmer</i>	BLUES & GOSPEL RECORDS 1902-1942 <i>by Godrich and R.M.W. Dixon</i>	

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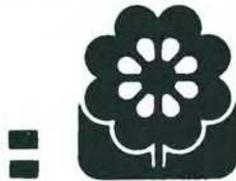


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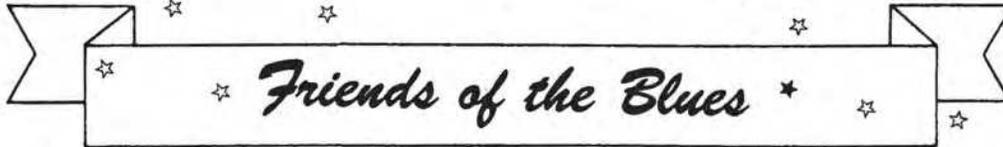
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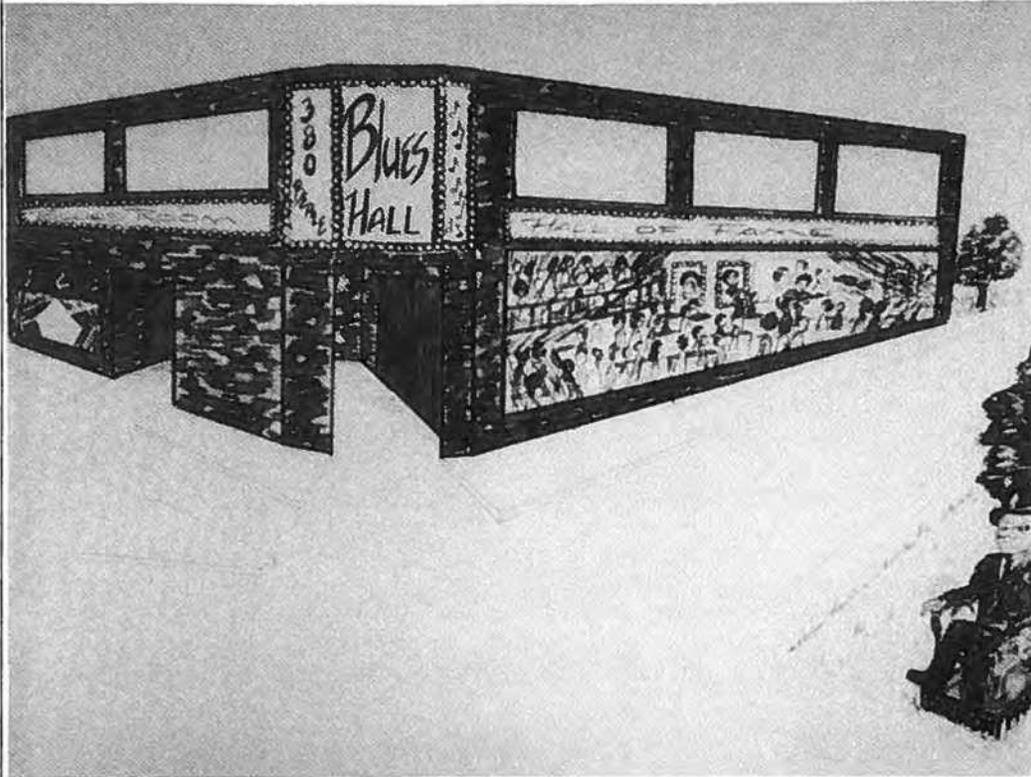
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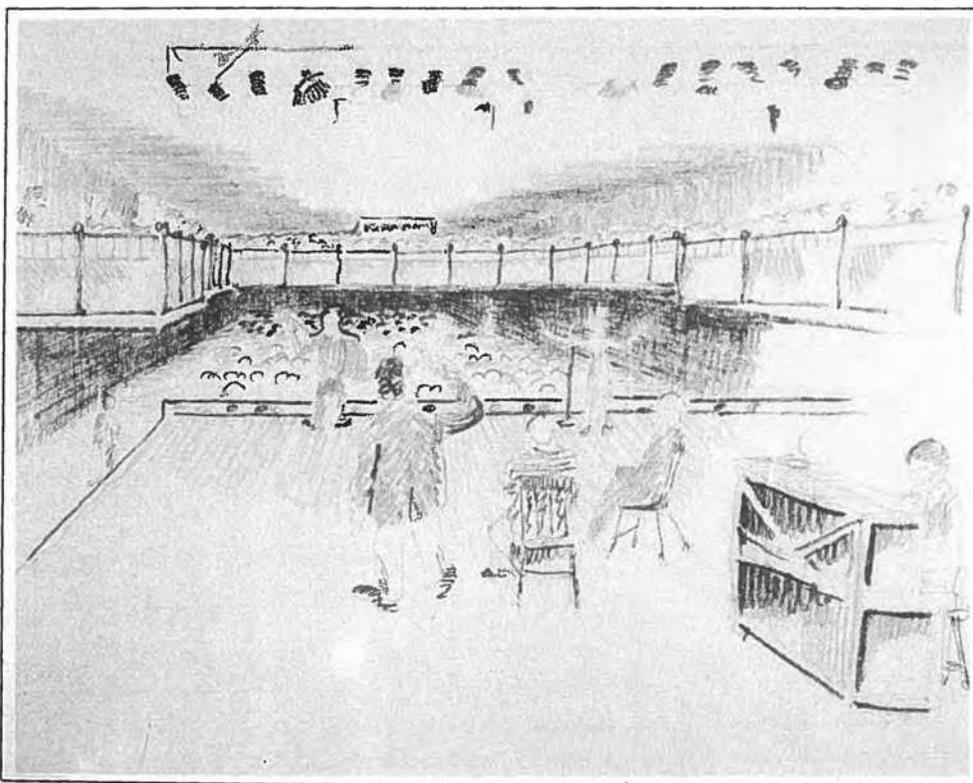
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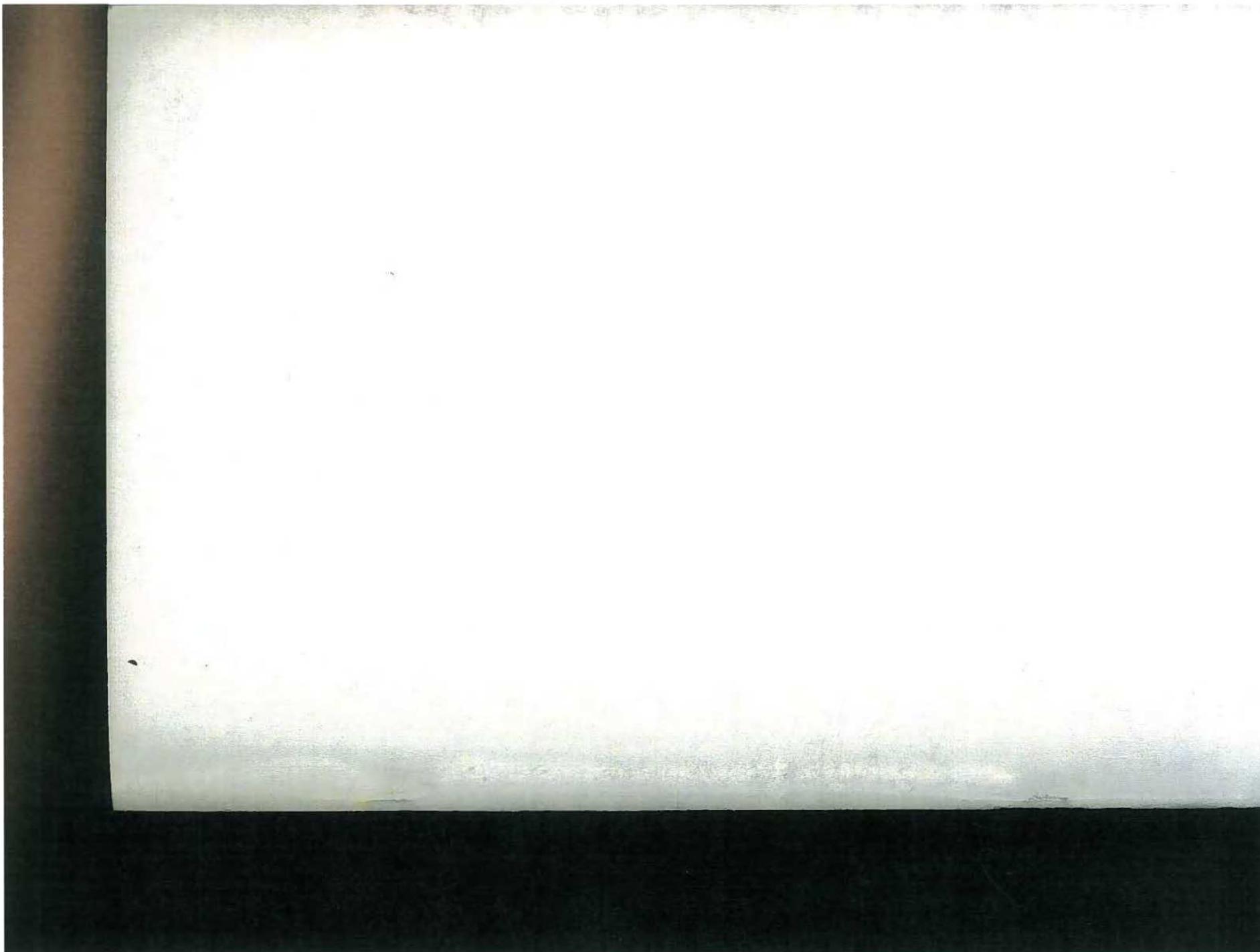
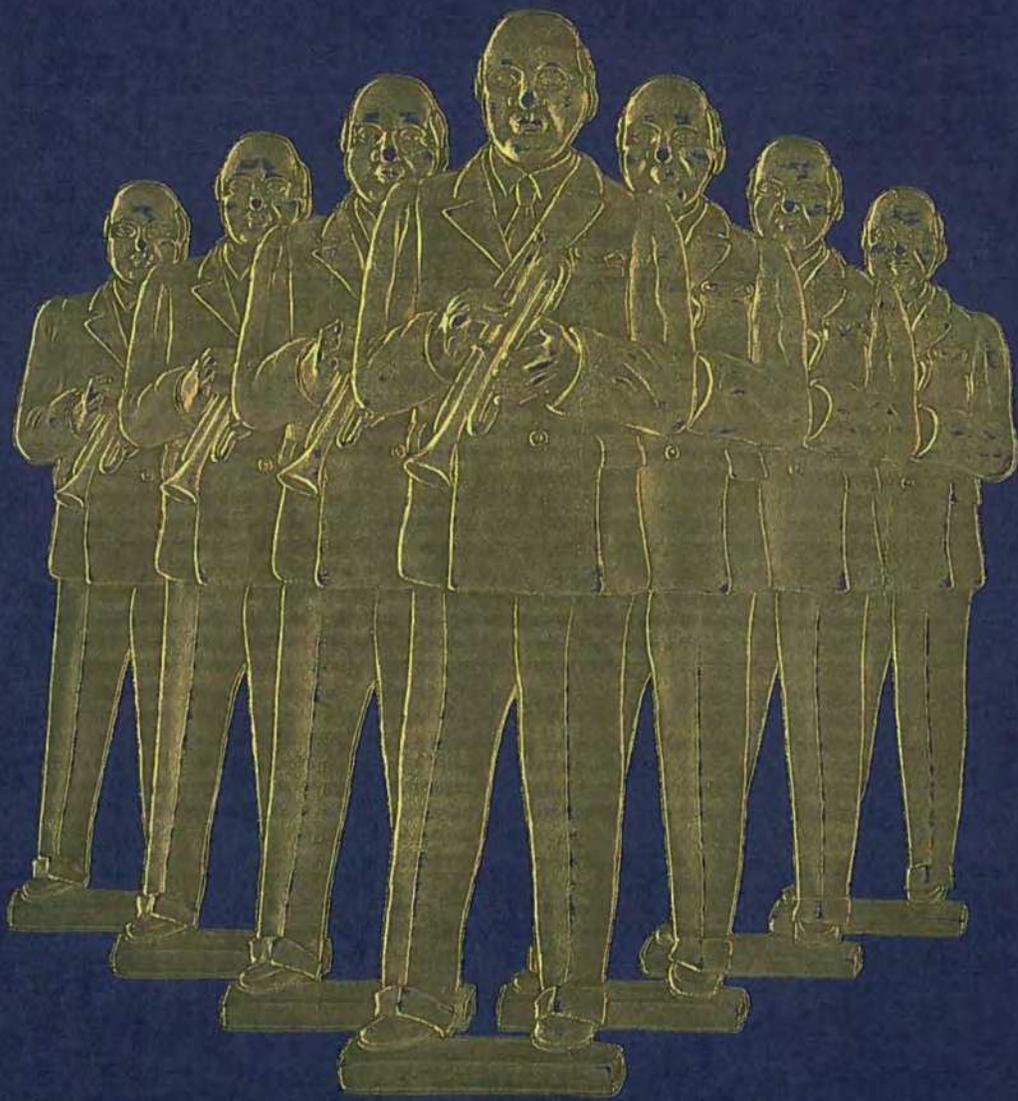


EXHIBIT D



The Handys

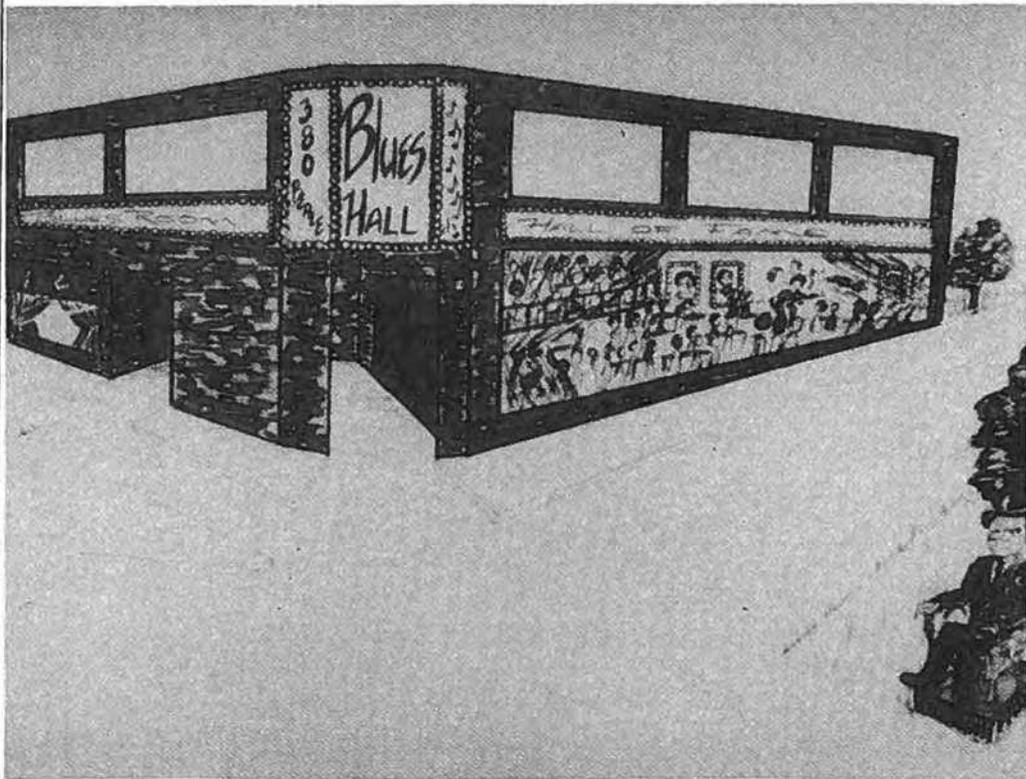
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From 1980 through 1985

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The following artists have been inducted into the Blues Hall of Fame:

Bobby "Blue" Bland	Big Bill Broonzy	Roy Brown	Professor Longhair (<i>Roy Byrd</i>)
Leroy Carr	Ray Charles	Willie Dixon	John Lee Hooker
Lightnin' Hopkins	Big Walter Horton	Son House	Elmore James
Blind Lemon Jefferson	Robert Johnson	Louis Jordan	Albert King
B.B. King	Freddie King	Little Walter (<i>Jacobs</i>)	Blind Willie McTell
Memphis Minnie	Robert Nighthawk	Charley Patton	Ma Rainey
Tampa Red	Jimmy Reed	Otis Rush	Bessie Smith
Otis Spann	Hound Dog Taylor	Big Mama Thornton	Big Joe Turner
T-Bone Walker	Muddy Waters	Sonny Boy Williamson #1 <i>(John Lee Williamson)</i>	Sonny Boy Williamson #2 <i>(Rice Miller)</i>
Chuck Berry*	Buddy Guy*	<i>Slim Harpo*</i>	
	<i>J.B. Hutto*</i>		

CLASSICS OF BLUES LITERATURE

The following have been inducted into the Blues Hall of Fame for outstanding contributions to Blues knowledge:

LIVING BLUES (<i>Magazine</i>)	BLUES UNLIMITED (<i>Magazine</i>)	BLUES WHO'S WHO by <i>Sheldon Harris</i>
DEEP BLUES by <i>Robert Palmer</i>	BLUES & GOSPEL RECORDS 1902-1942 by <i>Godrich and R.M.W. Dixon</i>	
	BLUES RECORDS 1943-1966 by <i>Mike Ledbetter & Neil Slaven*</i>	

CLASSICS OF BLUES RECORDINGS — Singles

The following recordings have been inducted into the Blues Hall of Fame:

BIG MACEO — Worried Life Blues <i>(Bluebird-ARC)</i>	ELMORE JAMES — Dust My Broom <i>(Trumpet)</i>
ROBERT JOHNSON — Sweet Home Chicago <i>(Vocalion)</i>	ROBERT JOHNSON — Hell Hound on My Tail <i>(Vocalion)</i>
GUITAR SLIM — The Things I Used to Do <i>(Specialty)</i>	T-BONE WALKER — Call It Stormy Monday (But Tuesday Is Just As Bad) <i>(Black & White)</i>
MUDDY WATERS — I'm Your Hoochie Coochie Man <i>(Chess)</i>	MUDDY WATERS — Got My Mojo Working <i>(Chess)</i>
JOHN LEE HOOKER — Boogie Chillen* <i>(Modern)</i>	HOWLIN' WOLF — Smoke Stack Lightning* <i>(Chess)</i>
B.B. KING — The Thrill is Gone* <i>(Bluesway)</i>	

CLASSICS OF BLUES RECORDINGS — Albums

The following albums have been inducted into the Blues Hall of Fame:

ROBERT JOHNSON King of the Delta Blues Singers, Vol. 1 & 2 <i>(Columbia)</i>	B.B. KING Live at the Regal <i>(ABC)</i>	CHARLIE PATTON Founder of the Delta Blues <i>(Yazoo)</i>
MAGIC SAM West Side Soul <i>(Delmark)</i>	LITTLE WALTER Boss Blues Harmonica <i>(Chess)</i>	JUNIOR WELLS Hoodoo Man Blues <i>(Delmark)</i>
MUDDY WATERS The Best of Muddy Waters & McKinley Morganfield, a.k.a. Muddy Waters <i>(Chess)</i>		
HOWLIN' WOLF Chester Burnett, a.k.a. Howlin' Wolf* <i>(Chess)</i>	HOWLIN' WOLF "Rocking Chair" Album* <i>(Chess)</i>	ALBERT KING Born Under a Bad Sign* <i>(Stax)</i>

* 1985 Inductees

EXHIBIT E

NINTH ANNUAL

Blues AWARDS



BF 000119

The Blues Foundation

FOUNDED TO
PRESERVE AND PERPETUATE AMERICA'S
ORIGINAL INDIGENOUS MUSICAL ART FORM

"The Blues"

PROUDLY PRESENTS

The Ninth Annual Blues Music Awards Show



SUNDAY
NOVEMBER 13
1988

THE PEABODY HOTEL
MEMPHIS
TENNESSEE

America's Official Home of the Blues

*THE BLUES FOUNDATION IS A 501 (c) (3) NOT FOR PROFIT CORPORATION.
"PUBLIC SUPPORT IS WHAT KEEPS THE BLUES ALIVE." CONTRIBUTIONS ARE TAX DEDUCTIBLE.

PERFORMERS & PRESENTERS



Host
B.B. KING

Scheduled to Appear

Johnny Adams	Latimore
Beale Street Blues Strutters	Bill Lawrence
Bobby "Blue" Bland	Lazy Lester
Margo Blevin	Little Milton (Campbell)
Chris Cain	Jim O'Neal
Scott Cameron	Jack Owens
"Bowling Green" John Cephas	Bernie Pearl
Dick Cane Cole	Eugene Powell
Rich DelGrosso	Duke Robillard
Barry Dolins	Saffire
David Evans	Joe Savarin
Joan Fenton	Sid Seidenberg
Anson Funderburgh & the Rockets	Pervis Spann
Larry Garner & the Boogaloo Blues Band	Wolf Stephenson
Phil Givant	The Tabron Family
Jessie Mae Hemphill	Randy Wade
Bruce Iglauer	Joe Louis Walker
Troyce Key	Malcolm Walls
Glenn Lambert	Becky Whiteaker
Denise LaSalle	"Harmonica" Phil Wiggins

Emcees

BOBBY O'JAY
WDIA

LINN SITLER
Exec. Dir./Memphis &
Shelby Co. Film, Tape, &
Music Commission

DAVID PORTER
Songwriter/Record Producer

Music Provided by
THE BLUES CONNECTION
ORCHESTRA

Blues HALL OF FAME INDUCTEES 1980-1987

Hall of Fame Honor Roll

The Blues Hall of Fame Honor Roll recognizes Blues artists and other individuals, living or deceased, for their contribution to the perpetuation of the Blues. The following individuals have been inducted into the Hall of Fame since 1980:

CHUCK BERRY	SON HOUSE	LITTLE WALTER	OTIS SPANN
BOBBY "BLUE" BLAND	HOWLIN' WOLF	(Jacobs)	TAMPA RED
BIG BILL BROONZY	J.B. HUTTO	MAGIC SAM	EDDIE TAYLOR
ROY BROWN	ELMORE JAMES	PERCY MAYFIELD	HOUND DOG TAYLOR
PROFESSOR LONGHAIR	BLIND LEMON JEFFERSON	BLIND WILLIE McTELL	SONNY TERRY
(Roy Byrd)	ROBERT JOHNSON	MEMPHIS MINNIE	BIG MAMA THORNTON
LEROY CARR	TOMMY JOHNSON	MUDDY WATERS	BIG JOE TURNER
RAY CHARLES	LOUIS JORDAN	ROBERT NIGHTHAWK	T-BONE WALKER
ALBERT COLLINS	ALBERT KING	CHARLEY PATTON	JOHNNY WINTER
WILLIE DIXON	B.B. KING	MA RAINEY	SONNY BOY WILLIAMSON #1
BUDDY GUY	FREDDIE KING	JIMMY REED	(John Lee Williamson)
JOHN LEE HOOKER	LEADBELLY	OTIS RUSH	SONNY BOY WILLIAMSON #2
LIGHTNIN' HOPKINS	(Huddie Ledbetter)	SLIM HARPO	(Rice Miller)
BIG WALTER HORTON		BESSIE SMITH	

Classics of Blues Literature

The following works have already been elected to the Hall of Fame:

Blues & Gospel Records 1902-1942

by J. Godrich & R.M.W. Dixon

Blues Unlimited

(Magazine)

Chicago Breakdown (Chicago Blues)

by Mike Roue

Living Blues

(Magazine)

Blues Records 1943-1966

by Mike Leadbetter & Neil Slaven

Blues Who's Who

by Sheldon Harris

Deep Blues

by Robert Palmer

The Story of the Blues

by Paul Oliver

Classics of Blues Recordings — (Singles)

Single recordings, including album tracks, for outstanding examples of Blues performance on record — 1920 to present:

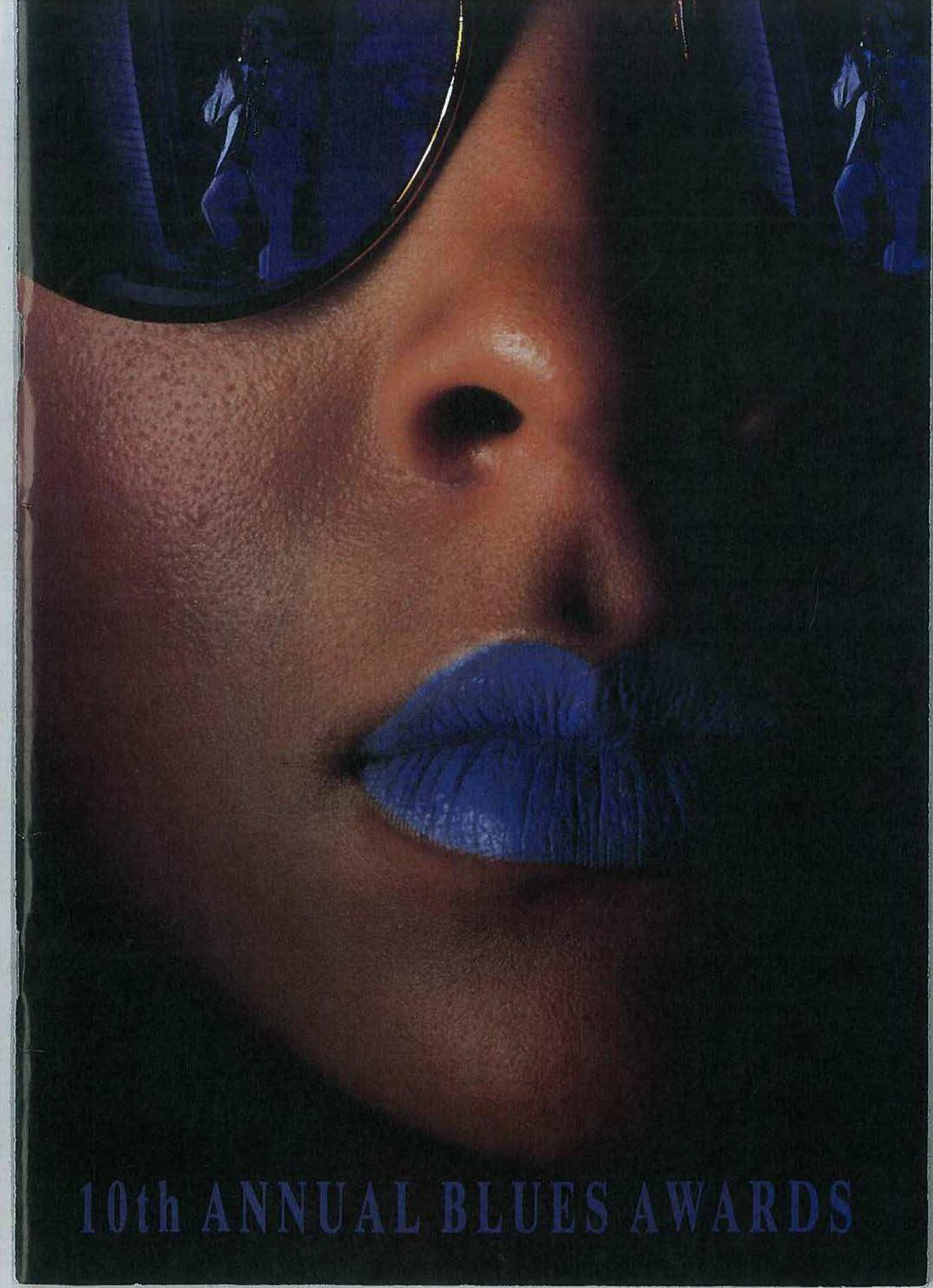
BIG MACEO <i>Worried Life Blues</i> (Bluebird)	TOMMY JOHNSON <i>Big Road Blues</i> (Victor)	HOWLIN' WOLF <i>Smokestack Lightning</i> (Chess)	MUDDY WATERS <i>I'm Ready</i> (Chess)
GUITAR SLIM <i>The Things I Used to Do</i> (Specialty)	LITTLE WALTER <i>Juke</i> (Checker)	ROBERT JOHNSON <i>Cross Road Blues</i> (ARC)	MUDDY WATERS <i>Manish Boy</i> (Chess)
JOHN LEE HOOKER <i>Boogie Children</i> (Modern)	MUDDY WATERS <i>Got My Mojo Working</i> (Chess)	ROBERT JOHNSON <i>Sweet Home Chicago</i> (Vocalion)	SONNY BOY WILLIAMSON #2 <i>Help Me</i> (Chess)
ELMORE JAMES <i>Dust My Broom</i> (Trumpet)	MUDDY WATERS <i>I'm Your Hoochie Coochie Man</i> (Chess)	B.B. KING <i>The Thrill is Gone</i> (ABC Bluesway)	
ROBERT JOHNSON <i>Hell Hound on My Trail</i> (ARC)	T-BONE WALKER <i>Call it Stormy Monday</i> (Black & White)	PERCY MAYFIELD <i>Please Send Me Someone To Love</i> (Specialty)	

Classics of Blues Recordings — (Albums)

BOBBY "BLUE" BLAND <i>The Best of Bobby Bland</i> (Duke)	FREDDIE KING <i>Hideaway</i> (King)	B.B. KING <i>Live at the Regal</i> (ABC)	CHARLEY PATTON <i>Founder of the Delta Blues</i> (Yazoo)
ALBERT COLLINS <i>Ice Pickin'</i> (Alligator)	LEROY CARR <i>Blues Before Sunrise</i> (Columbia)	LITTLE WALTER <i>Boss Blues Harmonica</i> (Chess)	MUDDY WATERS <i>The Best of Muddy Waters & McKinley Morganfield/ A.K.A. Muddy Waters</i> (Chess)
HOWLIN' WOLF & CHESTER BURNETT <i>A.K.A. Howlin' Wolf</i> (Chess)	WILLIE DIXON <i>I am the Blues</i> (Columbia)	MAGIC SAM <i>West Side Soul</i> (Delmark)	
ALBERT KING <i>Born Under a Bad Sign/ Live Wire Blues Power</i> (Stax)	ROBERT JOHNSON <i>King of the Delta Blues Singers, Vols. I & II</i> (Columbia)	JUNIOR WELLS <i>Hoodoo Man Blues</i> (Delmark)	



EXHIBIT F



10th ANNUAL BLUES AWARDS

BF 000147

FOUNDED TO
PRESERVE AND PERPETUATE AMERICA'S
ORIGINAL INDIGENOUS MUSICAL ART FORM

"The Blues"

PROUDLY PRESENTS

**The
Tenth
Annual
Blues
Music
Awards
Show**



SUNDAY

NOVEMBER 5

1989

COOK CONVENTION CENTER

MEMPHIS

TENNESSEE

America's Official Home of the Blues

*THE BLUES FOUNDATION IS A 501 (c) (3) NOT FOR PROFIT CORPORATION.
"PUBLIC SUPPORT IS WHAT KEEPS THE BLUES ALIVE." CONTRIBUTIONS ARE TAX DEDUCTIBLE.

PERFORMERS & PRESENTERS



Host
WILLIE DIXON

Scheduled to Appear

Buster Benton	Little Milton
The Bluz Blasters	Don McMinn
Nappy Brown	Mosley & Johnson
Ruth Brown	Sonny Rhodes
John Cephas & Phil Wiggins	Larry Riley
Joyce Cobb	Duke Robillard
Gary B. B. Coleman	Roy Rogers
Albert Collins	Saffire
Denise LaSalle	The Tabron Family
Booker T. Laury	John Weston

Emcees

JOYCE COBB
PAM CRITTENDON
MASON GRANGER
KIM HINDREW
JIM JAGGERS
JERRY TATE

Music Provided by
THE BLUES
CONNECTION
ORCHESTRA

Musical Director
DON McMINN

Blues HALL OF FAME INDUCTEES 1980-1989

Hall of Fame Honor Roll

The Blues Hall of Fame Honor Roll recognizes Blues artists and other individuals, living or deceased, for their contribution to the perpetuation of the Blues. The following individuals have been inducted into the Hall of Fame since 1980:

CHUCK BERRY	SON HOUSE	PERCY MAYFIELD	EDDIE TAYLOR
BOBBY "BLUE" BLAND	HOWLIN' WOLF	BLIND WILLIE McTELL	HOUND DOG TAYLOR
BIG BILL BROONZY	J.B. HUTTO	MEMPHIS MINNIE	SONNY TERRY
ROY BROWN	ELMORE JAMES	MEMPHIS SLIM*	BIG MAMA THORNTON
PROFESSOR LONGHAIR (Roy Byrd)	BLIND LEMON JEFFERSON	LITTLE MILTON (Campbell)	BIG JOE TURNER
LEROY CARR	ROBERT JOHNSON	MUDDY WATERS	T-BONE WALKER
RAY CHARLES	TOMMY JOHNSON	ROBERT NIGHTHAWK	SONNY BOY WILLIAMSON #1 (John Lee Williamson)
CLIFTON CHENIER*	LOUIS JORDAN	CHARLEY PATTON	SONNY BOY WILLIAMSON #2 (Rice Miller)
ALBERT COLLINS	ALBERT KING	MA RAINEY	JOHNNY WINTER
WILLIE DIXON	B.B. KING	JIMMY REED	
BUDDY GUY	FREDDIE KING	OTIS RUSH	
JOHN LEE HOOKER	LEADBELLY (Huddie Ledbetter)	SLIM HARPO	
LIGHTNIN' HOPKINS	ROBERT JR. LOCKWOOD*	BESSIE SMITH	
BIG WALTER HORTON	LITTLE WALTER (Jacobs)	OTIS SPANN	
	MAGIC SAM	TAMPA RED	

*Indicates 1989 Inductee

Classics of Blues Literature

The following works have already been elected to the Hall of Fame:

Blues & Gospel Records 1902-1942

by J. Godrich & R.M.W. Dixon

Blues Unlimited

(Magazine)

Chicago Breakdown (Chicago Blues)

by Mike Rowe

Living Blues

(Magazine)

Blues Records 1943-1966

by Mike Leadbetter & Neil Slaven

Blues Who's Who

by Sheldon Harris

Deep Blues

by Robert Palmer

The Story of the Blues

by Paul Oliver

Feel Like Going Home

by Peter Guralnick

Classics of Blues Recordings — (Singles)

Single recordings, including album tracks, for outstanding examples of Blues performance on record — 1920 to present:

BIG MACEO <i>Worried Life Blues</i> (Bluebird)	MUDDY WATERS <i>Got My Mojo Working</i> (Chess)	B.B. KING <i>The Thrill is Gone</i> (ABC Bluesway)	ROBERT JOHNSON <i>Come On In My Kitchen</i> (Arc)
GUITAR SLIM <i>The Things I Used to Do</i> (Specialty)	MUDDY WATERS <i>I'm Your Hoochie Coochie Man</i> (Chess)	PERCY MAYFIELD <i>Please Send Me Someone To Love</i> (Specialty)	CHARLES BROWN <i>Driftin' Blues</i> (Exclusive)
JOHN LEE HOOKER <i>Boogie Children</i> (Modern)	T-BONE WALKER <i>Call it Stormy Monday</i> (Black & White)	MUDDY WATERS <i>I'm Ready</i> (Chess)	
ELMORE JAMES <i>Dust My Broom</i> (Trumpet)	HOWLIN' WOLF <i>Smokestack Lightning</i> (Chess)	MUDDY WATERS <i>Manish Boy</i> (Chess)	
ROBERT JOHNSON <i>Hell Hound on My Trail</i> (ARC)	ROBERT JOHNSON <i>Cross Road Blues</i> (ARC)	SONNY BOY WILLIAMSON #2 <i>Help Me</i> (Chess)	
TOMMY JOHNSON <i>Big Road Blues</i> (Victor)	ROBERT JOHNSON <i>Sweet Home Chicago</i> (Vocalion)	MUDDY WATERS <i>Long Distance Call</i> (Chess)	
LITTLE WALTER <i>Juke</i> (Checker)			

Classics of Blues Recordings — (Albums)

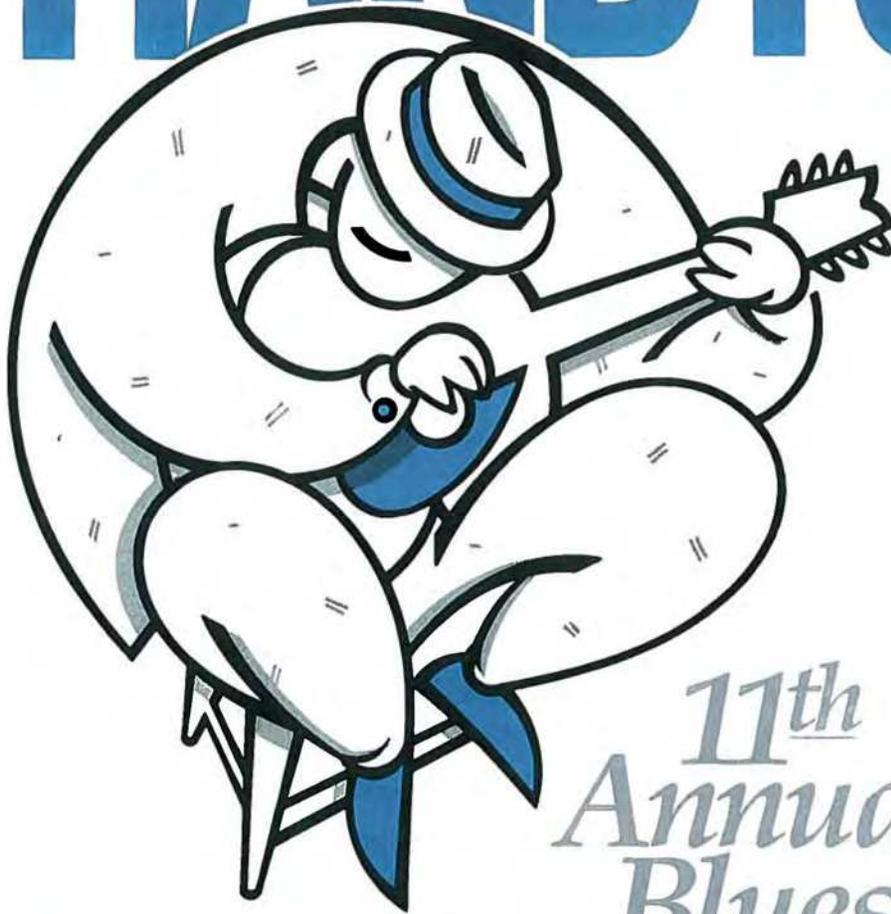
BOBBY "BLUE" BLAND <i>The Best of Bobby Bland</i> (Duke)	LEROY CARR <i>Blues Before Sunrise</i> (Columbia)	MAGIC SAM <i>West Side Soul</i> (Delmark)	ROBERT NIGHTHAWK <i>Live on Maxwell Street—1964</i> (Rounder)
ALBERT COLLINS <i>Ice Pickin'</i> (Alligator)	WILLIE DIXON <i>I am the Blues</i> (Columbia)	JUNIOR WELLS <i>Hoodoo Man Blues</i> (Delmark)	OTIS RUSH <i>Right Place, Wrong Time</i> (Hightone)
HOWLIN' WOLF & CHESTER BURNETT <i>A.K.A. Howlin' Wolf</i> (Chess)	ROBERT JOHNSON <i>King of the Delta Blues Singers, Vols I & II</i> (Columbia)	CHARLEY PATTON <i>Founder of the Delta Blues</i> (Yazoo)	BESSIE SMITH <i>The World's Greatest Blues Singer</i> (Columbia)
ALBERT KING <i>Born Under a Bad Sign/Live Wire Blues Power</i> (Stax)	B.B. KING <i>Live at the Regal</i> (ABC)	MUDDY WATERS <i>The Best of Muddy Waters & McKinley Morganfield/A.K.A. Muddy Waters</i> (Chess)	
FREDDIE KING <i>Hidesaway</i> (King)	LITTLE WALTER <i>Bass Blues Harmonica</i> (Chess)	ALBERT COLLINS/ROBERT CRAY/JOHNNY COPELAND <i>Snowdown</i> (Alligator)	



EXHIBIT G

—The Blues Foundation Proudly Presents—

the HANDYYS



*11th
Annual
Blues
Awards
Show*

October 14, 1990
4 p.m. Peabody Hotel
Memphis, Tennessee



The Blues Foundation[™]

FOUNDED TO
PRESERVE AND PERPETUATE AMERICA'S
ORIGINAL INDIGENOUS MUSICAL ART FORM: The Blues

Proudly Presents

**THE
ELEVENTH
ANNUAL
BLUES
MUSIC
AWARDS
SHOW**

"THE HANDYS"

Sunday, October 14, 1990

The Peabody Hotel

Memphis, Tennessee

America's Official Home of the Blues

*THE BLUES FOUNDATION IS A 501 (C) (3) NOT FOR PROFIT CORPORATION.
PUBLIC SUPPORT IS WHAT KEEPS THE BLUES ALIVE. CONTRIBUTIONS ARE TAX DEDUCTIBLE.

Blues HALL OF FAME INDUCTEES 1980-1990

Hall of Fame Honor Roll

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CHUCK BERRY	SON HOUSE	MAGIC SAM	EDDIE TAYLOR
BLIND BLAKE*	HOWLIN' WOLF	PERCY MAYFIELD	HOUND DOG TAYLOR
BOBBY "BLUE" BLAND	J.B. HUTTO	BLIND WILLIE MCTELL	SONNY TERRY
BIG BILL BROONZY	ELMORE JAMES	MEMPHIS MINNIE	BIG MAMA THORNTON
ROY BROWN	BLIND LEMON JEFFERSON	MEMPHIS SLIM	BIG JOE TURNER
PROFESSOR LONGHAIR (Roy Byrd)	LONNIE JOHNSON*	LITTLE MILTON (Campbell)	T-BONE WALKER
LEROY CARR	ROBERT JOHNSON	MUDDY WATERS	BUKKA WHITE*
RAY CHARLES	TOMMY JOHNSON	ROBERT NIGHTHAWK	SONNY BOY WILLIAMSON #1 (John Lee Williamson)
CLIFTON CHENIER	LOUIS JORDAN	CHARLEY PATTON	SONNY BOY WILLIAMSON #2 (Rice Miller)
ALBERT COLLINS	ALBERT KING	MA RAINEY	JOHNNY WINTER
WILLIE DIXON	B.B. KING	JIMMY REED	
JOHN GUY	FREDDIE KING	OTIS RUSH	
BOBBY LEE HOOKER	LEADBELLY	SLIM HARPO	
LIGHTNIN' HOPKINS	(Huddie Ledbetter)	BESSIE SMITH	
BIG WALTER HORTON	ROBERT JR. LOCKWOOD	OTIS SPANN	
	LITTLE WALTER (Jacobs)	TAMPA RED	

*Indicates 1990 Inductees

Classics of Blues Literature

The following works have already been elected to the Hall of Fame:

Blues & Gospel Records 1902-1942 by J. Godrich & R.M.W. Dixon	Living Blues (Magazine)	Deep Blues by Robert Palmer	Big Bill Blues by Big Bill Broonzy and Yannick Brismoghe, Cassell, London
Blues Unlimited (Magazine)	Blues Records 1943-1966 by Mike Leadbetter & Neil Slaven	The Story of the Blues by Paul Oliver	
Chicago Breakdown (Chicago Blues) by Mike Rowe	Blues Who's Who by Sheldon Harris	Feel Like Going Home by Peter Guralnick	

Classics of Blues Recordings – (Singles)

Single recordings, including album tracks, for outstanding examples of Blues performance on record – 1920 to present:

WORRIED LIFE BLUES (Bluebird) Big Macao	GOT MY MOJO Working (Chess) Muddy Waters	SWEET HOME CHICAGO (Vocalion) Robert Johnson	LONG DISTANCE CALL (Chess) Muddy Waters
THE THINGS I USED TO DO (Specialty) Guitar Slim	I'M YOUR HOOCHIE COOCHIE MAN (Chess) Muddy Waters	THE THRILL IS GONE (ABC Bluesway) B.B. King	COME ON IN MY KITCHEN (ARC) Robert Johnson
BOOGIE CHILDREN (Modern) John Lee Hooker	CALL IT STORMY MONDAY (Black & White) T-Bone Walker	PLEASE SEND ME SOMEONE TO LOVE (Specialty) Percy Mayfield	DRIFTIN' BLUES (Exclusive) Charles Brown
DUST MY BROOM (Trumpet) Elmore James	SMOKESTACK LIGHTNING (Chess) Howlin' Wolf	I'M READY (Chess) Muddy Waters	BIG BOSS MAN (Vee Jay)* Jimmy Reed
HELL HOUND ON MY TRAIL (ARC) Robert Johnson	CROSS ROAD BLUES (ARC) Robert Johnson	MANISH BOY (Chess) Muddy Waters	GOOD MORNING LITTLE SCHOOL GIRL (Bluebird)* John Lee "Sonny Boy" Williamson & Big Joe Williams
BIG ROAD BLUES (Victor) Tommy Johnson		HELP ME (Chess) Sonny Boy Williamson #2	TERRAPLANE BLUES (ARC)* Robert Johnson
JUKE (Checker) Little Walter			

Classics of Blues Recordings – (Albums)

THE BEST OF BOBBY "BLUE" BLAND (Duke) Bobby "Blue" Bland	I AM THE BLUES (Columbia) Willie Dixon	FOUNDER OF THE DELTA BLUES (Yazoo) Charley Patton	THE WORLD'S GREATEST BLUES SINGER (Columbia) Bessie Smith
ICE PICKIN' (Alligator) Albert Collins	KING OF THE DELTA BLUES SINGERS, VOLS. I & II (Columbia) Robert Johnson	THE BEST OF MUDDY WATERS & MCKINLEY MORGANFIELD/ A.K.A. MUDDY WATERS (Chess) Muddy Waters	THE CHESS BOX (MCA)* Willie Dixon
A.K.A. HOWLIN' WOLF (Chess) Howlin' Wolf & Chester Burnett	LIVE AT THE REGAL (ARC) B.B. King	SHOWDOWN (Alligator) Albert Collins / Robert Gray / Johnny Copeland	THE COMPLETE 1931 SESSION (Yazoo)* Skip James
BORN UNDER A BAD SIGN/ LIVEWIRE BLUES POWER (Stax) Albert King	BOSS BLUES HARMONICA (Chess) Little Walter	LIVE ON MAXWELL STREET- 1964 (Rounder) Robert Nighthawk	BLACK MAGIC (Delmark)* Magic Sam
HIDEAWAY (King) Freddie King	WEST SIDE SOUL (Delmark) Magic Sam	RIGHT PLACE, WRONG TIME (Hightone) Otis Rush	
BLUES BEFORE SUNRISE (Columbia) Leroy Carr	HOODOO MAN BLUES (Delmark) Junior Wells		



NEW HALL OF FAME INDUCTEES



The Blues Foundation is honored to announce three 1990 inductees into the Blues Hall of Fame. The newest members are Lonnie Johnson, Booker White and Blind Blake.

Alonzo "Lonnie" Johnson was born in New Orleans in 1889. He dropped out of school and became a street musician in the famed Storyville section of that city.

He started working on the river boats early in the century. By the early 1920's, he was a regular on the blues circuits in St. Louis, Chicago and other northern cities. He recorded for the Okeh label as early as 1925.

Lonnie Johnson went on to have a lengthy career, lasting until appearances in Toronto just

prior to his death in 1970.

He was a technically brilliant guitarist and his influence can be heard in the recordings of Robert Johnson and B.B. King.

Booker T. Washington White was born in Houston, Mississippi in 1906. He grew up on a farm and learned to play the guitar from his father. He played the juke joints of St. Louis and Memphis regularly and was already an accomplished musician when he recorded for Victor in 1930. He served time for murder in Parchman Farm during the 1930's and was recorded there by the Library of Congress.

He enjoyed a lengthy second career during the blues revival period of the 1960's and 1970's and continued to play until shortly before his death in Memphis in 1977.

Among his better known songs were "Down Town Women".

(Continued on page 33)

Glassman Jeter Edwards & Wade, P.C.

Law Firm

BLUES DEFENDERS

26 N. Second Street Bldg.
Memphis, TN 38103
(901) 527-4673

(Continued from page 31)

Arthur Phelps (A/K/A Blind Blake)

was born in Jacksonville, Florida in approximately 1895. He became a street singer at an early age and eventually was a regular on the Chicago South Side. He recorded for Paramount Records throughout the late 1920's and traveled widely with musical shows.

Blind Blake's greatest legacy was his unique finger-picking and he remains history's most influential artist within the Piedmont Style. His musical descendents include Rev. Gary Davis, Blind Boy Fuller, Josh White and Bill Broonzy. Among modern guitarists, Ry Cooper acknowledged his debt to the wizardry of Blind Blake and recorded his signature song, "Diddie Wa Diddie."

###



NATIONAL BLUES CONNECTION ASSOCIATION

The National Blues Connection Association (NBCA) is the support organization of the Blues Foundaton, and is dedicated to the advancement of the goals and programs set forth by the Blues Foundation.

Chapters:

Arkansas Blues Connection
British Blues Connection

The NBCA and its affiliate members:

Baltimore Blues Society
Blues Society of the Lower Cape Fear
Bucks County Blues Society
D.C. Blues Society
Detroit Country & Classic Blues Society
John Henry Blues Society
Kansas City Blues Society
Piedmont Blues Preservation Society
Sonny Boys Blues Society
South Carolina Upper State Blues Society
South Florida Blues Society
Tulsa Blues Club

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BLUES HALL

A NEW HOME FOR THE BLUES

The Blues Foundation is moving closer and closer to the realization of its vision of a new home for the blues—Blues Hall. Over the past five years the Foundation has been developing the idea of a multi-use facility on historic Beale Street for the blues.

In 1989, The Blues Foundation Board officially approved a resolution mandating that the development of such a facility become an immediate goal of the organization. In the past 12 months, specific details for the use of the facility have evolved. They include a small performance hall, a Blues Hall of Fame, an artist-in-residence educational program, and Foundation headquarters. While Blues Hall is the working name for the facility, it may eventually be born under another title.

Performance Hall. At the center of activities for the facility will be a 150-200 seat performance hall featuring blues performances at least 4 nights each week. In theory, it will be patterned after Preservation Jazz Hall in New Orleans.

Blues Hall of Fame. Open six days each week to Beale Street visitors and blues fans, Blues Hall of Fame will feature performers who have been inducted into the Blues Foundation Hall of Fame. Historical photographs, biographical information, and interactive audio recordings will give current and future generations insight into the men and women who shaped American music.

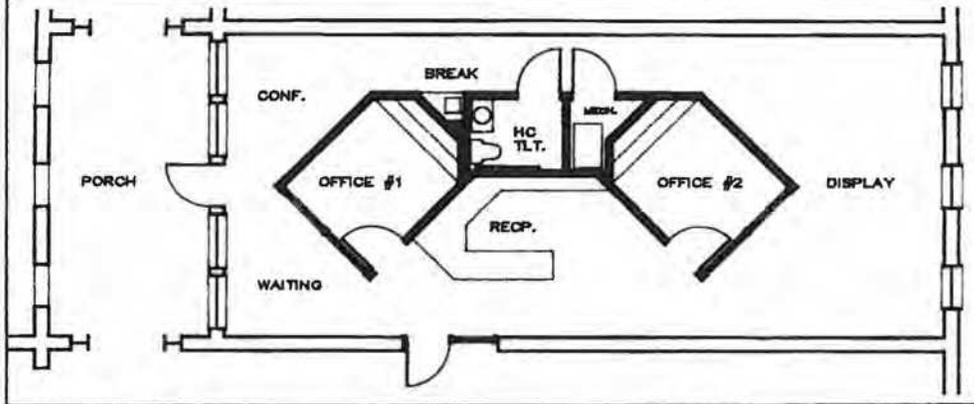
Artist-in-Residence. Part of keeping the blues alive will center around teaching other musicians how blues music is played on the traditional instruments. The artist in residence program will bring a variety of musicians and educators to Memphis to participate.

A funding plan for Blues Hall is being developed and will include state government funding, corporate grants and individual contributions from blues supporters. If you are interested in participating contact the Foundation. Contributions are tax deductible.

Contributions in support of The Blues Foundation are tax deductible. Checks should be made payable and mailed to : The Blues Foundation, 174 Beale Street, Memphis, TN 38103.



THE BLUES FOUNDATION IS MOVING UP!



FLOOR PLAN

**Mark E. Watson
& Associates, Architect**
17th FLOOR, LINCOLN AMERICAN TOWER
20 NORTH MAIN STREET
MEMPHIS, TENNESSEE 38103
901 528 4488

New Headquarters
...Welcome to 174 Beale.

The Blues Foundation
Is Completing Plans to Move
Into New Facilities at
174 Beale Street—Upstairs.

They Will Include a Display Area
for the Beginnings of Blues Hall of Fame.

Occupancy Planned for December 1990.

A special thanks to Mark E. Watson & Associates
for architectural work, and to Beale Street
Management for help in acquiring the space.

The Blues Foundation

174 Beale Street • Memphis, TN 38103 • (901) 527-2583

THE NEW LAE

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EXHIBIT H

The Blues Foundation Proudly Presents



1991

Sunday, October 13th • 4:00 p.m. • Peabody Hotel • Memphis, Tennessee



The Twelfth Annual Blues Music Awards Show “The Handys”

Sunday, October 13, 1991

The Peabody Hotel

Memphis, Tennessee
America's Official Home of the Blues

Proudly Presented By

The Blues Foundation^{™*}

Founded to
Preserve and Perpetuate America's
Original Indigenous Musical Art Form: The Blues

*THE BLUES FOUNDATION IS A 501 (C) (3) NOT FOR PROFIT CORPORATION.
PUBLIC SUPPORT IS WHAT KEEPS THE BLUES ALIVE. CONTRIBUTIONS ARE TAX DEDUCTIBLE.



The Annual Blues Music Awards

“The Handys”

Dedicated to the memory of
W.C. Handy
“The Father of the Blues”
1873–1958

“The Handys”, the international equivalent to the Oscars, have become the most prestigious award in the Blues music business.”

Awardees are selected by an official ballot prepared annually by a panel of blues authorities & critics. The ballot is voted by the membership of The Blues Foundation, subscribers of *Living Blues Magazine* and members of affiliated Blues Societies throughout the United States and over 20 foreign nations.

The Annual Blues Music Awards Show is presented each year in Memphis, Tennessee by The Blues Foundation.

Each year noted blues performers and personalities from all segments of the blues music industry gather to honor and pay tribute to those who have distinguished themselves for their contributions to the blues.



The Blues Foundation is truly grateful to the performers, participants and to all the support volunteers who, without monetary compensation, make this world-class music event possible.

“The Handy Award Winners Jam”

After the show, a celebration of the Blues, featuring the Handy Award Winners, is always an electrifying Blues happening.



Blues Hall

A New Home for the Blues

The Blues Foundation is moving closer and closer to the realization of its vision of a new home for the blues—Blues Hall. Over the past six years the Foundation has been developing the idea of a multi-use facility on historic Beale Street for the blues.

In 1989, The Blues Foundation Board officially approved a resolution mandating that the development of such a facility become an immediate goal of the organization. In the past 12 months, specific details for the use of the facility have evolved. They include a small performance hall, a Blues Hall of Fame, an artist-in-residence educational program, and Foundation headquarters. While Blues Hall is the working name for the facility, it may eventually be born under another title.

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- Big Bill Broonzy
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- Professor Longhair (Roy Byrd)
- LeRoy Carr
- Ray Charles
- Clifton Chenier
- Albert Collins
- Willie Dixon
- Buddy Guy
- John Lee Hooker
- Lightnin' Hopkins
- Big Walter Horton
- Son House
- Howlin' Wolf
- J.B. Hutto
- Elmore James
- Blind Lemon Jefferson
- Lonnie Johnson
- Robert Johnson
- Tommy Johnson
- Louis Jordan
- Albert King
- B.B. King
- Freddie King
- Leadbelly (Huddie Ledbetter)
- Robert Jr. Lockwood
- Little Walter (Jacobs)
- Magic Sam
- Percy Mayfield
- Jay McShann
- Blind Willie McTell
- Memphis Minnie
- Memphis Slim
- Little Milton (Campbell)
- Mississippi John Hurt
- Muddy Waters
- Robert Nighthawk
- Charley Patton
- Ma Rainey
- Jimmy Reed
- Otis Rush
- Slim Harpo
- Bessie Smith
- Otis Spann

- Tampa Red
- Eddie Taylor
- Hound Dog Taylor
- Sonny Terry
- Big Mama Thornton
- Big Joe Turner
- T-Bone Walker
- Bukka White
- Sonny Boy Williams #1 (John Lee Williamson)
- Sonny Boy Williamson #2 (Rice Miller)
- Johnny Winter

Classics of Blues

Literature

The following works have already been elected to the Hall of Fame:

- Blues & Gospel Records 1902-1942**
by J. Godrich & R.M.W. Dixon
- Blues Unlimited (Magazine)**
- Chicago Breakdown (Chicago Blues)**
by Mike Rowe
- Living Blues (Magazine)**
- Blues Records 1943-1966**
by Mike Leadbetter & Neil Slaven
- Blues Who's Who**
by Sheldon Harris
- Deep Blues**
by Robert Palmer
- The Story of the Blues**
by Paul Oliver
- Feel Like Going Home**
by Peter Guralnick
- Big Bill Blues**
by Big Bill Broonzy and Yannick Bruynoghe, Cassell, London

Classics of Blues Recordings — (Singles)

Single recordings, including album tracks, for outstanding examples of Blues performance on record - 1920 to present:

- Worried Life Blues (Bluebird)**
Big Maceo
- The Things I Used To Do (Specialty)**
Guitar Slim
- Boogie Children (Modem)**

- John Lee Hooker**
- Dust My Broom (Trumpet)**
Elmore James
- Hell Hound on My Trail (ARC)**
Robert Johnson
- Big Road Blues (Victor)**
Tommy Johnson
- Juke (Checker)**
Little Walter
- Got My Mojo Working (Chess)**
Muddy Waters
- I'm Your Hoochie Coochie Man (Chess)**
Muddy Waters
- Call It Stormy Monday (Clack & White)**
T-Bone Walker
- Smokestack Lightning (Chess)**
Howlin' Wolf
- Cross Road Blues (ARC)**
Robert Johnson
- Sweet Home Chicago (Vocalion)**
Robert Johnson
- The Thrill is Gone (ABC Bluesway)**
B.B. King
- Please Send Me Someone To Love (Specialty)**
Percy Mayfield
- I'm Ready (Chess)**
Muddy Waters
- Manish Boy (Chess)**
Muddy Waters
- Help Me (Chess)**
Sonny Boy Williamson #2
- Long Distance Call (Chess)**
Muddy Waters
- Come on in My Kitchen (ARC)**
Robert Johnson
- Driftin' Blues (Exclusive)**
Charles Brown
- Big Boss Man (VeeJay)**
Jimmy Reed
- Good Morning Little School Girl (Bluebird)**
John Lee "Sonny Boy" Williamson & Big Joe Williams
- Terraplane Blues (ARC)**
Robert Johnson

Classics of Blues Recordings — (Albums)

- The Best of Bobby "Blue" Bland (Duke)**

- Bobby "Blue" Bland**
- Ice Pickin' (Alligator)**
Albert Collins
- A.K.A. Howlin' Wolf (Chess)**
Howlin' Wolf & Chester Burnett
- Born Under a Bad Sign/ Livewire Blues Power (Stax)**
Albert King
- Hideaway (King)**
Freddie King
- Blues Before Sunrise (Columbia)**
Leroy Carr
- I Am The Blues (Columbia)**
Willie Dixon
- King of the Delta Blues Singers, Vols. I & II (Columbia)**
Robert Johnson
- Live at the Regal (ABC)**
B.B. King
- Boss Blues Harmonica (Chess)**
Little Walter
- West Side Soul (Delmark)**
Magic Sam
- Hoodoo Man Blues (Delmark)**
Junior Wells
- Founder of the Delta Blues (Yazoo)**
Charley Patton
- The Best of Muddy Waters & McKinley Morganfield/A.K.A. Muddy Waters (Chess)**
Muddy Waters
- Showdown (Alligator)**
Albert Collins/ Robert Cray / Johnny Copeland
- Live on Maxwell Street- 1964 (Rounder)**
Robert Nighthawk
- Right Place, Wrong Time (Hightone)**
Otis Rush
- The World's Greatest Blues Singer (Columbia)**
Bessie Smith
- The Chess Box (MCA)**
Willie Dixon
- The Complete 1931 Session (Yazoo)**
Skip James
- Black Magic (Delmark)**
Magic Sam

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1991 Hall of Fame Inductions

Fred McDowell was born in Rossville, Tennessee, in 1904 and began his music career playing at house parties and fish fries in the Mississippi Delta during the 1920s. He left the music business for long periods of time and wasn't recorded until the Atlantic Records' "Roots of the South" series.

His first major personal appearances were at the University of Chicago Folk Festival in 1963 and the following year at the Newport Folk Festival. His recording of "Highway 61" is heard on the soundtrack of the film "Festival."

He recorded several excellent albums for Arhoolie Records but is perhaps best known for "I Do Not Play No Rock and Roll" which was recorded at Malaco Studio in Jackson and released on Capitol Records. The title song was an immediate catch phrase for Fred and became a part of his stage performance.

He was an outgoing and congenial man and certainly lived up to the adage, "A stranger is just a friend that I haven't met." He was one of the finest ambassadors of blues as he toured throughout Europe many times prior to this death in 1982.

Many people in the blues community remember their last meeting with Fred McDowell from a handshake, a farewell wave and the smiling reminder:

"When you get home, baby,
Write me a few of your lines."

Sleepy John Estes was born in Ripley, Tennessee in 1899 and did his first recordings for the Victor label in Memphis during the 1920s. He later became a member of the Rabbit Foot Minstrel Show, working his way to Chicago where he recorded for Decca and Bluebird.

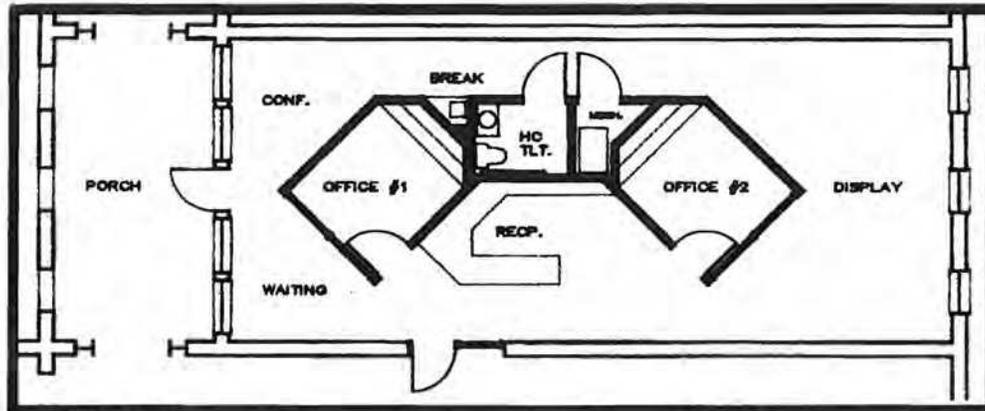
He gradually lost his eyesight until he was completely blind by the 1950s. He left the music business for some years and then was 're-discovered' by folk music fans in the 1960s.

He recorded several times for Delmark Records including "Brownsville Blues" which was a concept album telling stories about the inhabitants of his Tennessee home.

Among his better known songs were "Drop Down Mama" and "Diving Duck Blues." His 1930 recording of "Milk Cow Blues" was later redone by Robert Johnson as "Milkcow's Calf Blues."

—Dick Waterman—

The Blues Foundation™



FLOOR PLAN

Mark E. Watson
 & Associates, Architect
 17TH FLOOR, LINCOLN AMERICAN TOWER
 80 NORTH MAIN STREET
 MEMPHIS, TENNESSEE 38102
 901 528 4428

174 BEALE STREET

Construction of the Blues Foundation's offices at 174 Beale Street, upstairs, is nearing completion. We would like to express our boundless gratitude to those companies and individuals, most of whom donated materials and services, responsible for this milestone:

AT Distributor/Carrier Corp.
 Bobby Crocker and Jerry Wylie our
 "Cadillac" Electricians
 Diamond Services/George Walker
 Eubanks Lumber Company
 Farrell Development Co/Kenny Farrell
 & Crew
 Jim Hefner
 Lucky Electric Co/Larry Wright

A very special "thank you" to Mark Watson and Associates, "blues architects", for the generous donation of design work and mechanicals and for directing several of the professionals listed above to us. Thanks to Paul Averwater, David Lindsey and Jay Sheffield (the younger) for helping carry materials upstairs to our offices.

Resounding kudos to our corporate donors:

Amro Music Stores, Inc
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And our benefactors:

The Goldsmith Foundation/
 Tommy Goldsmith
 Glenn Stuart
 Dr. & Mrs. Frank Witherspoon

In the last decade, the Blues Foundation has been established as the preeminent organization in the Blues music world—with more than 20 affiliated blues societies that claim almost 3000 members, and another 1500 direct individual members of the Foundation.

EXHIBIT I



13TH ANNUAL SHOW
OCTOBER 4, 1992 MEMPHIS, TENNESSEE

The Blues Foundation™



**The Thirteenth Annual
Blues Music Awards Show
"The Handys"**

Sunday, October 4, 1992

The New Daisy Theatre
on Historic Beale Street
Memphis, Tennessee

America's Official Home of the Blues

Proudly Presented By

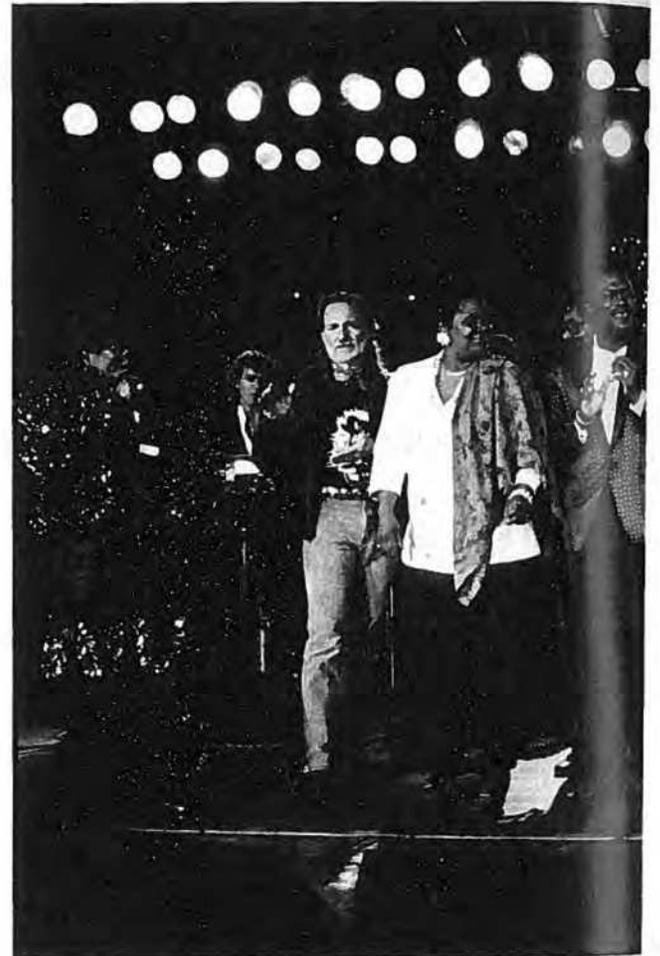
The Blues Foundation[™]

Founded to
Preserve and Perpetuate America's
Original Indigenous Musical Art Form: The Blues
FUNDED IN PART BY A GRANT FROM THE ARTS COUNCIL

*THE BLUES FOUNDATION IS A 501 (C) (3) NOT FOR PROFIT CORPORATION.
"PUBLIC SUPPORT IS WHAT KEEPS THE BLUES ALIVE." CONTRIBUTIONS ARE TAX DEDUCTIBLE.

The 1991 Ha

The Peab Memphis,



In keeping with tradition, The 1991 Handy Awards Show was a stellar event. *Pictured:* Special guest **Willie Nelson**, photo 1; Handy Award winner **Jessie Mae Hemphill**, photo 2; Handy Award nominee **Robert Ward**, photo 3; **Little Milton Campbell**, photo 4; **Koko Taylor**, Handy Award winner, photo 5; and Handy Award winner **Junior Wells**, photo 6.

Handy Awards

at the Ryman Hotel

in Nashville, Tennessee



During the show's finale, many of the Handy Award winners and nominees gathered on stage to perform the blues classic "Let The Good Times Roll." Pictured above are (from left to right): Koko Taylor, Willie Nelson, Carla Thomas, Joe Louis Walker, Junior Wells, Ruby Wilson and Jessie Mae Hemphill.

(All photos by Logan Young)

BLUES POWER



R E C O R D S

Blues Hall of Fame Inductees 1980-1992

Hall of Fame Honor Roll

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Roy Brown	Son House	(Huddie Ledbetter)	Muddy Waters	Big Mama Thornton
Professor Longhair	Howlin' Wolf	Robert Jr. Lockwood	Robert Nighthawk	Big Joe Turner
(Roy Byrd)	J.B. Hutto	Little Walter (Jacobs)	Charley Patton	T-Bone Walker
LeRoy Carr	Elmore James	Magic Sam	Ma Rainey	Bukka White
Ray Charles	Blind Lemon Jefferson	Percy Mayfield	Jimmy Reed	Sonny Boy Williams #1
Clifton Chenier	Lonnie Johnson	Fred McDowell	Otis Rush	(John Lee Williamson)
Albert Collins	Robert Johnson	Jay McShann	Slim Harpo	Sonny Boy Williams #2
Willie Dixon	Tommy Johnson	Blind Willie McTell	Bessie Smith	(Rice Miller)
Sleepy John Estes	Louis Jordan		Otis Spann	Johnny Winter

Classics of Blues Literature

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Blues Unlimited (Magazine)	Blues Records 1943-1966 <i>by Mike Leadbetter & Neil Slaven</i>	Conversation With The Blues <i>by Paul Oliver</i>	Big Bill Blues <i>by Big Bill Broonzy & Yannick Bruynoghe</i>
Chicago Breakdown (Chicago Blues) <i>by Mike Rowe</i>	Blues Who's Who <i>by Sheldon Harris</i>	The Story of the Blues <i>by Paul Oliver</i>	Cassell, London Big Road Blues <i>by Dr. David Evans</i>

Classics of Blues Recordings (Singles)

Single recordings, including album tracks, for outstanding examples of Blues performance on record—1920 to present:

Worried Life Blues (Bluebird) <i>Big Maceo</i>	Big Road Blues (Victor) <i>Tommy Johnson</i>	Cross Road Blues (ARC) <i>Robert Johnson</i>	Long Distance Call (Chess) <i>Muddy Waters</i>
The Things I Used To Do (Specialty) <i>Guitar Slim</i>	Juke (Checker) <i>Little Walter</i>	Sweet Home Chicago (Vocalion) <i>Robert Johnson</i>	Come On In My Kitchen (ARC) <i>Robert Johnson</i>
Boogie Children (Modem) <i>John Lee Hooker</i>	Got My Mojo Working (Chess) <i>Muddy Waters</i>	The Thrill Is Gone (ABC Bluesway) <i>B.B. King</i>	Driftin' Blues (Exclusive) <i>Charles Brown</i>
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Help Me (Chess) <i>Sonny Boy Williamson #2</i>	Smokestack Lightning (Chess) <i>Howlin' Wolf</i>	Manish Boy (Chess) <i>Muddy Waters</i>	Terraplane Blues (ARC) <i>Robert Johnson</i>
The Sky Is Crying <i>Elmore James</i>	Rocket 88 <i>Jackie Brenson</i>	Nine Below Zero <i>Sonny Boy Williamson #2</i>	The Killing Floor <i>Howlin' Wolf</i>

Classics of Blues Recordings (Albums)

The Best of Bobby "Blue" Bland (Duke) <i>Bobby "Blue" Bland</i>	Blues Before Sunrise (Columbia) <i>Leroy Carr</i>	The Best of Muddy Waters & McKinley Morganfield/ A.K.A. Muddy Waters (Chess) <i>Muddy Waters</i>	Black Magic (Delmark) <i>Magic Sam</i>
Ice Pickin' (Alligator) <i>Albert Collins</i>	King of the Delta Blues Singers Vols. I & II (Columbia) <i>Robert Johnson</i>	Showdown (Alligator) <i>Albert Collins/Robert Cray/Johnny Copeland</i>	The Chess Box (MCA) <i>Willie Dixon</i>
A.K.A. Howlin' Wolf (Chess) <i>Howlin' Wolf & Chester Burnett</i>	Boss Blues Harmonica (Chess) <i>Little Walter</i>	Live on Maxwell Street—1964 (Rounder) <i>Robert Nighthawk</i>	The Complete 1931 Session (Yazoo) <i>Skip James</i>
Born Under a Bad Sign/ Livewire Blues Power (Stax) <i>Albert King</i>	West Side Soul (Delmark) <i>Magic Sam</i>	Right Place, Wrong Time (Hightone) <i>Otis Rush</i>	The Muddy Waters Box (MCA/Chess) <i>Muddy Waters</i>
Hideaway (King) <i>Freddie King</i>	Hoodoo Man Blues (Delmark) <i>Junior Wells</i>	The World's Greatest Blues Singer (Columbia) <i>Bessie Smith</i>	The Best of Little Walter (MCA/Chess) <i>Little Walter</i>
Live at the Regal (ABC) <i>B.B. King</i>	Founder of the Delta Blues (Yazoo) <i>Charley Patton</i>		Chicago, The Blues Today (Vanguard) <i>Various Artists</i>
I Am The Blues (Columbia) <i>Willie Dixon</i>			



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EXHIBIT J

THE BLUES CROWNS B.B.

THE BLUES FOUNDATION

3RD ANNUAL LIFETIME ACHIEVEMENT AWARD



KING OF THE BLUES

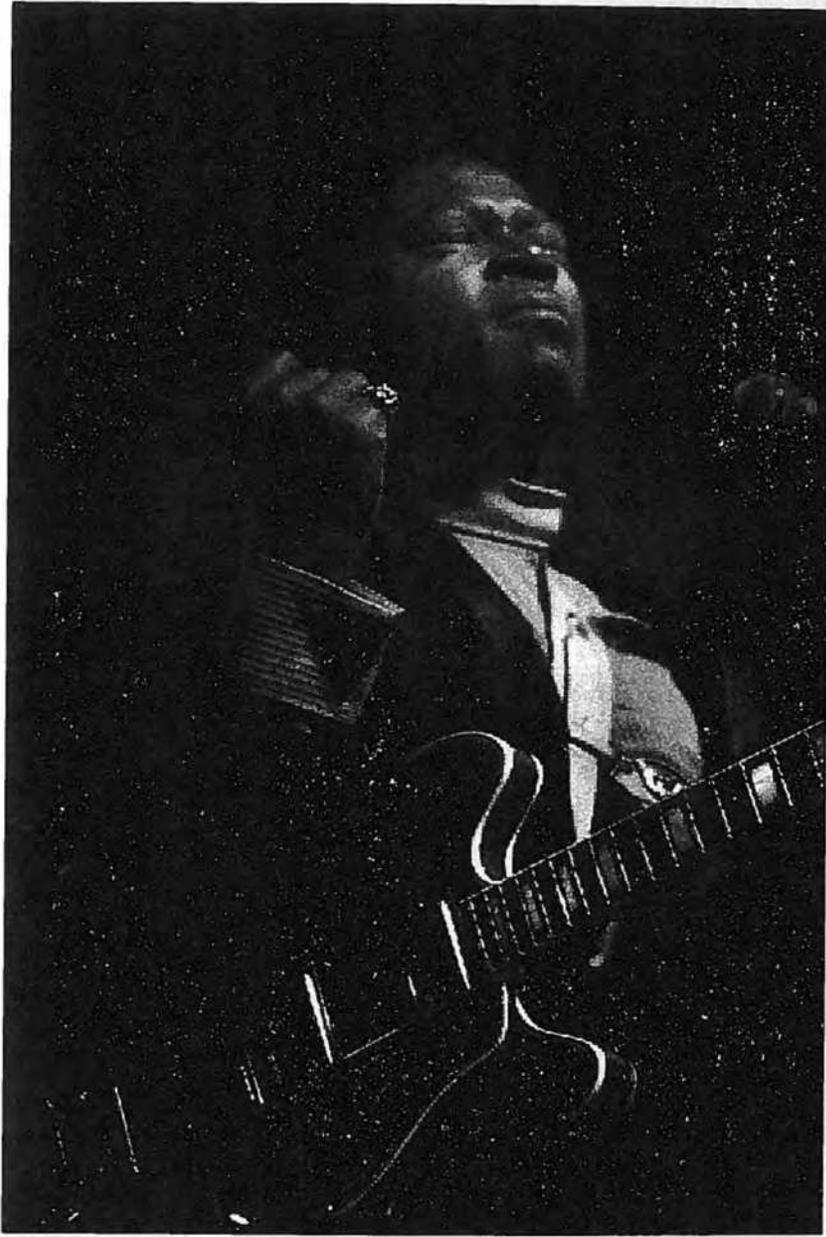
OCTOBER 20, 1997

THE PALACE, HOLLYWOOD CALIFORNIA



The Blues
Foundation

LIFETIME ACHIEVEMENT AWARD



B. B. King, Newport Folk Festival, 1968. Photo by Dick Waterman.

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THE TALK OF LOS ANGELES



LA WEEKLY



HOST COMMITTEE

John Lee Hooker, Co-Chairman
Bob Merlis, Co-Chairman

Chris Clouser
Tom Freston
Sam Halle
Quincy Jones
Henry Juskiewicz
Andy McKaie
Sam Phillips
Frances Preston
Phil Spector
Howard Stovall



**The Blues
Foundation**

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Howard Stovall, Executive Director
Doug Bacon, Marketing Director
Sid Selvidge, Senior Radio Producer
Daren Dortin, Associate Radio Producer
Pat Mitchell, Manager of
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Erin Kelly, Manager of Membership &
Special Events
Ted Fuller, Radio Intern
Patrick Noonan, Administrative Intern

Event Design by Soiree
Program Design by Vicki Bean
Invitation & Cover Design by W. Kimbell
Design Lab for Soiree

TABLE OF CONTENTS

About the Evening	5
Eat, Drink, Celebrate	7
"B" by David Ritz	9-12
B.B. King Discography	13
Sculpture Creator Bios	15
Blues Hero Award: Ruth Brown	17
Letter from Governor Kirk Fordice	19
Letter from Senator Trent Lott	21
Letter from the Co-Chairman, John Lee Hooker	23
Letter from the Co-Chairman, Bob Merlis	25
Letter from The Blues Foundation Executive Director	27
B.B. King: The One-Note Style That Launched 1,000 Picks by John Stry	28-29
The Most Southern Place on Earth by Mark Jordan	30-31
History of Beale Street	33
Hall of Fame Listing	37-38
1997 Hall of Fame Inductees	
Bobby "Blue" Bland by Robert Gordon	39
Paul Butterfield by Ted Fuller	41-42
Slim Harpo by Ted Fuller	45
Arnold Shaw: Honkers and Shouters by Ted Konrara	47
Browne McGhee by Sid Selvidge	49
Koko Taylor by Niles Frantz	51
Bruce Iglauer by George Hanson	53
Blues Foundation Mission Statement and Board of Directors	55
Beale Street Caravan	56
Blues Foundation Events	57
Affiliated Organizations	58
Become a Member	59
Special Thanks	60

ABOUT THE

In 1946 a young man from Indianola, Mississippi journeyed to Memphis, Tennessee to find success as a Blues musician. He walked down Beale Street with only \$2.50 in his pockets and a guitar in his hand. This young man debuted his talents in the Palace Theater on Beale and began his path to stardom.

Tonight The Blues Foundation uses another Palace Theater to show the scope of this once young man's career and that the Blues are timeless and defeat geographical, educational and cultural boundaries.

Welcome to the Palace Theater and The Blues Foundation's 3rd Annual Lifetime Achievement Award Ceremony and Blues Hall of Fame Induction.

The first order of business is to recognize the 1997 inductees to the Blues Hall of Fame. The Blues Hall of Fame was started in 1980 to honor Blues performers and non-performers along with the music they created or documented for posterity. Each year, the new inductees are announced at the W.C. Handy Awards. This year's inductees are profiled later in the program.

B.B. King is a member of the Blues Hall of Fame under three categories: Performer, Classics of Blues Recordings - Singles for "The Thrill is Gone" and Classics of Blues Recordings- Albums for *Live at the Regal*. Tonight B. B. King will receive The Blues Foundation's Lifetime Achievement Award for a career that exemplifies the creation and immortality of Blues music. He follows past Lifetime recipients: producer Jerry Wexler and musician John Lee Hooker.

Tonight we will look at the life of B.B. King. Dinner will take you to the Delta country that raised and nurtured young Riley King. An authentic Southern barbecue rig has been hauled to Los Angeles from Memphis to grill real Delta-style BBQ. Catfish has been snatched from the fresh water lakes of Mississippi and dessert is a sweet pecan pie straight from the Indianola Pecan Company, in B.B.'s hometown. After this meal, you'll think you were in the South. Chef John Colmer of Bistro 122 in Memphis, Tennessee is the consulting chef for tonight's dinner and Ernie Mellor of Memphis' Hog Wild is grilling the barbecue. The wine is provided by Graceland Wines.

The Lifetime program is a reflection of the life of B.B. King. It is divided into eras of his career from the 1950's - present day. B.B.'s career will be seen through video montages, photographs and if we are lucky, a performance by the Blues Boy himself. Expect friends, colleagues and those influenced by B.B. King's life to pop up and pay tribute. The following entertainers will help the King of the Blues celebrate his lifetime of achievements: event co-chairman John Lee Hooker, Elvin Bishop, Ruth Brown, Dr. John, Billy F Gibbons, Buddy Guy, Sam Lay, Coco Montoya, Keb' Mo', Charlie Musselwhite, Mark Naftalin, Kenny Wayne Shepherd, Me'shell Ndege'ocello, Boz Scaggs, Koko Taylor, Rufus Thomas and Joe Louis Walker.

GET READY TO BOOGIE BECAUSE
THE BLUES HAS COME
TO TOWN.

1997 INDUCTEES

Classics of Blues Recordings: Album

Bobby Bland, *Two Steps from the Blues* (Duke)
Paul Butterfield Blues Band,
Paul Butterfield Blues Band, (Elektra)

Classics of Blues Literature

Arnold Shaw, *Honkers and Shouters:
The Golden Years of Rhythm & Blues*

Classics of Blues Recordings: Single

Slim Harpo, "Baby Scratch My Back" (Excello)

Individuals: Performers

Brownie McGhee
Koko Taylor

Individuals: Non-Performers

Bruce Iglauer, founder of Alligator Records

HALL OF FAME INDUCTEES 1980-1996

Performers

Chuck Berry
Blind Blake
Bobby "Blue" Bland
Big Bill Broonzy
Charles Brown
Roy Brown
Leroy Carr
Ray Charles
Clifton Chenier
Albert Collins
Author "Big Boy" Crudup
Willie Dixon
Champion Jack Dupree
David "Honeyboy" Edwards
Sleepy John Estes
Lowell Fulson
Buddy Guy
Slim Harpo
Wynonie Harris
John Lee Hooker
Lightnin' Hopkins
Big Walter Horton
Son House
Howlin' Wolf
J. B. Hutto
Elmore James
Skip James
Blind Lemon Jefferson
Lonnie Johnson
Robert Johnson
Tommy Johnson
Louis Jordan
Albert King
B.B. King
Freddie King
Leadbelly
Robert Jr. Lockwood
Little Walter
Magic Sam
Percy Mayfield
Fred McDowell
Jay McShann
Blind Willie McTell
Memphis Minnie
Memphis Slim
Little Milton

Mississippi John Hurt
Muddy Waters
Robert Nighthawk
Charley Patton
Professor Longhair
Ma Rainey
Jimmy Reed
Otis Rush
Johnny Shines
Bessie Smith
Otis Spann
Tampa Red
Jimmy Rogers
Eddie Taylor
Hound Dog Taylor
Sonny Terry
Big Momma Thornton
Big Joe Turner
T-Bone Walker
Bukka White
Big Joe Williams
Sonny Boy Williamson #1
(John Lee Williamson)
Sonny Boy Williamson #2
(Rice Miller)
Johnny Winter

Non-performers

Bill "Hoss" Allen
Leonard Chess
Phil Chess
Bob Koester
Alan Lomax
John Lomax
Gene Nobles
John "R" Richbourg
Pete Welding

Classics of Blues Literature

Big Bill Blues

by Big Bill Broonzy &
Yannick Bruynoghe
Cassell, London

Big Road Blues

by Dr. David Evans

Blues & Gospel Records

1902-1942 by J. Godrich
& R.M.W. Dixon

Blues Records 1943-1966

by Mike Leadbetter
& Neil Slaven
Blues Unlimited (Magazine)

Blues Who's Who

by Sheldon Harris

Chicago Breakdown

(*Chicago Blues*)

by Mike Rowe

Conversation With The Blues

by Paul Oliver

Country Blues

by Sam Charters

Deep Blues

by Robert Palmer

Feel Like Going Home

by Peter Guralnick

I Am the Blues

Willie Dixon &
Don Snowden

The Land Where the Blues

Began by Alan Lomax

Living Blues (Magazine)

Nothing But The Blues

by Lawrence Cohn

Searching for Robert

Johnson by Peter Guralnick

Sweet Soul Music

by Peter Guralnick

The Story of the Blues

by Paul Oliver

Urban Blues

by Charles Keil

Classics of Blues

Recordings (Singles)

*Single recordings, including
album tracks, for outstanding
examples of Blues performance
on records—1920 to present:*

"Baby Please Don't Go"

(Bluebird) Big Joe Williams

"Big Boss Man"

(VeeJay)
Jimmy Reed

"Big Road Blues"

(Victor)
Tommy Johnson

"Boogie Chillun"

(Modem)
John Lee Hooker

"Call It Stormy Monday"

(Black & White)

T-Bone Walker

"Come On In My Kitchen"

(ARC) Robert Johnson

"Cross Road Blues"

(ARC)
Robert Johnson

"Don't Start Me Talkin'"

(Chess)

Sonny Boy Williamson #2

"Driftin' Blues"

(Exclusive)
Charles Brown

"Dust My Broom"

(Trumpet)
Elmore James

"Good Morning Little School

Girl" (Bluebird) John Lee

"Sonny Boy" Williamson &

Big Joe Williams

"Got My Mojo Working"

(Chess) Muddy Waters

"Hell Hound on My Trail"

(ARC) Robert Johnson

"Help Me"

(Chess)
Sonny Boy Williamson #2

"I Can't Quit You Baby"

(Cobra) Otis Rush

"I'm a King Bee"

(Excello)
Slim Harpo

"I'm Your Hoochie Coochie

Man" (Chess) Muddy Waters

"I'm Ready"

(Chess)
Muddy Waters

"Juke"

(Checker) Little Walter

"The Killing Floor"

(Chess)
Howlin' Wolf

"Long Distance Call"

(Chess) Muddy Waters

"Manish Boy"

(Chess)
Muddy Waters

"Nine Below Zero"

(Trumpet)
Sonny Boy Williamson #2

"Please Send Me Someone To

Love" (Specialty)

Percy Mayfield

"Reconsider Baby"

(Checker) Lowell Fulson

HALL OF FAME INDUCTEES 1980-1996

(Continued from previous page)

"Rocket 88" (Chess)
Jackie Brenston
"The Sky is Crying"
(Fire) Elmore James
"Smokestack Lightning"
(Chess) Howlin' Wolf
"Statesboro Blues"
(Victor)
Blind Willie McTell
"Sweet Home Chicago"
(Vocalion)
Robert Johnson
"Terraplane Blues"
(ARC) Robert Johnson
"The Things That I Used
To Do" (Specialty)
Guitar Slim
"The Thrill Is Gone"
(ABC Bluesway)
B.B.King
"Wang Dang Doodle"
(MCA/Chess)
Koko Taylor
"Worried Life Blues"
(Bluebird) Big Maceo

Classics of Blues Recordings (Albums)

A.K.A. Howlin' Wolf
(Chess) Howlin' Wolf
Black Magic (Delmark)
Magic Sam
Blues Before Sunrise
(Columbia) Leroy Carr
Blues From the Gutter
(Atlantic)
Champion Jack Dupree
The Best of Bobby "Blue"
Bland (Duke)
Bobby "Blue" Bland
Born Under a Bad Sign
/Livewire Blues Power
(Stax) Albert King
Boss Blues Harmonica
(Chess) Little Walter
Boss of the Blues
(Atlantic) Big Joe Turner
The Chess Box Set
(MCA) Willie Dixon

Chicago Bound (Chess)
Jimmy Rogers
Chicago, The Blues Today
(Vanguard) Various
Artists
Father of Folk Blues
(Columbia) Son House
*Founder of the Delta
Blues* (Yazoo)
Charley Patton
Hideaway (King)
Freddie King
Hoodoo Man Blues
(Delmark) Junior Wells
*Hound Dog Taylor & the
Houserockers* (Alligator)
Hound Dog Taylor & the
Houserockers
I Am The Blues
(Columbia) Willie Dixon
Ice Pickin' (Alligator)
Albert Collins

*King of the Delta Blues
Singers Vols. I & II*
(Columbia)
Robert Johnson
The Best of Little Walter
(MCA / Chess)
Little Walter
*Live on Maxwell Street—
1964* (Rounder)
Robert Nighthawk
Live at the Regal (ABC)
B.B. King
*The Muddy Waters
Box Set* (MCA / Chess)
Muddy Waters
*The Best of Muddy Waters
& McKinley Morganfield /
A.K.A. Muddy Waters*
(Chess) Muddy Waters
Otis Span is the Blues
(Candid) Otis Span
Parchman Farm
(Columbia) Bukka White

Right Place, Wrong Time
(Hightone) Otis Rush
*Robert Johnson, The
Complete Recordings*
(Columbia)
Robert Johnson
Showdown (Alligator)
Albert Collins/Robert
Cray/Johnny Copeland'
*Skip James-The Complete
1931 Session* (Yazoo)
Skip James
*The Complete T-Bone
Walker, 1940-1954*
(Cobra) T-Bone Walker
West Side Soul (Delmark)
Magic Sam
*The World's Greatest
Blues Singer*
(Columbia) Bessie Smith

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Two Steps from the Blues, Duke

TWO STEPS FROM THE BLUES

The blues ballad is soft and sensual, but it must be fired by the hard soul of church. Feisty and mellow, that's Bobby "Blue" Bland. Since the 1950s, he has been blending smooth vocals and a gospel squall, forging a distinctive sound that has earned him a worldwide following and numerous awards, including the Grammy Lifetime Achievement Award, The R&B Foundation's Pioneer Award, and induction into the Rock and Roll Hall of Fame and Blues Hall of Fame.

Born outside of Memphis in Rosemark, Tennessee on January 27, 1930, he grew up with the cotton picking blues, working the fields every day, attending some school between the chopping cotton season and harvest time. Church was mandatory for this country boy, and spirituals were an early influence. He also listened to Nashville's powerful WLAC radio, picking up a country and western feel from Roy Acuff, Tennessee Ernie Ford, and Ernest Tubb.

In 1947, his mother moved to Memphis so her maturing son could have more opportunities. He quickly joined a spiritual group, and soon found his way to Beale Street, from where his career would be launched, alongside his fellow Beale Streeters: tonight's honoree B. B. King, Johnny Ace, Phineas and Calvin Newborn, Rosco Gordon and many others. He established his presence at the Palace Theater's Amateur Night contests, where his treatments of Roy Brown and other smooth blues shouters were well received. Taken in by blues promoter Sunbeam Mitchell, owner of the Club Handy, Bobby Bland was soon singing somewhat regularly on Rufus Thomas' radio show. His high falsettos were a direct nod to his friend B. B. King.



Bobby Bland's recording career began in 1952, with releases on the Sun, Modern, and Duke labels. However, Uncle Sam wanted his face, and his burgeoning career was put on pause; his farewell single was "Army Blues." He returned from the army and resumed his career in 1955, recording for Duke Records, which had been bought by Don Robey in Houston.

He established his own style around 1957, when nature took away his falsetto. Influenced by the records of Reverend C. L. Franklin, Bobby developed what he has called a "squall," a guttural shout or snort akin to both the preacher and the bordello. With the recording of "Little Boy Blue," he had a new nickname, a new trademark, and a newly expanding audience. His album *Two Steps From the Blues* established him as a major recording artist and included the hits, "Cry, Cry, Cry," "I Pity The Fool," and "Two Steps From the Blues" were among the hits he soon delivered, and he worked the road regularly with Junior Parker, a fellow Memphian.

When he set out on his own, Bobby had established a suave vocal style that blended Perry Como with B. B. King, Tony Bennett with T-Bone Walker. He was sexy and that worked with the ladies; he was cool, and that worked with the men. He made soul hits from country songs like "Who Will The Next Fool Be" and established classics like "Turn On Your Lovelight" which would become fodder for Rock and Roll.

This patriarch of soul has not rested on his laurels. Since 1985, he has recorded for Malaco Records. These eight albums have resulted in hits like "Members Only," "Midnight Run," and "She's Puttin' Something In My Food."

His *Midnight Run* album stayed on Billboard's Top Black Albums chart for more than 52 weeks, earning a special achievement award. Bobby "Blue" Bland continues to startle and win new listeners with his inimitable squall, his rich vocals, and his Beale Street funk.

Robert Gordon is a freelance journalist contributing to such publications as *Spirit Magazine*. He is also the author of *It Came From Memphis*.

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BLUES RECORDINGS-ALBUM

the PAUL BUTTERFIELD BLUES BAND



The Paul Butterfield Blues Band, Elektra/Asylum Records (1965)

THE PAUL BUTTERFIELD BLUES BAND

The Paul Butterfield Blues Band was formed by Paul Butterfield. He brought in keyboardist Mark Naftalin and guitarist Elvin Bishop, both of whom he met as students at the University of Chicago. Guitarist Mike Bloomfield, who he met at the clubs on the South Side of Chicago was the next to join the band. By the first album, the group's lineup was completed with the addition of bassist Jerome Arnold and drummer Sam Lay.

Butterfield's band played numerous gigs in and around Chicago before touring nationally. They recorded their debut album, *The Paul Butterfield Blues Band*, on the Elektra label in 1965. Being racially mixed, the band appealed to both black and white audiences. The Butterfield Blues Band brought Blues to the attention of white audiences just as the original Dixieland Jazz Band brought Jazz to white audiences decades before.

Paul Butterfield was born and raised in Chicago, Illinois where he was constantly exposed to the Blues. As a child he sang in the local Catholic choir, but his true musical interest was with the Blues. His early influences were Howlin' Wolf, Little Walter Jacobs, Muddy Waters, Louis Myers, Junior Wells and Sonny Boy Williamson. He taught himself to play the harmonica by the age of sixteen and later, frequently sat in with black Blues musicians such as Otis Rush and Magic Sam in Chicago's South Side Clubs. Butterfield regularly sat-in with Muddy Waters at local gigs in Chicago in 1958, which is significant because of the racial overtones of the period. Butterfield was a white musician playing music from the black culture in

black clubs with black musicians. Through his virtuoso harmonica playing he was able to gain acceptance into this Blues culture, thus making him one of the first white Blues stars.

After the band broke-up in 1972, Paul Butterfield remained active in the music business with performances on several television specials. Blues historian and author Robert Shelton called him "one of the best white American Blues players."

Mike Bloomfield was one of the first great Blues-Rock guitarists. As with Butterfield, he grew-up in Chicago hearing professional Bluesmen practicing their trade on the South Side. In the 60's, he would sit in with Blues musicians at South Side clubs where he gained respect as a Blues guitarist among black Blues musicians.

After the release of the Butterfield album, his music began to influence both Rock and Blues guitarist. Bloomfield's style of Blues-influenced rock paved the way for other guitarists, such as Eric Clapton and Johnny Winter.

Bloomfield left the band in 1967 to form his own band. He died in 1981.

Elvin Bishop was raised in Oklahoma where he listened to the Blues on radio and records. From these recordings, he taught himself to play Blues. While in Chicago, he often sat in with Bluesmen such as Otis Rush and Buddy Guy. He joined the Butterfield band but did not receive acclaim until the departure of Bloomfield in 1967.

Bishop left the group in 1968 to follow a solo career. In 1975 he recorded "Fooled Around and Fell in Love" from his *Struttin' My Stuff* album, which reached number three on the pop charts. In recent years, Bishop signed with Alligator Records releasing *Big Fun with Dr. John* in 1988 and *Don't Let the Bossman Get You Down!* in 1991.

Mark Naftalin grew up in Minneapolis but moved to Chicago in 1961. Naftalin, an accomplished pianist, recorded four albums with the group

(Continued next page)

BLUES HALL OF FAME

PAUL BUTTERFIELD BAND

By Ted Fuller

PAUL BUTTERFIELD BAND (Continued from previous page)

before leaving the band and moving to San Francisco in 1968. In San Francisco, Mark stayed active in the Blues community, often performing with former band member Mike Bloomfield. Naftalin also had a radio show titled "Mark Naftalin's Blue Monday Party," which ran for five years starting in 1979. Mark has also helped contemporary Blues artists by starting the annual Marin County Blues Festival in 1981 and forming Winner Records in 1988. Today he stays active as a performer in the Bay Area.

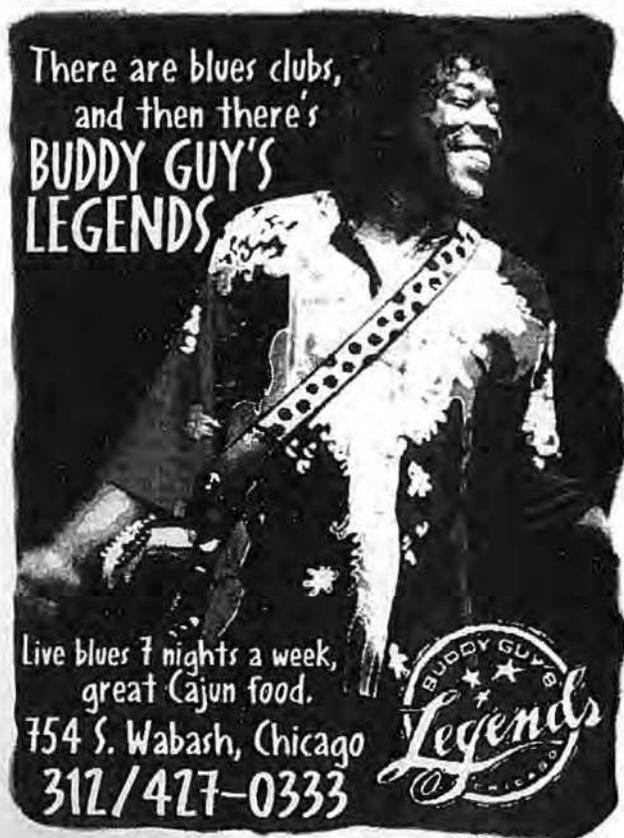
The only southerner in the band, Sam Lay was brought up by the music of the church. He often heard double licks on the tambourine and a plethora of rhythmic timbers. From this humble beginning, he formulated his own unique style of drumming and began to perform publicly at the age of fourteen. He moved to Chicago and began to perform with Little Walter Jacob and Howlin' Wolf. After an extended six-year engagement with Howlin' Wolf, Sam joined the Paul Butterfield Band. As black members of a predominantly white group, Lay and bassist Jerome Arnold helped the group cross racial boundaries during the turbulent 1960s. Sam Lay has been exalted as the "best shuffle Blues drummer in the country" by his peers and is known for his double shuffle, which he attributes to church music.

The Paul Butterfield Blues Band is remembered as defining electric Chicago Blues in mid-60s rock circles. Their place in music history is secured by inspiring the creation of the American Blues-Rock movement of the late 60s.

In the summer following the release of their critically acclaimed debut album, the band increased their revolutionary status, by backing up Bob Dylan at the Newport Folk Festival. They electrified Bob to the disappointment of the audience who wanted to hear a traditional acoustic set from Dylan. They also played their own electric set initiating a movement to Blues-Rock. This move upset purists of the genre like ethnomusicologist Alan Lomax. As the band participated with the evolution of Dylan's sound, they also would continually change their own music. Their second album, "East-West" showed the influence of Jazz and Indian Ragas on their music. Their third album moved even closer to Rhythm & Blues and Jazz with the addition of a horn section. The next two albums received little acclaim but the band did perform at Woodstock in 1969. They were even the inspiration for the Blues Brothers. *Born in Chicago: The Paul Butterfield Blues Band*, which features half a dozen tracks from the Butterfield debut, will be released on Elektra Records later this fall.

Ted Fuller is the radio intern for The Blues Foundation. He is a doctoral candidate in ethnomusicology at the University of Memphis.

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CLASSICS OF
BLUES RECORDINGS-SINGLE



JAMES MOORE AKA SLIM HARPO

Born: January 11, 1924 in the parish of West Baton Rouge, Louisiana. As a figure in the post-war rural blues, his music is often described as Louisiana swamp blues. As a teenager, his parents died, leaving him to raise one brother and three young sisters. As a result of this tragedy, Moore left school in the 10th grade and attempted to earn money as a dock hand in New Orleans. Eventually he returned home to Baton Rouge where he worked as a day laborer. Throughout his music career, Moore maintained his work ethic by running a trucking business, in the 1960s, as he recorded and performed.

Moore's first musical instrument was the harmonica, which he had mastered by his teen years. After work, on the weekends, he would play at local bars and other public venues. He taught himself to play the harmonica and was influenced by Jimmy Reed, who recorded on the Excello label.

In 1948, he married his wife Lovell and became a full time musician. Through the 1950s, he toured Southern Louisiana, including his hometown of Baton Rouge where he would play and record with his brother-in-law, Lightin' Slim. It was also Lightin' Slim who introduced Moore to Jay Miller, the record producer at Excello records. At that time, Moore went by the pseudonym Harmonica Slim. It was only after Moore had begun to record for Jay Miller that his name was changed to Slim Harpo. Miller signed Harpo to the Excello label where he would have some success.

In 1957, Slim Harpo began to record at the Excello studio in Crowley, Louisiana. While Slim Harpo's harmonica playing was exceptional, his voice was not powerful enough to carry the lead. Therefore,

Miller suggested that he sing through his nose creating the nasal timbre in Slim's recordings. His first record was "I'm A King Bee", which became a hit. Slim Harpo's style centered around a nasal voice and amplified harmonica. The flip side of the album was the song "I Got Love If You Want It." Slim Harpo's subsequent albums lacked the success of his first recording with the exception of "Rainin' In My Heart."

In January of 1966, Slim Harpo returned to the charts with "Baby Scratch My Back" which hit No. 1 on the R&B chart on February 26, 1966, and remained No. 1 for two weeks. The song also peaked at Number 16 for 8 weeks in March on the Billboard Hot 100. It maintained its strength to be voted the No. 3 R&B recording for the year. This is even more significant if one takes into account the dominance of Motown on the R&B charts. According to Baton Rouge singer John Fred, Slim Harpo wrote "Scratch My Back," at the back of Tommy's Record Shop. The record rekindled Slim Harpo's career and introduced his music to a wider audience. "Scratch My Back" is almost a dance tune, which is the reason it appealed to a larger audience. Harpo's blues harmonica and nasal voice roll over a layered rhythmic foundation. The increased use of percussion in the song gave it a driving rhythm. According to Miller, "Even when we had drums we used a lot of sound effects... like for instance "Baby Scratch My Back," gee wee, we had some percussion." Also attributing to the success of the record was the advertising on WLAC in Nashville, Tennessee. The station reached 38 states with Slim Harpo's "Scratch My Back" while advertising the mail order label.

The success of the song led to a concert appearance with James Brown at Madison Square Gardens in 1966. Later Slim Harpo appeared at Whisky A-Go-Go in L.A. and the Apollo Theater in 1968. "Scratch My Back" was covered by Otis Redding. Other artists also have honored Slim by covering his music. This would include such artists as The Rolling Stones, who covered "I'm A King Bee" and "Shake Your Hips." Also, Hank Williams Jr. had a country hit with "Raining In My Heart" and the Kinks who recorded "Got Love If You Want It." Slim Harpo died on January 31, 1970 in Baton Rouge General Hospital following a heart attack.

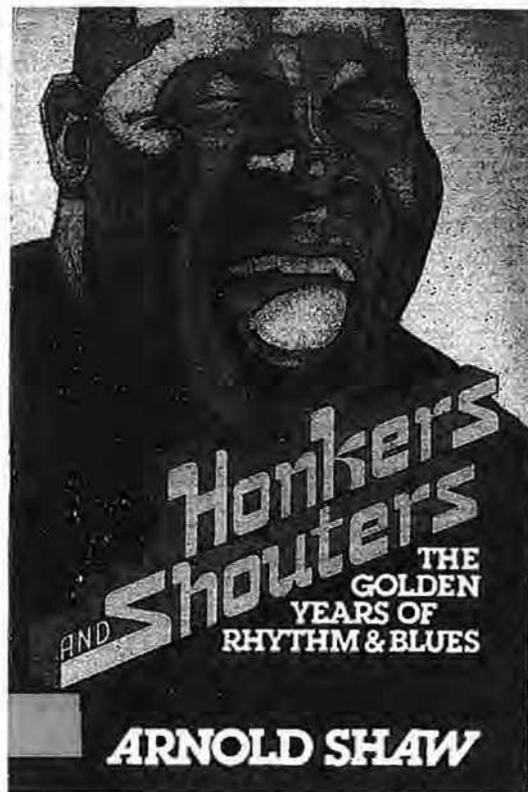
¹ The Guinness Encyclopedia of Popular Music. Ed. Colin Larkin. Vol. 2. 1992.

Ted Fuller is the radio intern for the Blues Foundation. He is doctoral candidate in ethnomusicology at the University of Memphis.

BLUES HALL OF FAME
SLIM HARPO

By Ted Fuller

BLUES LITERATURE



ARNOLD SHAW: HONKERS AND SHOUTERS

"The Blues had a baby," the Muddy Waters song title declares, "and they named it 'Rock and Roll.'" Most books on Blues and Rock seem to lead their readers to believe that Rock came from the stork or the cabbage patch. Not so in Arnold Shaw's Honkers and Shouters; it talks with the midwives and the obstetricians who delivered Rock themselves. Nineteen years after its initial publication, Honkers and Shouters still offers a thorough exploration through Rhythm and Blues towards the earliest glimmers of white Rock.

What sets Shaw's book apart from the usual Blues narratives is the inclusion of performers usually overlooked by Blues listeners such as Roosevelt Sykes, Louis Jordan, Mahalia Jackson, Cecil Grant, Larry Williams, Little Richard, James Brown and all those Doo-Wop groups. These and the other performing artists Shaw mentions are not token inclusions, but functional players in the overall history that Shaw wishes to set down. The result is a book that hints at the dialogues behind the artistic and commercial decisions made by performers and record executives, and indicates the chords that were played and studied at the recording studios before and during the sessions.

Although not pandering to the fans of the one particular type of music, Shaw's book has earned the genuine respect of all kinds of readers. My own introduction to Honkers and Shouters came from a jazz collector in Buffalo seven years ago, when I was a graduate student in music history and bibliography. The collector was especially interested in the types of Black music between 1945 and 1970, thus he was conversant about Rhythm and Blues and Doo-Wop as well as Bebop and Free Jazz. One day, while we were talking about John Coltrane's early years, my collector friend asked, "Have you read Honkers and Shouters?" When I shook my head no, he recommended it: "It has a lot of stuff, including facts about Earl Bostic and King Curtis and Louis Jordan and all these other artists whom most people have forgotten about or never heard of." So I found a copy in my university music library, and indeed the book had so much detail, it took me three months to read it once through.

What makes Honkers and Shouters work is that Arnold Shaw does not take Bostic, Curtis, Jordan or any other artist for granted. Rather, to Shaw, each performer and record producer had their historical role to play and he allows them to their stories according to their respective roles. No one is quoted to excess; if someone was cheated in record royalties, he or she was allowed to say so, but not to continue that he or she was later cheated in love or law or anything else unrelated to the business of writing, performing, or recording music. The resulting narrative moves according to each musical, technological and industrial development, so that the advent of white Rock and Roll musicians into Blues studios like Sun are seen not as an intrusion, but as an inevitable consequence.

Honkers and Shouters first appeared in 1978 and was reprinted in 1986. Today, Books in Print lists this book as "out of stock indefinitely," which in its way shows that all copies are sold out. Let us hope this book returns to the shelves in a new printing soon. In writing Honkers and Shouters, Shaw was not content to merely celebrate the music; he restored the inside dynamics among the people and events in the Rhythm and Blues industry. A great record leads its listeners to weigh the same choices that its creators had and this book helps to explain the professional decisions that were made.

Ed Komara is a Blues archivist and assistant professor at The Blues Archive located at the University of Mississippi.

BLUES HALL OF FAME
ARNOLD SHAW: HONKERS AND SHOUTERS

By Ed Komara

INDIVIDUALS: PERFORMER

WALTER Brown "Brownie" McGhee was born November 15, 1915 in Knoxville, Tennessee. Because family records of his birth were lost, he believed for years that he had been born in 1914. It was only when he went to apply for a passport that he found out otherwise. Brownie came by his music naturally. His father, George "Duff" McGhee, played local corn shucking parties with Brownie's uncle John Evans. Around the house the family listened to recordings by the likes of Bessie Smith and Lonnie Johnson. His brother Granville was born in 1918. Shortly thereafter Brownie contracted polio which shortened his right leg and made it difficult to walk without the aid of a crutch or cane. As a youngster, Granville acquired the nickname "Stick" because he used a stick to guide the small wagon Brownie often used to get around. Perhaps because of his inability to interact fully with neighborhood children, Brownie learned to play guitar and piano.

Brownie spent his school years in Kingsport, Tennessee where the family had moved without his mother. Brownie began playing guitar, piano, and pump organ for the Solomon Temple Baptist Church. The frequency of his playing forced him to learn to use picks. He began using a thumb pick and finger picks for all of his guitar playing. When he was in the eighth grade he moved to Maryville, Tennessee. He and Stick began entertaining white people at the Smoky Mountain Hotel and at drinking parties on riverboats. Brownie played picnics, carnivals, medicine shows, and worked for a time in the Rabbit Foot Minstrels. He began playing all over the Piedmont area, thumbing rides up and down the highway, living the life of an itinerant Bluesman. He often slept in graveyards, feeling that others superstitions kept him safe. He moved to Knoxville, Tennessee where he could be found in "Brownie's Alley," which became a hot spot for area musicians looking for work. In 1937, he got rid of his canes and crutches following an operation on his leg sponsored by the March of Dimes.

In 1938, Brownie went to New York to be in John Hammond's Carnegie Hall series. There he befriended such people as Leadbelly, Pete Seeger, and Big Bill Broonzy. That same year Blind Boy Fuller's washboard player, George "Red" Washington, introduced Brownie and his harp player to J. B. Long. Long was a Durham, North Carolina department store owner who had been managing the career of Blind Boy Fuller and had close ties with the Okeh record company. Because Fuller's



Brownie McGhee, 1964.
Photo by Dick Valeriani.

failing health prevented him from making a recording session, Long persuaded Okeh to give Brownie an audition. Brownie's first session was on August 6, 1940. The recordings went on for two days and yielded 12 sides. The first song was "Picking my

Tomatoes." On these sessions Brownie played an inexpensive Gibson guitar sold under the Stewart brand. As Blind Boy Fuller's life and career drew to a close, Okeh made Brownie's recordings "B" sides to Fuller's records. Following Fuller's death Long began promoting Brownie as Blind Boy Fuller #2. Though this was not an uncommon practice at the time, McGhee and his family resented it. It was at this juncture that Brownie began his longtime partnership with Fuller's harmonica player, Sonny Terry. Brownie learned the subtleties of the publishing business from Buddy Moss at a swap session later in Chicago. With the proceeds from his first recordings he bought the top of the line Gibson J-200.

As his recordings became popular in the 40's Brownie became afraid that his audience might grow tired of him. He began to record under various pseudonyms for various labels. Around 1947, he cut "My Fault" for the Savoy Company. The song was a hit and stayed on top of the Billboard charts for 12 weeks. In 1950, he married his wife, Ruth, with whom he had two daughters. To supplement his income as a recording artist he appeared in Langston Hughes' "Simply Heaven," and Elia Kazan's "Cat on a Hot Tin Roof."

The Folk boom of the 1960's exposed Brownie and Sonny to a brand new crowd of adoring young white people. They played college concerts and folk festivals and made a number of recordings up into the 70's. Brownie parted company with Sonny Terry in 1982. His last album was an effort with Robben Ford titled, *The Facts of Life*.

In 1995, Brownie was featured as an actor and singer in the movie "Angel Heart," starring Robert De Niro and Mickey Rourke.

Walter Brown "Brownie" McGhee died in retirement in Oakland, California February 16, 1996.

Sid Selvidge is the Senior Radio Producer for The Blues Foundation's radio program, *Boale Street Caravan*.

BLUES HALL OF FAME

BROWNIE MCGHEE

By Sid Selvidge

INDIVIDUALS:

SAY you were inclined to pitch a "Wang Dang Doodle" or "Let The Good Times Roll." What might be your preferred choices for musical accompaniment? Most likely somewhere in the mix would be the music of the premiere blueswoman of her generation, the Queen of the Blues, Koko Taylor.

She certainly has all the tools: a big, gravely voice; a ton of good tunes; a wardrobe of flashy dresses; and a stage personality so compelling, so riveting, that you can't help but watch and listen. Yet there's also the offstage Koko: sweet and humble, focused and directed, cheerful and energetic. The one who delights in "making people happy all over the world with my music."

The glorious blueswoman we know as Koko Taylor was born simply Cora Walton, on September 28, 1935, on a sharecropper's cotton farm just outside Memphis, Tennessee, to Annie Mae and William Walton. She sang in the local Baptist church choir and, along with her three brothers and two sisters, played music on homemade instruments. Koko's instrument was her voice. The young woman heard deejays Rufus Thomas and B.B. King play blues on Memphis radio, including the artists she recalls as her strongest influences—Bessie Smith, Big Mama Thornton, Memphis Minnie, Ma Rainey and Big Maybelle, along with Muddy Waters, Howlin' Wolf and Sonny Boy Williamson.

In 1953, Koko came to Chicago with her future husband, Robert "Pops" Taylor. She remembers they "rode to Chicago with 35 cents and a box of Ritz crackers."* At home in the evenings, Pops played guitar and they would sing together. The couple went to clubs to hear music almost every weekend. Eventually, Koko started sitting in with the leading Chicago artists, including Muddy, Wolf, Elmore James and Magic Sam. Through a connection she met the man who would be her first music business mentor, Willie Dixon.

After a couple unsuccessful efforts at other labels, Dixon started recording Koko for Chess. In 1965, they struck gold with "Wang Dang Doodle," which Dixon had recorded with Howlin' Wolf five years earlier. The million-seller blues standard became Chess' last Top Ten R&B hit. Koko had arrived on the scene as the popularity of blues was fading with the black audience, and soul was catching fire. Nevertheless, Koko's recording success led to regular work in Chicago, plus trips to black nightspots in the South. As the 1970s began, she started singing on Chicago's Northside at Wise Fools Pub with Bob Riedy's band, then added Kingston Mines, then Biddy Mulligan's, as these new clubs opened and her audience (and the blues') became increasingly more diverse.



PERFORMER

Powerfully dynamic and successful performances, including the 1972 Ann Arbor Blues and Jazz Festival, led to national touring, and a connection with Bruce Iglauer, owner of the then-fledgling Alligator Records. "My career didn't start until I got with Alligator," she told *Living Blues* magazine.*

"There is only one Queen of the Blues," Iglauer says. "She is the blueswoman, I consider her music firmly in the tradition of the first generation of Chicago blues artists. She never wanted to sing anything but the blues, and she likes to leave the raw edges showing. In fact, she injects that rawness into all the music she sings."

"Koko is as tough as they come, and very proudly a country person in the very best sense of what that means," Iglauer adds. "She is the essence of what a blues musician should be."

Once the albums started flowing out, the awards began flowing in: Fourteen W.C. Handy Awards. Fourteen! A Grammy Award for the Atlantic album "Blues Explosion." Multiple Grammy nominations for her Alligator albums. Koko is particularly proud of "Koko Taylor Day," declared March 3, 1993 by Chicago Mayor Richard M. Daley.

Undaunted even by a 1988 van accident that left her with a broken shoulder, broken collarbone and four broken ribs, Koko keeps on, in her words, "carrying the torch for the many great names that have passed on—Muddy Waters, Willie Dixon, Albert King, Albert Collins, Luther Allison—all over the world." Unfortunately, the accident caused Pops to go into cardiac arrest. Koko feels he never got over it*, and he died about year later. Koko's first gig back after a six-month recuperation was on the main stage at the Chicago Blues Festival. Talk about guts and resilience! (Note: Koko married tavern owner Hays Harris in 1996. She says "I'm still on my honeymoon, still smiling.")

These qualities are things she continues to share with the world, though not just from the stage. In addition to creating exciting recordings and inspiring performances, Koko is now passing on the fruits of her nearly three and a half decades in the music business by mentoring a new generation of female blues performers.

"Young people is important to me," Koko says, "and it makes me proud to be a role model for young people coming up that wants to sing and play the blues. I'm reaching for the sky, but if I fall somewhere in the clouds, I'll still be happy. I'm gonna keep on doin' what I'm doin', and hanging in there for the best." And singing her blues, no doubt.

*Passages with an asterisk are from a *Living Blues* interview by Mary Katharine Aktin published July/August 1993.

Niles Frantz is the host of "Comin' Home" on WBEZ 91.5FM, Chicago, Illinois and the emcee of the Pocono Blues Festival.

BLUES HALL OF FAME

KOKO TAYLOR

By Niles Frantz



1996

marked the 25th anniversary of Chicago-based Alligator Records. Bruce Iglauer founded the label in 1971 with a \$2,500 inheritance fueled with a huge dose of youthful enthusiasm and a strong dose of sheer determination.

Iglauer, a Cincinnati native, first fell in love with the Blues in 1966 after witnessing a performance by the great Mississippi Fred McDowell. "It was as if he reached out and grabbed me by the collar, shook me and spoke directly to me," Iglauer recalls. After that show, Bruce, then a student at Lawrence University in Appleton, Wisconsin, immersed himself in the Blues.

Bruce Iglauer hosted a Blues show on his college radio station and began making regular pilgrimages to Chicago to see Muddy Waters, Magic Slim, Otis Rush, Carey Bell and others perform. Iglauer got into the world of promotion after convincing the university activities committee to book Howlin' Wolf and later Luther Allison. Impressed with his Luther promotion, Bruce was offered a job at Delmark Records by founder Bob Koester (last year's inductee in this category). Alligator Records was formed by Bruce as a medium to distribute and promote Hound Dog Taylor.

Alligator Records has survived and grown through the recording and releasing of such influential musicians as Koko Taylor (the Queen of the Blues), Lonnie Brooks, Son Seals, Big Walter Horton with his protégé Carey Bell, Professor Long Hair, Luther Allison, Lonnie Mack (the "Wham!"), James Cotton, Junior Wells, Buddy Guy, Albert Collins, Katie Webster, Clarence Gatemouth Brown and dozens of others whose collective feet are firmly rooted in the "traditional school of the blues."

George Hanson has written for several Blues publications including *Blues Revue*, *King Biscuit Times*, *Living Blues* and *Blues Access*. He is a musician who is very active in the Chicago Blues scene. Hanson is also a visual artist and his art has been featured on releases from Delmark and Earwig.

The label has also managed to help pave the way for the music's future by finding and producing product by "youngbloods" like Lil Ed, Saffire, the Uppity Blues Women, Little Charlie and the Nightcats, Kenny Neal, Tinsley Ellis, William Clarke and Dave Hole, all who have in time become equally important both influentially and historically.

Kicking off last year's silver anniversary celebration, Bruce coordinated and released a two-disc CD compilation aptly titled *The Alligator Records 25th Anniversary Collection* (ALCD 110N11). The performances on both discs are chockfull of material culled from Alligator's vast catalog of artists that not only proudly works as a representation of the label's personal history, but literally paints a picture that illustrates a Who's Who of the wildly expanded universal Blues world of the 70s right up to the "Blues boom" of the 90's, with a hint towards the future.

First and foremost on Bruce Iglauer's mind is the shape of things to come in the Blues world combined with his life-long dedication to preserving its illustrious history. He is also looking forward to the next 25 years for the label.

"Our plans for the future aren't going to surprise you," Bruce begins humorously pointing out. "We're not going to suddenly become a New Age label. I'm very happy with what Alligator is. The only thing that I want to make sure is that with some of our artists— we're going to be a little more cutting edge. I want to make sure when the next Michael Hill appears, for example, that we spot him. I also want to make sure, with this new acoustic revival going on, that when another Corey Harris appears, we spot him as well. I think that at this point, with a few exceptions, the vast majority of quality Blues artists over the age of say 40 have been recorded."

With a catalog of over 150 titles, Alligator is the largest independent contemporary Blues label in the world. Its recordings have won more awards than any other contemporary Blues label, including a total of 30 Grammy nominations (two wins), 14 Indie Awards from the National Association of Independent Record Distributions and Manufacturers (NAIRD) and two Grand Prix du Disque awards. Alligator and its artists have won 51 W. C. Handy Awards.

Alligator is fueled by the same principles that established the label in 1971. Although the staff has grown to 22 full-time employees, the focus hasn't changed. Iglauer is as driven as he ever was. "I just want to keep bringing the Blues to new fans and getting them as excited about it as I am. I want the future of Blues and the future of Alligator to be one and the same."

BLUES FOUNDATION



The Blues Foundation



The W.C. Handy award is the highest honor an artist can receive in the Blues industry. The biggest and brightest stars in Blues genre come out for the ceremony. Past participants include B.B. King, Dr. John, Robert Cray, Willie Nelson, Buddy Guy, Bonnie Raitt, Cybil Shepherd, Stevie Ray Vaughan, Isaac Hayes, Al Green, Charlie Rich, Albert King and Luther Allison. The 1998 Awards will be April 30 in Memphis at the Orpheum Theater. The Awards ceremony is followed by an all-star jam at B.B. King's Blues Club on Beale Street. Over thirteen thousand Blues fans worldwide elect the Handy Award winners. The Handy Awards kick off the W.C. Handy Weekend. The Weekend has been coined a Blues lover's dream. Activities include with the Blues Symposia offering informative and educational panels, two riverboat cruises that feature live Blues music and The Keeping the Blues Alive Banquet recognizing non-performers who contribute to the growth, acceptance and popularity of the Blues.



The Lifetime Achievement Award honors an individual for long-term contributions to the Blues. Through this award, The Blues Foundation recognizes an individual for a lifetime of achievements in the world of music at a ceremony dedicated to that individual and featuring performances by musicians influenced and impacted by the honoree's career. Past honorees include producer Jerry Wexler and musicians John Lee Hooker and B.B. King. The event also includes the annual Blues Hall of Fame induction which includes five categories: Individuals: Performers, Individuals: Non-Performers, Classics of Blues Recordings (Single), Classics of Blues Recordings (Album) and Classics of Blues Literature.



The International Blues Talent Competition (IBTC) showcases the finest up-and-coming Blues talent from around the world. Winners of affiliated Blues society contests come to Memphis to compete for the title of "Best Unsigned Blues Band." Winners receive cash prizes, studio recording time, appearances at major Blues events and the coveted Albert King Award for the most promising Blues Guitarist. Beginning in 1997, IBTC is presented in conjunction with Bluestock, the national Blues convention and showcase.



Beale Street Caravan

The Blues Foundation launched its tremendously successful Beale Street Caravan radio show on October 1, 1996. The Caravan presently airs nationally on over 250 public and community radio stations and globally via the Armed Forces Radio Network and NPR International. Hosted by Sam the Sham and Joyce Cobb and styled in magazine format, the program presents a mix of exclusive live music recordings from Blues festivals and venues along with a combination of alternating celebrity hosts features. Celebrities hosting segments include record producer Jerry Wexler; artists John Hammond, Keb' Mo', Allen Toussaint and Tracy Nelson; radio personality Bob Porter; Sun Records founder Sam Phillips; record collector Richard Hite and journalist Peter Guralnick.

Don't Lose the Blues Silent Auction and Celebrity Waiter Party. Don't Lose the Blues is the newest Blues Foundation event. The Party includes music related auction items from famous and not-so-famous friends of the Foundation. Live music is a part of the party, which takes place at B.B. King's Blues Club in Memphis. Celebrities from the local community take part in the event as waiters and waitresses.

The Blues Foundation is funded in part by grants from the Memphis Arts Council, The Tennessee Arts Commission and Northwest Airlines, The Official Airline of The Blues Foundation.

THE BLUES FOUNDATION IS PROUD TO HAVE THE FOLLOWING 65 AFFILIATED BLUES SOCIETIES AND ORGANIZATIONS:

Society Name	ADI	ADI Ranking
Blues Power Blues Society of New Jersey	New York	1
Skylands Blues Society	New York	1
Fox Valley Blues Society	Chicago	3
Sonoma County Blues Society	San Francisco	4
Bucks County Blues Society	Philadelphia	5
Lehigh Valley Blues Network	Philadelphia	5
Detroit Blues Society	Detroit	6
DC Blues Society	Washington, D.C.	8
Houston Blues Society	Houston - Galveston	9
Boston Blues Society	Boston	10
Washington Blues Society	Seattle-Tacoma	13
Mid-Mississippi Muddy Water Blues Society	St. Louis	17
St. Louis Blues Society	St. Louis	17
Baltimore Blues Society	Baltimore	18
Phoenix Blues Society	Phoenix	20
Colorado Blues Society	Denver - Boulder	23
Cascade Blues Association	Portland	24
Kansas City Blues Society	Kansas City	26
Blues Society of Indiana	Indianapolis	36
Charlotte Blues Society	Charlotte - Gastonia - Rock Hill	37
Orlando Blues Society	Orlando	39
Blues Society of WNY, Inc.	Buffalo - Niagara Falls	40
Connecticut Blues Society	Hartford - New Britain - Middletown	41
Piedmont Blues Preservation Society	Greensboro - Winston Salem - High.	42
Beale Street Blues Society	Memphis	43
Robinsonville Blues Society	Memphis	43
Sonny Boy Blues Society	Memphis	43
The Blues Club, Inc.	Memphis	43
Music City Blues	Nashville	44
Yesterday & Today Rhythm & Blues Society	Nashville	44
Kyana Blues Society	Louisville	49
Triangle Blues Society	Raleigh-Durham	50
Oklahoma Blues Society	Oklahoma City	51
Springing The Blues Society	Jacksonville	53
Northeast Blues Society	Albany-Schenectady-Troy	57
Hawaiian Islands State of the Blues	Honolulu	58
Palmetto Blues Society	Greenville - Spartanburg	59
Tulsa Blues Club	Tulsa	60
Tucson Blues Society	Tucson	62
West Michigan Blues Society	Grand Rapids	66
Knoxville Blues Society	Knoxville	69
Black Swamp Blues Society	Toledo	75
Arkansas River Blues Society, Inc.	Little Rock	82
Central Iowa Blues Society	Des Moines	89
Western Kansas Blues Society	Wichita	91
Wichita Blues Society	Wichita	91
Capital Area Blues Society	Lansing - East Lansing	113
Madison Blues	Madison	120
Mississippi Valley Blues Society	Quad Cities (Davenport- Rock Island—Moline)	131
River City Blues Society	Peoria	134
Blues Society of the Ozarks	Springfield	145
Lake of the Ozarks Blues Society	Springfield	145
Southern Maine Blues Society	Portland	162
Eureka Springs Blues Festival	Fayetteville (Northwest Arkansas)	169
Fort Smith Riverfront Blues Society	Fort. Smith	169
Illinois Central Blues Club	Springfield	192
Linn County Blues Society	Cedar Rapids	197
Champaign-Urbana Jazz & Blues Association	Champaign	205
Siskiyou Blues Society	Redding	208
Bayfront Blues Festival	Superior-Duluth	209
Blues, Jazz and Folk Music Society	Parkersburg-Marietta	217
Billings Blues and Jazz Society	Billings	237
Big Horn Blues Society	Casper	262
British Blues Society	London, England	International
Toronto Blues Society	Toronto, Canada	International

Source for ADI and Ranking: Arbitron Market Survey Schedule & Population Rankings - Spring 1996

MEMBERSHIP APPLICATION

Join The Blues Foundation and be a part of the only international organization dedicated solely to the preservation, promotion, and perpetuation of the blues. Your support ensures the continued growth of The Blues Foundation's programs, and offers you opportunities for greater involvement in the music and the industry.

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I wish to join The Blues Foundation as a patron member:

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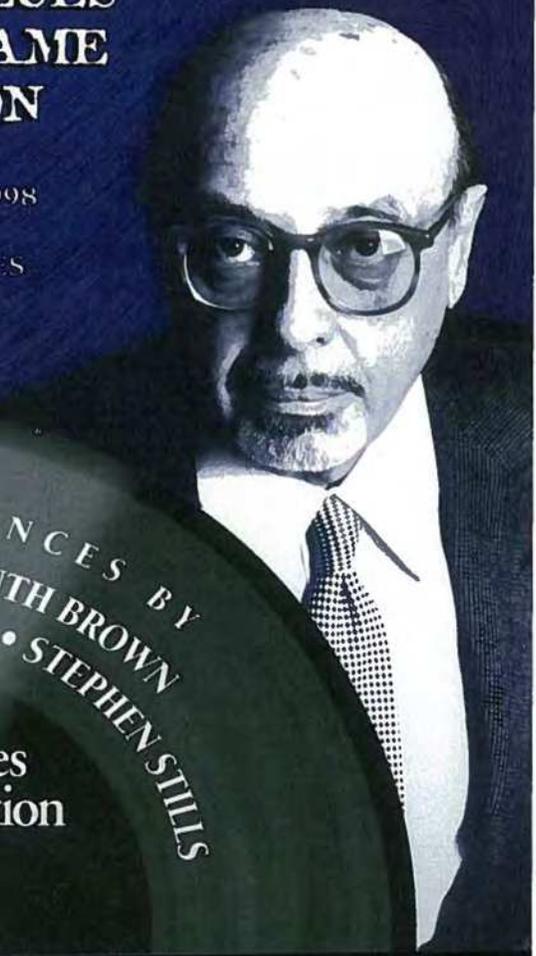
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TABLE OF CONTENTS

Letter from Bob Merlis	5
Letter from Howard Stovall	7
Tonight's Performers	8
Awards & Creators	11
Letter from the Governor of Tennessee	13
Bobby "Blue" Bland Biography	14
Farther Down The Road	16
Letter from the Turkish Ambassador to the United States	19
Ahmet Ertegun Biography	20
Ahmet - A Legacy of Music	22
B.B. King Blues Hero Award	25
Blues Hall of Fame	28
Hall of Fame <i>Junior Wells</i>	31
Hall of Fame <i>"I'll Play The Blues For You"</i>	33
Hall of Fame <i>Luther Allison</i>	35
Hall of Fame <i>Blues From The Delta</i>	37
Hall of Fame <i>Sam Phillips</i>	39
Hall of Fame <i>Lillian McMurry</i>	41
Blues Foundation Events	45
Blues Foundation Mission Statement	49
Blues Foundation Board of Directors	51
Blues Foundation Affiliated Organizations	55
How to Join the Blues Foundation	59
Special Thanks	60



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Sam Phillips

PERFORMING



Ray Charles

The seminal 50s Atlantic recordings of Ray Charles virtually defined the very essence of Soul, and his radical early 60s R&B/Country synthesis helped immeasurably to bridge the gap between the two idioms. Often

referred to as a certifiable genius, Ray Charles is certainly one of the most influential musical figures of the 20th century.

Completely blind by age seven, Charles mastered the piano in his teens and, by 1948, was already recording in a Nat Cole/Charles Brown-derived style. But Charles hit upon a daring concept of combining joyous Gospel rhythms with secular lyrics just about the time he signed with Atlantic, turning the musical world on its collective ear in the process.

With his Jazzy combo in place, Brother Ray sat down at the 88s and began racking up the hits during the mid 50s — "I've Got a Woman," "Hallelujah, I Love Her So," and, in 1959, the wondrous "What'd I Say," combining the call-and-response structure of the church with the sexually charged message of the Blues. The number one R&B seller also showcased Charles' pioneering use of the electric piano. When Charles signed with ABC-Paramount in 1960, he shifted gears entirely, delving deep into Pop and Country in his own inimitable style.

Earlier this year Ray was honored by the King and Queen of Sweden with the Polar Music Award, one of Sweden's most prestigious awards. This honor is added to the many awards that Charles has received since his amazing career began in 1949. In fact, the name Ray Charles is displayed in just about every Hall of Fame that has anything to do with music.

Stephen Stills

Singer/songwriter and multi-instrumentalist Stephen Stills first gained prominence with the legendary late-60s group, Buffalo Springfield. Their first hit was the Stills-penned "For What It's Worth," inspired by Los Angeles police oppression of the youth community. Another Springfield classic written by Stills was "Bluebird," which featured his distinctive gutsy acoustic lead guitar style and his mildly husky lower tenor voice.

Stills left Buffalo Springfield in 1968 to form the distinctively harmonic Crosby, Stills & Nash, who were a part of the Atlantic Records roster. As a solo artist, Stills has produced several successful albums that mine a blend of acoustic/electric Folk-Rock with occasional Gospel-ish undertones. He recorded two albums with his own group Manassas in 1972 and 1973.

The music of Steven Stills was recently introduced to a younger generation of Hip-Hop listeners. The group Public Enemy penned the title track to the Spike Lee movie **He Got Game** to the Buffalo Springfield classic "For What It's Worth." Stills is featured playing the guitar alongside the Rap group in the video.



Boz Scaggs

Boz Scaggs got his start in 1959, playing with Steve Miller in the Dallas, Texas band, The Marksmen. It was Miller who taught Scaggs guitar. Scaggs and Miller eventually formed the Steve Miller Band, with Scaggs leaving after their classic second album, **Sailor**.

Rolling Stone editor Jann Wenner helped Scaggs obtain a solo artist deal with Atlantic Records. Scaggs' self-titled debut (produced by Wenner) failed to sell in spite of critical praise and the presence on the album of



TONIGHT



sidemen like Duane Allman of southern Rock troubadours The Allman Brothers Band. A deal with Columbia in 1970 was more fruitful, with each of Scaggs' album's selling in increasing numbers.

In 1976 Scaggs achieved major stardom, thanks to the elegant urban

Pop of **Silk Degrees**. Over the next five years, he released a string of sophisticated R&B-influenced Pop hits. During the 90s, Scaggs' has continued to release strong solo albums including one of his finest offerings **Some Change** in 1994. This year he was nominated for a GRAMMY® for his earthy R&B-inspired recording **Come on Home**.

Ruth Brown

Born Ruth Weston in Portsmouth, Virginia, Ruth Brown left home at the age of 17 to follow a dream. She joined the Lucky Millinder Orchestra for a month only to end up singing at the Crystal Taverns in Washington, D.C. Word about "the girl with the tear in her voice," as Ruth was called, spread quickly.



En route to an audition with Herb Abramson and Ahmet Ertegun, Ruth and her manager were seriously injured in an automobile accident. After nine months in the hospital, Ruth entered Atlantic Records Studios on crutches and recorded "So Long," launching her long-standing recording career.

Ruth is recognized as the founder of the Rhythm and Blues Foundation, a non-profit organization dedicated to promoting and aiding the pioneers of R&B. She has been awarded many honors: a Tony for her musical performance in "Black and Blues," a GRAMMY® for "Blues on Broadway," numerous W.C. Handy nominations and the prestigious Ralph Gleason Music Book Award for her autobiography, *Miss Rhythm*. On her 65th birthday Ruth Brown was inducted into the Rock & Roll Hall of Fame.

Last year, she was the first recipient of the B.B. King Blues Hero Award honoring

her commitment to charitable endeavors. The 1998 **R+B=Ruth Brown** release garnered *Miss Rhythm* a GRAMMY® nomination and two W.C. Handy Blues Awards for "Soul Blues Female Artist of the Year" and "Soul Blues Album of the Year."

Bobby "Blue" Bland

See pages 14-17.



Artist biographies courtesy of Bill Dahl (Ray Charles), Rick Clark (Stephen Stills, Boz Scaggs), Pat Mitchell (Ruth Brown).





**Classics of Blues Recordings: Single
"Messin' With the Kid"**

Individuals: Performers

JUNIOR WELLS

BY TED DROZDOWSKI

monica - the instrument Junior often called his "Mississippi saxophone" and played like a Chicago, Illinois Jacquet.

It was the harmonica that put his star in ascendance. Schooled as he was by Little Walter, Sonny Boy Williamson II, Junior Parker and Big Walter Horton, Wells was a natural for Walter's job in Muddy Waters' band when Walter quit in 1952. And it was there that he blossomed, smoothing his ghetto-hardened edges into a charming stage persona under Muddy's paternal tutelage.

Wells once described himself as "one set of lungs, one tongue and a whole lot of teeth - like a baby piranha." Just how much bite he packed became apparent when he began recording a series of career-defining singles for the Chief and Profile labels in the late-1950s. They included such regional best-sellers as "Little By Little" and "Come On In This House," and the number that would become his signature: "Messin' With the Kid." Like Junior, the song is a bundle of fiery attitude - bristling with energy and rhythm, a genial warning shot at a conniving lover.

"Messin' With the Kid" also foreshadowed where Junior was about to take the Blues. On Chicago's West Side, his contemporaries Buddy Guy, Otis Rush and Magic Sam Maghett were incorporating the emotional dynamism of Soul music into the Delta-bred sounds upon which they were raised. While in the South Side's watering holes, Junior began fusing old-school Blues with the funky beat of modern R&B. Together these men defined the sound of electric Blues' second generation.

Although Wells was himself becoming a Pied Piper - a musical skyrocket disguised as a derby-wearing dandy whose incendiary performances proved irresistible to streetwise audiences - he was in turn lured by the sound of the then-emerging James Brown. Wells adopted the Georgia singer's trademarks like driving horns and unison playing for own his bands. He made his vocal phrasing new closer to the beat. And he punctuated his wailing

Amos Blackmore had barely shaken the dust of his native Memphis' streets from his pants cuffs when he began to make a name for himself in Chicago Blues.

Soon after the pugnacious 12-year-old moved north with his mother, Blackmore could be found standing shoulder-to-hip with the great Little Walter blowing harp for tips on Maxwell Street. Four years later he was fronting his own band - the Three Deuces, with the brothers Dave and Louis Myers. And in 1953, at age 19, he made his first recordings as a leader, backed by Elmore James and the drummer Fred Below. His second session, 10 months later, featured Muddy Waters and Otis Spann.

Thus began Blackmore's 49-year career as the irrepressible Junior Wells - a genius, a little giant of the Blues. A dynamic innovator who electrified juke joints and international concert halls with his flamboyant steps, funky arrangements, raw yet buttery vocals and his har-

JUNIOR WELLS



B L U E S H A L L O F F A M E

voice and harp with dazzling splits and spins.

In 1958 Wells also began one of the Blues' most famous musical partnerships. He and guitarist Buddy Guy tag-teamed in the studio and on stages all over the world on-and-off for 30 years. They opened for the Rolling Stones in 1970 and later recorded with members of the group. But their best work together appeared on deep Blues albums for Delmark, Vanguard, Atlantic and other labels, recorded as a duo or under either of their names. Those include Junior's classics "Southside Blues Jam" and "Hoodoo Man Blues," the first recordings that reproduced the spontaneity and feel of intimate, soulful Chicago club dates.

Junior Wells continued to tour and record and make historic music nearly until his death on January 15, 1998. His final string of recordings for Tel Arc reflect the diversity of his Blues. On 1995's *Everybody's Gettin' Some*, famous guests Bonnie Raitt and Carlos Santana repaid him their debt of influence. The next year Junior made *Come On In This House* with a host of slide guitarists, that release won the W.C. Handy Blues Award for "Traditional Blues Album of the Year" in 1997. In that album's abundance of songs featuring acoustic and National steel guitars and Junior's will-o'-the-wisp harmonica, he conjured up the spirits of the rural Blues man he'd heard during his Delta boyhood.

Most recently Junior had taken to the road with a nine-piece band that embraced every aspect of his repertoire. With that group he made his last album, 1997's *Live At Buddy Guy's Legends*. Later that year he became too ill to perform. After a four-month battle with lymphoma, it claimed him at age 63.

Remembering his friend of so many years, Buddy Guy recently observed that "Junior and me are both from the old school. We were students of Muddy Waters and them. They handed the Blues to us. And we did our thing and have been trying to carry it on to the young people today."

Through his recordings, legendary performances and, now, his inductions into the Blues Hall of Fame, Junior Wells will continue to bring his soulful music to future generations as well.

Ted Drozdowski contributes to the Boston Phoenix and Tower Records' Pulse and many other music publications. He and his wife Laurie Hoffma have co-authored The Best Music CD Art and Design. Ted was the 1998 recipient of The Blues Foundation's Keeping the Blues Alive Award in Journalism.

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Classics of Blues Recordings: Album
Albert King

I'LL PLAY THE BLUES FOR YOU

BY BILL DAHL

When the contemporary Blues firmament was in dire need of a new bigger-than-life hero in the mid-1960s, someone armed with a fresh, blazing electric guitar conception and the unyielding power to triumph over an invading platoon of Blues-rockers whose decibel levels often exceeded their talent—Albert King was ready and willing to heed the call. Actually, he'd been striving toward Blues stardom for more than a decade.

King was a massively constructed powerhouse who employed an obscure minor-key tuning that rendered his sound singular. He had a big advantage, too: pulling the strings of Lucy, his Gibson Flying V (not to be confused with B.B.'s Lucille—and no, they weren't related except in their shared love for playing Blues) from the top down instead of the bottom up was a luxury the southpaw enjoyed because his strings were set up for a righty (creating a new technique - upside down guitar playing).

King's glory years were spent at Stax Records, the Memphis-based Soul empire better known for its brilliant productions by Otis Redding, Eddie Floyd, Sam & Dave, and Rufus and Carla Thomas than for its occasional forays into the Blues. But when Albert inked a pact with the label in 1966, that immediately changed. Booker T. & the MG's, the Stax house band, turned out to be a world-class Blues combo when situated behind the towering, pipe-puffing southpaw. The combination made Blues history—rewrote it, in fact.

Born Albert Nelson in Indianola, Mississippi on April 25, 1923, King came of age living with his family on a farm near Forrest City, Arkansas. After getting his hands in shape by plucking at a string nailed to the wall, Albert moved up to a Guild hollow-body in 1942. Lonnie Johnson, T-Bone Walker,

and Blind Lemon Jefferson rated with King's idols, but there was a more exotic sound on his mind too—lilting Hawaiian music that perhaps accounts for his massive string-bending technique.

Assembling his first pro combo in 1952, King and his In The Groove Boys played the juke joints around Osceola, Arkansas, where one of their stops was the Dipsy Doodle, run by Son Seals' father; Seals would later join King's band as a drummer. Succumbing to itchy feet, Albert journeyed up to St. Louis and then to Gary, Indiana, where he sat behind a drum kit with Jimmy Reed. The versatile King kept a steady beat on Reed's first two 1953 dates for Vee-Jay Records, and made his own debut single, as a guitarist, for Chicago deejay Al Benson's Parrot label before year's end.

But "Bad Luck Blues" didn't hit, so King returned to Arkansas for a spell. St. Louis beckoned anew, and now Albert's signature lead guitar style was developing fast. In 1959, he signed with Bobbin Records, a St. Louis concern that also boasted Little Milton Campbell and Fontella Bass on its roster. There he waxed a stinging "Ooh-Ee Baby," the jumping, jazzy "Let's Have A Natural Ball," and the grinding slow Blues "Don't Throw Your Love On Me So Strong," which became his first national hit in 1961 when leased to the considerably larger King label.

But none of King's subsequent Bobbin and King 45s matched its success, so after a pair of singles for Leo Gooden's tiny Coun-Tree imprint, Albert was primed to join the mighty Stax roster, a signing instigated by label promotion head Al Bell. King's first Stax platter in 1966, "Laundromat Blues," kicked off his personal hit parade, followed by his searing remake of Tommy McClennan's "Crosscut Saw" (given a Latin tinge by Al Jackson, Jr.'s rumbling drums) and the Booker T. Jones/William Bell-penned "Born Under A Bad Sign."

All three of those classics were aboard King's 1967 Stax LP **Born Under a Bad Sign**, a seminal set without a shred of filler (even when Albert crooned "The Very Thought Of You," it clicked). The album currently holds a spot in the Blues Hall of Fame, but it wasn't the only essential album King made during his Stax tenure,

I'LL PLAY THE BLUES FOR YOU



BLUES HALL OF FAME

which stretched into the mid-1970s.

Though it held only eight selections, 1972's **I'll Play the Blues For You** was of the same stratospheric consistency. The cast had changed substantially by the time Albert stepped into the studio to lay down the LP—instead of the now-split MG's, the grooves were supplied by the reformed Bar-Kays and the Movement (the Memphis Horns were still hanging tough). Jim Stewart and Al Jackson, Jr. had relinquished King's production reins to Allen Jones and Henry Bush, who pulled double duty as arrangers.

The centerpiece of the set is the surprisingly smooth title track, an unabashedly Soul-styled mid-tempo piece sporting a seductive rap in the middle yet still allowing King plenty of room to cut loose on Lucy. Written by Jerry Beach, "I'll Play The Blues For You" proved an R&B hit in the late summer of '72 and afforded Albert the perfect slogan to paint on the side of his touring bus (virtually always piloted by the man himself).

Two more hits were also aboard—“Angel Of Mercy” is sublime Blues with King moaning a litany of ear-ache complaints, while his steamy cover of “Breaking Up Somebody's Home,” an Ann Peebles hit for cross town's Hi Records, charted despite her success with it 10 months earlier. The rest of the set was no less vicious, “High Cost

of Loving” copped some of its groove from King's '66 outing “Oh, Pretty Woman” but benefited from sharp lyrics, while “Little Brother” romps over an R&B thrust.

Though it never charted, “Don't Burn Down The Bridge (Cause You Might Want To Come Back)” is a certified King classic, sporting an ominous minor-key feel. Albert came up with a violence-laden sequel to his first Stax hit with “Answer To The Laundromat Blues,” and with help from the Bar-Kays, transformed Marvin Gaye's 1965 smash “I'll Be Doggone” into a funkfest of royal proportions.

I'll Play the Blues For You is a magnificent album deserving enshrinement right alongside **Born Under a Bad Sign** as the two crowning long-playing achievements of this late legend's glorious career.

Bill Dahl writes on a regular free-lance basis for Living Blues and Goldmine magazine, as well as writing numerous liner notes and compiling compact disc reissues for a number of major and independent labels. He was nominated for a Grammy earlier this year for his contributions to Rhino's Ray Charles Genius & Soul: The 50th Anniversary Collection and his writing is featured in the All Music Guide to the Blues.

**The Memphis Convention
& Visitors Bureau
congratulates the many
artists and leaders
who embody the
Blues tradition that made
us what we are today...**



Beale Street, 1930s

MEMPHIS

*Home of the Blues
Birthplace of Rock'n'Roll*



Individuals: Performers

LUTHER ALLISON

BY ALAN PAUL

song which became his trademark, "Cherry Red Wine," (from *Blue Streak*) is a moving condemnation of a hard-drinking friend.

Guitar-wise, Allison came from the same school of West Side Chicago playing as Otis Rush, Magic Sam, Freddie King and Jimmy Dawkins, favoring hard-driving, piercing single-note leads with a Soul base and a Rock edge and, often, tone. Unlike most of his West Side peers, Allison was also an excellent slide player. His final album was appropriately named, as his playing tended to be reckless in the best sense of the word, dancing on a razor's edge, remaining just this side of out-of-control. His singing was also a marvel — rich, emotive and edgy. At times, he even came across as a guitar-toting Otis Redding. All of it was put across with a full-tilt intensity which reflected Allison's passion and his determination to prove himself as one of the great ones. From uptempo rockers to contemplative acoustic Blues, and from bouncy, horn-driven Soul tunes to organ-fueled, Gospel-style ballads, the 57-year-old performed with the fiery energy of a teenager and the grizzled soul of a veteran.

"I've learned a lot since I first started playing," Allison confessed shortly after the release of *Reckless*. "I'm definitely better than I was early in my career, because I've had a chance to listen to music with not just my ear, but also my heart and my mind. I just want to keep doing it. I played the same stuff in France as I did in Chicago, but it was much more accepted there. I got to play in bigger places, and I've been on the most popular television stations in Germany, France and Switzerland. That's the kind of real good play a Blues player just doesn't get in the States, so we have to try to make it other ways. And we're not gonna give up."

Of course, the way that Blues artists make it here is by proving their mettle on stage, every night, night after night, for a few hundred people at a time. And few did it any better than Allison, who regularly gave three to four-hour performances which reached absolutely fevered pitches, and made swift converts of anyone who happened to stumble upon them. Throughout his career, Allison was also particularly capable of rising to the occasion of a big show; as a young man, he established his initial national reputation with a scorching performance at the 1969 Ann Arbor Jazz and Blues Festival, at the time perhaps the nation's premier Roots music event. Twenty five years

The release of 1997's *Reckless* should have served as a milestone for Luther Allison, for the album reestablished the veteran performer as a certified Blues star in his homeland, some 15 years after moving to Paris and becoming a European sensation. Instead, it will serve as his epitaph: Allison, 57, died shortly after the album's release, just about a month after canceling a triumphant U.S. tour due to lung and brain cancer. It is the type of ironic tragedy which one could spend a lifetime pondering without ever making sense of.

The album provides countless reminders of just how much he will be missed — and why he was able to so forcefully reestablish himself as a certified Blues star on his home turf over the last four years of his life, reclaiming the sterling domestic reputation he earned as a young man. *Reckless* continued the winning streak Allison started with *Soul Fixin' Man* ('94) — his first domestic release in seven years — and *Blue Streak* ('95), with a wide range of material spotlighting his slashing guitar work and gravelly, soulful vocals. He also continued to reveal a strong songwriting hand, largely avoiding standard shuffles while intelligently tackling discrimination, inner-city decay and welfare reform along with more typical Blues topics like heartbreak, longing and adultery. The

LUTHER ALLISON



BLUES HALL OF FAME

later, he made a loud statement about just how determined he was to make a name for himself in his adopted hometown when he stole the show at the 1995 Chicago Blues Festival. But Allison truly played like his life depended on it every time he walked on stage.

"I put out until they pull the plug," he acknowledged. "First, I love every minute of it. And second, I am on a mission to regain my name at home."

The success of his mission is illustrated by the dozen W.C. Handy Blues Awards he received over the last three years, including the coveted "Blues Entertainer of the Year" in 1996, 1997 and posthumously in 1998. It was all just desserts for a life dedicated to the music. Born in Widener, Arkansas in 1939, the 14th of 15 children, Allison and his family moved to Chicago when he was 12 and he began soaking in the sounds of Muddy Waters, Sonny Boy Williamson and Robert Nighthawk. He didn't start playing guitar until he was 18 and was quickly jamming with the West Side's best, including Rush and King, who encouraged Allison to sing. "That," Allison liked to say, "was my school." When King began to tour nationally in 1959, Allison took over his band as well as his weekly gigs at Walton's Corner and became one of the hottest acts on the West Side. Still, it was another decade before he recorded his debut album, *Love Me Mama* for Delmark Records, and began to tour nationally.

For the next 28 years, Allison continued to practice and hone his craft. "You got to have the love for it to stick with it all these years," he said. "I'm a fighter, and I feel like I've been fighting for my life as a musician. So many people have come up to me all excited and said, 'The Blues are back,' What can I say to that except, 'Back for who?' I never stopped doing it, never changed a thing. A lot of great musicians, young and old, have come and gone, and I'm still here. And as long as I am, I'm not going to stop."

Of course, no one could have known that within a few months, he would no longer be here, shaking the hell out of the neck of his guitar, wringing just a little more sustain, a touch more emotion out of a note. Allison was a great musician and a powerful personality with a keen mind and a lively wit, and his death left a void in the Blues world and the larger musical community. I'm told that he died peacefully, having come to terms with his illness. But he certainly did not go quietly into the night. It says a lot about Luther that his final album was arguably his best, a high energy, emotion-packed, well-written, well-played piece of Blues art. An epitaph anyone would be proud to call their own.

Alan Paul is the Senior Editor of Guitar World and a regular contributor to Entertainment Weekly, People and other publications.



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BLUES FROM THE DELTA

An illustrated documentary on the music and musicians of the Mississippi Delta

William Ferris



The essential connection between music and the specific places where musicians live and create their sounds would seem to be an obvious matter. How can one conceive of the history of the subject in this country without taking into account the impact of, for example, New Orleans, New York City, Detroit, Memphis, Chicago, or Nashville upon the material that was written, played and recorded in these locations? At the same time various forms of music are spoken of as if they were the same regardless of where they might exist. In the case of the Blues, the impact of the inner city as against the rural environment of the deep South resulted in very different sounds, lyrics and performance styles, but the music created in both environments is constituted as one and the same thing. Until and unless we bring together the patterns of social customs, oral lore and performance styles with the specific places in which those patterns took hold, no adequate conclusions can be reached about the Blues as a complex and diverse cultural tradition. Furthermore, to discover the dimensions and dynamics of that tradition, it is imperative that we speak directly to the individuals who create that music as well as the

Classics of Blues Literature: William Ferris BLUES FROM THE DELTA

BY DAVID SANJEK

friends and neighbors who form the community in which that music illustrates common triumphs and tribulations.

William Ferris' *Blues From The Delta* investigates the impact of physical environment and social custom upon the individuals who perform in the Blues tradition and live within the region of Mississippi and Arkansas known to us as the Delta. This volume was originally written as Dr. Ferris' dissertation, but it lacks the often alienating tone of a scholarly investigation. The language is clear, straightforward and emotionally engaged in its subject. In fact, Dr. Ferris' is not always a dominant voice. A significant portion of the book amounts to oral history drawn from Blues men native to the region. Dr. Ferris allows their words to stand on their own and never attempts to translate them into academically fashionable terminology. In fact, one of the most notable and fascinating sections of *Blues From The Delta* is an extended dialogue between a Clarksdale, Mississippi pianist, Wallace "Pine Top" Johnson and a neighborhood and friend, Jasper Love. It illustrates, among other things, that in Ferris' words, "the Blues should be studied in the context of a field recorded session to appreciate the drama and complexity of each song as it emerges from the conversation of others present, who respond to and interrupt the singer during the performance."

Dr. Ferris develops several other important ideas in the course of his study. One is the relationship between verse structure in the Blues and the formative body of metaphors and images that constitute the genre's lyrical repertoire. He convincingly explains how the presence of borrowed or inherited language on the part of performers should not lead us to deny the importance of individualism or originality in the creation of Blues lyrics. Instead it reinforces how much the oral tradition plays a part in the Blues. No one performer exists in isolation but builds his work with an awareness of his predecessors. Dr. Ferris also explains how we limit our understanding of the oral tradition if we restrict solely to face-to-face contact. The impact of recordings and other forms of media plays a vital role in the process. Dr. Ferris elaborates upon the influence of preexisting material through an examination of what he calls "make-ups," whereby Blues performers amalgamate new material from the wealth of songs they already know but which, nonetheless, bears their unique personality. As James "Son" Thomas explains the process



BLUES HALL OF FAME

to him, "Just think of you a verse and go from there. From then on you can skip around and do what you wanta do."

Blues from the Delta is one of the major works in the literature of the genre because it builds upon the preexistent scholarship as well as the words of the musicians themselves to "make up" a unique and useful examination of the subject. The book also was the beginning of a rich and fulfilling journey for Dr. Ferris himself. From its original publication in 1970, he has gone on to found the Center for the Study of Southern Culture at the University of Mississippi and develop novel programs and publications on the region's way of life and cultural resources. Among other endeavors, the Center assembled the Encyclopedia of Southern Culture and engineered a number of seminars and conferences dedicated

to the region. At present, Dr. Ferris is the Chairman of the National Endowment for the Humanities. In that capacity he endeavors to assist the nation in understanding and appreciating the various special cultures that constitute our multicultural environment. Nonetheless, the music of the Delta and the way of life it illustrates remain for him a deep and invaluable personal resource for understanding life and all its complexity.

Dr. David Sanjek is the Director of BMI Archives, a member of The Blues Foundation Board of Directors and a widely published author on American Popular music.

www.blues.org

The Blues Foundation

In the Spotlight - Blues greets descend on L.A.

The Blues took over the City of Angels as The Blues Foundation took the Mississippi Delta to the West Coast.

On October 20, 1997, The Blues Foundation honored B.B. King with its Third Annual Lifetime Achievement Award. The site was The Palace.

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Individuals: Non-Performer

SAM PHILLIPS

BY LARRY NAGER

Sam Phillips was often greeted crudely by the citizens of Memphis who couldn't understand the traffic of black musicians in and out of his recording studio. Back in the early days of his Memphis Recording Service Blues legends-in-the-making such as Howlin' Wolf, B.B. King, Little Milton, Rufus Thomas and dozens more were making regular trips to 706 Union Ave.

Today, Sam Phillips is in the history books as the man who first recorded Elvis, the man who midwived the Rock 'n' Roll revolution and the man who helped set in motion the biggest cultural upheaval of this century. But before Elvis Presley ever walked through the door of the Memphis Recording Service, Sam Phillips' place in history was already assured, thanks to the hundreds of powerful Blues recordings he produced in the early '50s. It is for that body of work, some of the best, most classic Blues recordings of all time, that he is now being inducted into the Blues Hall of Fame.

When Sam was making Blues history, integration was still light years away from Memphis. "Colored" water fountains and restrooms, the back of the bus and other separate-but-equal-in-name-only facilities were a daily fact of life in the Home of the Blues and throughout the South. In that social setting, many people in Memphis thought Sam Phillips was completely out of his mind.

Born 75 years ago in Florence, Alabama, the hometown of W.C. Handy, Sam first visited Memphis in 1939, on a family auto trip to Dallas to hear a particularly charismatic preacher. Within a decade he had moved to Memphis and, barely out of his teens, was supporting a growing family as an engineer at WREC. His duties included running the radio station's remote broadcasts of

the big bands playing at the Peabody Skyway, the most deluxe supper club in the Mid-South.

"Here I am in the Peabody Hotel and the finest studios in Memphis, which WREC had in the basement of the Peabody," Sam recalls. "And I was taking care of the all the PA systems in the Continental Ballroom and the Skyway. Hell, what more could a 22-year-old kid want?"

But he did want more. And in January, 1950, he spent \$1,000 converting a small auto repair shop into a studio. Long before camcorders, he helped pay the \$75-a-month rent by recording weddings, funerals and other social events. To Sam Phillips, capturing an event, a unique moment in time, was what recording was all about. That same recognition of charisma and personal magnetism that had first brought him through Memphis remained a constant throughout his career and helped make him the father of modern record production.

"He looked into my eyes in the same way he must have looked at Elvis and Howlin' Wolf and I reached a whole new level of music," says producer/musician and Phillips disciple Jim Dickinson, recalling his early '60s sessions with the Jesters at Sam Phillips Studio (the one Sam opened a few blocks away after he closed Sun). "I never had an experience like staring into Sam's eyes. This is what he does, going into the artist's head and getting more than what they're capable of."

The Delta Blues scene was ripe for recording. There had been no regular sessions in Memphis since the big labels like Victor and Vocalion stopped field recording trips during the depression years of the '30s. But the music never stopped; by the end of World War II, a new generation of Blues men had come of age, performers who came out of the deep Delta tradition, but added the raw, distorted power of electric guitars and amplified harmonicas.

Back then, those sounds never made it on record or the radio, both of which emphasized music based on smoothness, polish and professionalism. "I knew that there had to be something far beyond just the things that we were hearing," Sam recalls. "I wasn't trying to make any great statement other than the fact that you don't just hear this and not give it some kind of an exposure. We had very limited facilities to do the things we wanted to do but we had the courage to try. And that is what I am proudest of, far and away. I'm prouder of beginning this project, of giving these people the emotional opportunity

SAM PHILLIPS



BLUES HALL OF FAME

with their music, than I am of any hit record I ever had or of any single artist, be it black or white."

That was how Sam Phillips first earned a national reputation in the record business, giving that "emotional opportunity" of recording to B.B. King, Chester "Howlin' Wolf" Burnett, Junior Parker, Joe Hill Louis, James Cotton, Doctor Ross and many more, leasing the sides to labels such as Modern, Chess and R.P.M.

Competition for those artists heated up to the point that record labels began setting up their own operations in Memphis to record R&B, while some of Sam's favorite artists headed north, to St. Louis or Chicago. That might have been the end of Memphis Recording Service, except for the Blues-inspired young white musicians who began making their way to the storefront studio.

But even after recording that pantheon of first-generation rockers — Elvis, Carl Perkins, Johnny Cash, Jerry Lee Lewis, Billy Lee Riley and the rest — and setting the Rock revolution in motion, Sam Phillips' first love remained the Blues.

"Wolf was, and still is, probably the most exciting person to record in the studio of any person I ever recorded, black or white," he still asserts. "It was just his soul coming out his mouth."

And that, more than any other reason, is why we honor him today. At a time of strict social segregation, facing ostracism and public ridicule, Sam Phillips crossed that line to Beale Street and the juke joints of West Memphis to recruit and record several generations of black Blues men, from veterans like Sleepy John Estes to such young guns as Junior Parker and James Cotton. Long before the music became accepted in "mainstream" (i.e. white) culture, Sam Phillips recognized the deep, authentic power of the Blues.

"I just did not feel that the gutbucket Southern Blues that was here was being displayed as something that we should not only not be ashamed of, but (that) was the real-life essence," he states. "I wasn't out to change the world or anything like that; I was out for these people to be heard."

He accomplished both, succeeding far beyond his wildest dreams, as the music he recorded half a century ago continues to move and inspire Blues lovers and musicians of all sorts the world over.

Former Commercial Appeal music editor Larry Nager is the author of Memphis Beat: The Lives and Times of America's Musical Crossroads, published this year by St. Martin's Press.



Albert King

"I'll Play the Blues for You"

A Classic!

 **On Stax Records**
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Individuals: Non-Performers

LILLIAN SHEDD McMURRY

BY BRUCE IGLAUER

1921 and raised in small towns in Mississippi. Her family were strict Baptists, and her first musical experiences were singing hymns and playing piano with her parents and cousins. When her family's finances were destroyed by the Depression, ("we didn't have a pot or a window to throw it out," she recalls), Lillian was plunged into poverty, working from the age of 13. She moved to Jackson in the early 1940s, where she found a good job in a state government office. While shopping for a piano, she met a young furniture store owner named Willard McMurry, and romance flourished. Lillian and Willard were married in 1945, and were an inseparable couple until his death last year.

In 1949, Lillian committed to the second love of her life—Black music. While cleaning out an old hardware store that Willard had taken over for his furniture business, she came across a supply of black artists' 78s, left behind by the hardware dealer, who had maintained a small record department. A jump Blues by Wynonie Harris changed her life. "It was the most unusual, sincere and solid sound I'd ever heard," she remembers. "I'd never heard a black record before. I'd never heard anything with such rhythm and freedom." Realizing that there was a whole world of unknown music to discover (and a potential profit to be made), Lillian opened a record department in the furniture store, bringing in the latest Blues, Gospel and R&B hits from New Orleans. Business flourished, and the new enterprise, dubbed the Record Mart, became a hub for black record buyers.

In the less than year, inspired by the records she was selling, Lillian McMurry was ready to make records of her own. She began Trumpet Records and soon she heard stories about a great Blues harmonica player working between movies at theaters in the Delta. Intrigued, she scoured the countryside and located Sonny Boy Williamson in Belzoni, Mississippi signing him in December of 1950.

Sonny Boy became the "star" of Trumpet, cutting great 78s that won radio and juke box play as well as plenty of sales across the South and eventually nationwide. Lillian became Sonny Boy's manager and friend. His wife Mattie worked at the Record Mart, and Lillian even let him go to the occasional gig in her car, the same one he immortalized in "Pontiac Blues." With Sonny Boy as Trumpet's calling card, in 1951 alone, Lillian signed some of the finest talent in the Delta, like Greenville Bluesman

Every record producer dreams that the music he or she helps create will become timeless. But very few producers can claim to have made "Classic" records. In the Blues world, no one can surpass the music produced by Lillian Shedd McMurry in the few short years she operated Trumpet Records during the early 1950s.

Her recordings ranged from Gospel to Country to proto-Rockabilly, but it was for her Blues records that she is famed - records by artists like Willie Love, Big Joe Williams and Jerry McCain. But above all stand her masterpieces - the original version of "Dust My Broom" by Elmore James and "Eyesight to the Blind," "Mighty Long Time," "Pontiac Blues," "Nine Below Zero," "Mr. Down Child," "Too Close Together," and "Red Hot Kisses" by Sonny Boy Williamson.

Lillian's track record is all the more amazing because she was a woman operating a label at the beginning of the 1950s in a business totally dominated by men. Plus, she was still in her 20s when she founded Trumpet Records. Miraculously, she had not grown up surrounded by Black music, but had only been exposed to Blues, Gospel and R&B for a couple of years. Yet she formed a personal bond with Trumpet artists, winning their friendship and trust by dealing with each one honestly, treating black and white musicians equally (during the era of institutionalized segregation) and maintaining scrupulous business practices to make sure Trumpet artists received fair and correct payment for their services.

Lillian Shedd was an unlikely candidate to become a producer of immortal Blues records. She was born in

LILLIAN SHEDD McMURRAY



BLUES HALL OF FAME

Willie Love, the young Clayton Love (who later made his mark with Ike Turner), Big Joe Williams and of course the slide master Elmore James. Almost every Trumpet session was carefully produced by Lillian herself, who refused to accept anything less than a perfect take and would demand dozens of performances before being satisfied. She insisted on the finest sidemen, too; Joe Willie Wilkins, Little Milton Campbell and B.B. King all appeared on Trumpet Records. Lillian didn't just supervise the recording sessions. She brought her own creativity to them, with brilliant ideas like using Cliff Givens' bass voice instead of a standard bass in "Mighty Long Time," and replacing the drums with a broom brushed across the floor. She wrote songs for her artists, too including Sonny Boy's "Red Hot Kisses."

She was not only a tough producer; she was a tough businesswoman. She fought with the Jackson Musicians Union over their racist policies. She battled the powerful Bihari Brothers of RPM and Modern Records, in and out of court, when they tried to steal her artists. She feuded with Leonard Chess. Her artists were scared of her too; it was well known that she kept a pistol in her office. Lillian was a person of her word and expected the artists to be the same. Contracts were written in stone, not to be broken or bent. She paid the artists every cent a contract called for (and plenty of advance), and she expected loyalty in return. Plus she had no patience with foul language, as Sonny Boy found

out the hard way!

Besides her Blues records, Lillian produced brilliant Gospel recordings by The Southern Sons, The Carolina Kings of Harmony and others, and mixed Country music with R&B to produce what was later to be called Rockabilly, with artists like Lucky Joe Almond. Typically, she put black and white musicians in the studio together, even in the era when they couldn't eat in the same restaurant.

The battle for survival in the independent record business was hard, and although Lillian continued to record brilliant talent like Jerry McCain and Arthur "Big Boy" Crudup, the labels with deeper pockets eventually were too much competition for Trumpet. By 1955 Lillian was forced to close the label.

Her legacy lives on, in some of the finest Blues and Gospel records ever recorded. And to this day, she maintains meticulous royalty accountings, even for long-disappeared artists who never had a hit. She is an inspiration to every Blues producer and label owner who has followed in her giant footsteps.

Bruce Iglauer is the president and founder of Alligator Records, and producer of over 100 Blues albums. He admits that he cribbed liberally for this article from Marc Ryan's book "Trumpet Records - An Illustrated History With Discography," published by Big Nickel Publications.

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Honoring
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Luther Allison
and
Lillian Shedd
McMurry



ALLIGATOR  **RECORDS**

BLUES FOUNDATION EVENTS



Voted on by thousands of Blues fans and professionals around the world, the **W.C. Handy Blues Award** is the highest honor an artist can receive in the Blues industry. The Handy Awards celebrate accomplishments in Blues recording and performance over the preceding year, with honors handed out in 24 categories ranging from Entertainer of the Year to Best Re-issued Blues Album. The biggest and brightest stars in the Blues genre come out for the ceremony, which extends till the wee hours of the morning with an all-night jam session at the Hard Rock Café on Beale Street. The Handy Awards kick off the W.C. Handy Weekend, which includes the Blues Symposia's informative and educational panels, social events including two Mississippi River cruises, and the Keeping the Blues Alive Banquet recognizing non-performers who contribute to the growth, acceptance and popularity of the Blues.



The Lifetime Achievement Award honors individuals for long-term contributions to the Blues. Through this award, The Blues Foundation recognizes a lifetime of achievements in the world of music at a ceremony featuring performances by musicians influenced and impacted by the honorees' careers. Past honorees include producer Jerry Wexler and musicians John Lee Hooker and B.B. King. The event also includes the annual Blues Hall of Fame induction which includes five categories: Individuals: Performers, Individuals: Non-Performers, Classics of Blues Recordings (Single), Classics of Blues Records (Album) and Classics of Blues Literature.



The International Blues Talent Competition (IBTC) showcases the finest up and coming Blues talent from around the world competing for over \$20,000 in cash and prizes. IBTC begins with regional "battles of the bands" hosted by The Blues Foundation's 90 Affiliated Organizations, with regional winners coming to Beale Street for two days of intense musical competition and showcases. IBTC winners receive cash, studio recording time, 1,000 of their own CD pressed and boxed, paid appearances at a dozen major Blues events and clubs, consultation from a Blues booking agent, and a web page. Also awarded at IBTC is the Albert King Award for the Most Promising Blues Guitarist.

A BLUES FOUNDATION PRODUCTION



Beale Street Caravan

A BLUES FOUNDATION PRODUCTION

Since its launch in 1996, The Blues Foundation's **Beale Street Caravan®** radio show has grown to become the most widely distributed Blues radio show on the planet, broadcast on over 260 U. S. public and community radio stations and globally syndicated via the Armed Forces Radio Network and NPR Worldwide. The Caravan presents a mix of exclusive live recordings from Blues venues along with a combination of alternating celebrity features starring such folks as record producer Jerry Wexler; artists John Hammond, Keb' Mo', Allen Toussaint, and Tracy Nelson; radio personality Bob Porter; Sun Records founder Sam Phillips; collector Richard Hite and journalist Peter Guralnick.



Don't Lose the Blues Silent Auction and Celebrity Waiter Party includes music related auction items from famous and not-so-famous friends of the Foundation. Live music is a part of the party, which takes place at The Hard Rock Café on Beale Street in Memphis. Celebrities from the local community take part in the event was waiters and waitresses.

The Blues Foundation is funded in part by grants from the State of Tennessee, Shelby County Tennessee, the City of Memphis, Memphis Arts Council and Northwest Airlines, The Official Airlines of The Blues Foundation.



ALL ABOUT The Blues Foundation

Organized and founded in 1980, The Blues Foundation's mission is to promote and preserve Blues music around the globe. With the Annual W.C. Handy Blues Awards, Keeping the Blues Alive Awards, Blues Hall of Fame, The International Blues Talent Competition and the Lifetime Achievement Award, as well as the internationally syndicated weekly blues radio program *Beale Street Caravan*®, The Blues Foundation continuously encourages and recognizes the highest achievements of artists, writers, promoters and other supporters of the Blues.

THE BLUES FOUNDATION SEEKS TO
PROMOTE AN INTERNATIONAL MULTICULTURAL
AWARENESS AND APPRECIATION OF THE
MUSIC KNOWN AS THE BLUES BY:

- Recognizing the enduring accomplishments of a career through the Blues Hall of Fame and the annual Lifetime Achievement Award.
- Recognizing excellence that occurred within the last year in the Blues industry by way of the W.C. Handy Blues Awards (for performers) and the Keeping the Blues Alive Awards (for non-performers).
- Promoting the Blues via the *Beale Street Caravan*® radio program, broadcast around the world, and via the Internet.
- Supporting an international membership of grassroots Blues organizations with logistical, media and fundraising assistance.
- Encouraging the development of new Blues talent with the International Blues Talent Competition and the Albert King Award for the Most Promising Guitar Player.



Affiliated Blues Organizations

The Blues Foundation is proud to have the following 90 affiliated Blues Organizations:

Arkansas River Blues Society
Baltimore Blues Society
Bayfront Blues Festival
Beale Street Blues Society
Big Joe Turner Musician's Fund
Billtown Blues Association
Blues Power Blues Society
of New Jersey
Blues Society of Indiana
Blues Society of the Ozarks
Blues Society of Western
New York
Blues To-Do's
Black Swamp Blues Society
Blues Bank Collective
Blues Club, Inc.
Blues, Jazz and Folk
Music Society
Boise Blues Society
Boston Blues Society
British Blues Connection (U.K.)
Bucks County Blues Society
Capital Area Blues Society
Cascade Blues Association
Central Iowa Blues Society
Champaign-Urbana
Jazz & Blues Association
Charlotte Blues Society
Chesapeake Bay Events, Inc.
Chinon Blues (France)
Colorado Blues Society
Connecticut Blues Society
D.C. Blues Society
Delta Blues Museum
Detroit Blues Society

Down-Home Blues Club
Eureka Springs Blues Festival
Fort Smith Riverfront
Blues Society
Fort Wayne Blues Society
Fox Valley Blues Society
Greater Cincinnati Blues Society
Harvest Time Blues
Festival (Ireland)
Hawaiian Islands State of the Blues
Houston Blues Society
Illinois Central Blues Club
Inland Empire Blues Society
James River Blues Society
Kalamazoo Valley
Blues Association
Kansas City Blues Society
Kansas City Blues & Jazz Fest
Kyana Blues Society
Lake of the Ozarks Blues Society
Legendary Blues Society
of Jacksonville
Lehigh Valley Blues Network
Linn County Blues Society
Long Island Blues Society
Madison Blues
Magic City Blues Society
Maine Blues Society
Melbourne Blues
Appreciation Society (Australia)
Mid-Mississippi Muddy Waters
Blues Society
Mississippi Valley Blues Society
Mountain of Blues Corp.
Music City Blues

Music Society of the Americas
Natchel Blues Network
New England Blues Society
North Atlantic Blues Festival
Northeast Blues Society
Oklahoma Blues Society
Ottawa Blues Society (Canada)
Phoenix Blues Society
Piedmont Blues
Preservation Society
River City Blues Society
Robinsonville Blues Society
Santa Cruz Blues Festival
Shasta Blues Society
Siskiyou Blues Society
Skylands Blues Society
Sonny Boy Blues Society
Sonoma County Blues Society
Sound Advice Blues
Festival at Riverwalk
Spa City Blues Society
Springing the Blues Society
Sunflower River Blues Association
Telluride Blues & Brews
Toronto Blues Society (Canada)
Triangle Blues Society
Tulsa Blues Club
Washington Blues Society
West Michigan Blues Society
Western Kansas Blues Society
Wichita Blues Society
Yesterday & Today's
Rhythm & Blues Society



BLUES FOUNDATION MEMBERSHIP

Join The Blues Foundation and be a part of the only international organization dedicated to the preservation, promotion and perpetuation of the Blues. Your support ensures the continued growth of The Blues Foundation's programs, and offers you opportunities for greater involvement in the music and the industry. Blues Industry members are active in one of the Foundation's eight constituencies, and vote on constituency representatives and the W.C. Handy Blues Awards, Blues Fan members vote on the W.C. Handy Blues Awards. The Blues Foundation is a 501(c) 3 non-profit corporation. Contributions are tax deductible to the extent allowable by law.

YES! I wish to be a member of The Blues Foundation. Please Check One.

- Blues Fan: For members who are supporters and fans of the Blues.
- Blues Industry: For members who work as professionals in the Blues music industry.
- Blues Society Member: For members who are involved with a regional Blues Society.

If joining in the Blues Industry category, please select only one of the constituencies listed. If more than one applies, please pick the one in which you wish to have voting rights for board representation. Please check one.

- Agents & Managers
- Artists & Composers
- Blues Organizations
- Broadcast media
- Education
- PrintMedia
- Record Companies/Producers
- Talent Buyers/Clubs/Festivals

Individual

- \$25 Basic
- \$50 Supporter
- \$100 Friend
- \$500 V.I.P.
- Other _____

Corporate

- \$100 Supporter
- \$250 Friend
- \$500 V.I.P.
- Other _____

Affiliated Organization*

- \$100

* Membership is for Blues Societies and other organizations. The category is the focal point of The Blues Foundation's grassroots support. This is the membership for volunteer and non-profit organizations that initiate and produce programs like Blues in Schools, Blues festivals and Blues-related special events. Each affiliated organization receives one vote per organization membership. Individual members of an affiliated organization may receive voting privileges by joining as individuals. Affiliated organizations should contact The Blues Foundation about incentives and partnership programs for individual members.

Name _____ Company _____

Address _____ City/State/Zip _____

Phone _____ E-Mail _____

Visa/Mastercard # _____ Exp. Date _____

Signature _____ Date _____



**The Blues
Foundation**

The Blues Foundation • 49 Union Avenue • Memphis, Tennessee 38103
901/527/BLUE • FAX 901/529/4030 • E-Mail: bluesinfo@blues.org • Web: www.blues.org

EXHIBIT L

State of Tennessee



V1 4414

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Department of State

CERTIFICATE

The undersigned, as Secretary of State of the State of Tennessee, hereby certifies that the attached document was received for filing on behalf of THE BLUES FOUNDATION, INC., (Name of Corporation) was duly executed in accordance with the Tennessee General Corporation Act, was found to conform to law and was filed by the undersigned, as Secretary of State, on the date noted on the document.

THEREFORE, the undersigned, as Secretary of State, and by virtue of the authority vested in him by law, hereby issues this certificate and attaches hereto the document which was duly filed on January Thirty-first, 1980.

Gentry Crumell Secretary of State



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CHARTER
OF
THE BLUES FOUNDATION, INC.
(A Corporation Not For Profit)

The undersigned natural person, having capacity to contract and acting as the incorporator of a corporation under the Tennessee General Corporation Act, adopts the following charter for such corporation:

1. The name of the corporation is:

THE BLUES FOUNDATION, INC.

2. The duration of the corporation is perpetual.

3. The address of the principal office of the corporation in the State of Tennessee shall be 60 South Front Street, City of Memphis, County of Shelby.

4. The corporation is not for profit.

5. The purposes for which the corporation is organized are:

(a) The specific and primary purposes for which this corporation is formed are to operate for the advancement of education, and for charitable purposes by the distribution of its funds for such purposes, and particularly for the following:

(1) to preserve and perpetuate America's only original musical art form "The Blues"; and,

(2) to recognize and reward those individuals and groups who best represent the spirit of the music made famous by W.C. Handy, "Father of the Blues"; and,

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(3) to rekindle America's interest in her true musical heritage; and,

(4) to assist in the development of Memphis, Tennessee as the home of America's most historical and distinctive musical events; and,

(5) to educate and instruct the public on musical history, development and perpetuation of "The Blues" in order to strengthen the tradition and pride of the individual and the community of Memphis, Tennessee, thereby, enhancing and benefiting the community as a whole.

(b) The general purposes for which this corporation is formed are to operate exclusively for such charitable and educational purposes as will qualify it as an exempt organization under the Internal Revenue Code Section 501 subdivision (c)(3), including for such purposes, the making of distributions to organizations that qualify as tax-exempt organizations under the code.

(c) This corporation shall have and exercise all rights and powers conferred on corporations under the laws of the State of Tennessee, provided, however, that this corporation is not empowered to engage in any activity which in itself is not in furtherance of its purposes as set forth above.

(d) No part of the net earnings, properties or assets of this corporation, on dissolution or otherwise, shall inure to the benefit of any private person or individual or any member or director of this corporation, and on liquidation or dissolution, all properties and assets of this corporation remaining after paying or

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providing for all debts and obligations shall be distributed and paid over to such fund, foundation or corporation organized and operated for charitable or religious purposes as the board of directors shall determine, and as shall, at the time, qualify as a tax-exempt organization under Internal Revenue Code Section 501 subdivision (c)(3), or as the same may be amended.

(e) This corporation shall not, as a substantial part of its activities, carry on propaganda, or otherwise attempt, to influence legislation.

(f) This corporation shall not participate in, or intervene in (including the publishing or distributing of statements), any political campaign on behalf of any candidate for public office.

(g) This corporation shall not engage in any act or self-dealing as defined in Section 4941 subdivision (d) of the Internal Revenue Code of 1954, or corresponding provisions of any subsequent federal tax laws.

(h) The corporation shall not retain any excess business holdings as defined in Section 4943 subdivision (c) of the Internal Revenue Code of 1954, or corresponding provisions of any subsequent federal tax laws.

(i) The corporation shall not make any investments in such manner as to subject it to tax under Section 4944 of the Internal Revenue Code of 1954, or corresponding provisions of any subsequent federal tax laws.

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(j) The corporation shall not make any taxable expenditure as defined in Section 4945 subdivision (d) of the Internal Revenue Code of 1954, or corresponding provisions of any subsequent federal tax laws.

(k) The corporation shall distribute its income for each taxable year at such time and in such manner as not to become subject to the tax on undistributed income imposed by Section 4942 of the Internal Revenue Code of 1954, or corresponding provisions of any subsequent federal tax laws.

6. This corporation is to have members.

7. This corporation is one which does not contemplate pecuniary gain or profit to the members thereof and it is organized solely for nonprofit purposes. On the winding up and dissolution of this corporation, after payment of or adequate provision for the debts and obligations of the corporation, the remaining assets shall be distributed to a nonprofit fund, foundation or corporation, which is organized and operated exclusively for charitable, religious and/or scientific purposes and which has established its tax-exempt status under Section 501 subdivision (c)(3) of the Internal Revenue Code. If this corporation holds any assets in trust, such assets shall be disposed of in such manner as may be directed by decree of the Chancery Court of the county in which this corporation's principal office is located, on petition therefor by the Attorney General or by any person concerned in the liquidation.

Dated: 1-25, 1980.

Joseph L. Lavin
INCORPORATOR

VI 4414

State of Tennessee



CHARTER

of

THE BLUES FOUNDATION, INC.

RECEIVED FEE, \$10.00

RECEIVED TAX, \$.

TOTAL, \$10.00

Kimberly Crowell

Secretary of State.

V 1 4 4 1 4

STATE TAX _____
REGISTER'S FEE _____
RECORDING FEE 25.00
MAY 2 1 25 PM '84

STATE OF TENNESSEE
SHELBY COUNTY
Kimberly Crowell
REGISTER

Return to: Zumaith Almon & Hayes
Kimbroush Towles
1491 Union Ave.
Memphis, TN, 38104
Attn: Mr. Orville Almon, Jr.

25.00
C

**EXHIBIT 3 DECLARATION OF DAVID
LESS**

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE BEFORE THE
TRADEMARK TRIAL AND APPEAL BOARD**

In re: Registration No. 2392429 (BLUES HALL OF FAME)
Registered October 3, 2000

&

Registration No. 4398094 (CHICAGO BLUES HALL OF FAME)
Registered September 3, 2013

(The) Blues Foundation, Inc.

Petitioner,

v. Cancellation Nos. 92057288 &
92058292

Dan Marolt,

Registrant.

DECLARATION OF DAVID LESS

STATE OF TENNESSEE
COUNTY OF SHELBY

1. My name is David Less. I am over the age of eighteen (18) and am competent to give this Declaration. The information contained in this Affidavit is known to me on my own personal knowledge.

2. This Declaration supplements the Declaration I executed on May 16, 2014, which I have attached as **Exhibit A**.

3. Starting in 1980, the Blues Foundation produced the Blues Music Awards, which also were called the W.C. Handy Blues Music Awards, the Handy Blues Music Awards, and the Handys. The Handys were an annual award recognizing great blues music and performers for

that year. The Blues Foundation also started the Blues Hall of Fame in 1980, and it recognized great blues music and performers for their total – not just that year’s – contribution to the blues.

4. I became Executive Director of the Blues Foundation in April 1993, about six months before the 1993 Handy Blues Music Awards were scheduled for that year.

5. In 1993, we put the Handys together very quickly, and I had to call in several favors to arrange for the ceremony. We obtained space at the Peabody Hotel. I got Buddy Guy to come in for the ceremony and Tracy Nelson. The Blues Foundation held the Handys in October of that year. Approximately 700 people attended the Handys that year.

6. Prior to 1993, the Blues Foundation read the names of the inductees to the Blues Hall of Fame at the Blues Music Awards ceremony, and it included the names in the programs the Blues Foundation distributed at the ceremony. I wasn’t crazy about reading the names during the ceremony. I thought it denigrated the Blues Hall of Fame and interrupted the flow of the Handys. But in 1993, I was overridden, and the names of the inductees to the Blues Hall of Fame were read from the stage at the 1993 W.C. Handy Blues Music Awards.

7. One decision we made about the time I started leading the Blues Foundation was to move the Handys from fall to the spring so the Blues Foundation could hold it at the same time Memphis held its annual Beale Street Music Festival. Therefore, we scheduled the 1994 W.C. Handy Blues Music Awards for May, less than seven months after the 1993 ceremony.

8. Approximately 1,000 people attended the 1994 Handys. As with the previous years, we read the 1994 Blues Hall of Fame inductees at the 1994 Handy, and we announced the 1994 Blues Hall of Fame inductees in the 1994 program.

9. In 1993 and 1994, and my understanding was that this was the practice of the Blues Foundation before that time, the Blues Foundation notified Blues Hall of Fame inductees

by letter. We notified them of their selection to the Blues Hall of Fame, and we offered the inductees tickets for them and their families to attend the Handys.

10. Although it is likely that the Blues Foundation produced a program to distribute at the 1993 Handys, I do not specifically remember the program. It is, after all, twenty-one years ago. I remember that the Blues Foundation produced a program for the 1994 Handys and that the Blues Foundation distributed a program at the 1994 Handys. The program included information on the Blues Hall of Fame program.

11. The Blues Foundation sold advertisements or space in the programs it distributed at the Handys.

12. Prior to 1994, although the Blues Foundation had members around the world, we were a Memphis-centered organization, with most of our board members residing in Memphis. In 1994, I asked several sponsors of the Blues Foundation what the Blues Foundation could do to improve. Based on the conversation, the Blues Foundation decided to create a more national presence and hold a ceremony out in Los Angeles where several record labels and blues performers appears so we could draw more attention to our mission.

13. As a result of that decision, the Blues Foundation instituted the Lifetime Achievement Award. The Blues Foundation selected an individual who is well-recognized in the blues community and who over the course of his (the first three Lifetime Achievement Award ceremonies I was involved with were men) life individually contributed significantly to the blues. The Lifetime Achievement Award was meant to honor the individual and raise the profile of the Blues Foundation.

14. To give the Blues Hall of Fame a bigger presence than the position it had at the Handys, we included the Blues Hall of Fame induction with the Lifetime Achievement Award ceremony.

15. We scheduled the First Lifetime Achievement Award honoring Jerry Wexler for December 5, 1995, to be held in Los Angeles.

16. The House of Blues and Gibson became corporate sponsors of the First Lifetime Achievement Award ceremony, to name two.

17. Bob Merlis was a board member of the Blues Foundation, and his profession was publicity. Bob did and still knows everybody in the music business. He is the dean of record publicity.

18. In addition, Paul Wasserman, an extraordinary publicist, did publicity for the Lifetime Achievement Award ceremony as well. Paul worked for The Who, the Beatles, and Bob Dylan.

19. Wasserman and Merlis pitched the Lifetime Achievement Award ceremony to reporters and invite them to the show. Chris Morris of Billboard Magazine came to the Lifetime Achievement Award ceremony at which the 1995 Blues Hall of Fame induction occurred.

20. The First Lifetime Achievement Award ceremony netted between \$45,000 and \$50,000 for the Blues Foundation.

21. The Blues Foundation produced a program that it distributed at the First Lifetime Achievement Award, and it sold space and advertisements in that program.

22. The Blues Foundation held its Seventeenth Annual Handy Blues Awards on May 2, 1996. For that ceremony, we created a program, we sold space for advertisements in the

program, and we had space in the program devoted to the Blues Hall of Fame. We distributed that program at the Handys that year.

23. In addition to distributing programs at the 1993, 1994, 1995, and 1996 Handy Awards, we also used programs at sponsor sales and fundraising meetings. The Blues Foundation would mail copies of programs to sponsors and people who bought advertising, along with a letter.

24. In 1996 or prior to then, the Blues Foundation established a website, www.blues.org.

25. The website had information on the mission of the Blues Foundation and the awards, including the Blues Hall of Fame.

26. In around 1996, the Blues Foundation created a brochure, a photocopy of which I have attached as Exhibit B.

27. We created the brochure to promote membership in the Blues Foundation. The brochure included information about our website, www.blues.org. It also contained information about the Blues Hall of Fame: "The Blues Hall of Fame is awarded in four categories: Hall of Fame Honor Roll, Classics of Blues Literature, Classics of Blues Recordings (Singles) and Classics of Blues Recordings (Albums). It is an opportunity for the Blues Foundation to keep a permanent testimonial for a lifetime of achievement."

28. In 1996, we mailed the brochure to the subscriber lists of *Blues Access* and *Blues Revue* magazines when we were attempting to get nominations for the Handy Awards and the Blues Hall of Fame.

29. At that time and before in the 1990s, there were three national magazines about the blues: *Blues Revue*, *Blues Access*, and *Living Blues*.

30. From my extensive involvement in the music community and blues community, I perceived the blues community as small but engaged. Many blues fans would read one, two, or three of these national magazines.

31. The Blues Foundation had a presence at the 1996 Summer Olympics, held in Atlanta, Georgia, from July 19 to August 4, 1996.

32. The House of Blues in Atlanta donated the Blues Foundation some space to use during the Olympics. Tourists would come to the House of Blues during that time. We had a Blues Foundation staff distributing 1996 Handy Awards programs to people who were interested, distributing the brochure I've attached as Exhibit B, and selling merchandise. As part of this, we publicized the Blues Hall of Fame.

33. The Blues Foundation organized and publicized a Second Annual Lifetime Achievement Award honoring John Lee Hooker. We held it on November 7, 1996, at B.B. King's Blues Club in Los Angeles, California. I have attached a photocopy of the program we produced for and distributed at that event as Exhibit C.

34. The program includes a page on the 1996 Blues Hall of Fame Inductees. The program also includes an advertisement titled "Why Join the Blues Foundation."

35. Unlike when the Blues Hall of Fame inductions occurred at the Handys, when the Blues Hall of Fame inductions occurred at the Lifetime Achievement Awards, we would notify the recipient of the induction, offer them plane tickets for the inductee and a guest to fly to Los Angeles to attend the event, and offer them tickets to the event. Corporate sponsorship of the event let us do that.

36. We obtained corporate sponsors for the Second Lifetime Achievement Award ceremony, including Warner Music Group, Gibson Musical Instruments, and Pointblank.

37. The Second Lifetime Achievement Award also netted between \$45,000 and \$50,000.

38. The lifetime achievement awards and Blues Hall of Fame inductions received coverage in the blues media, including *Blues Revue* and *Blues Access*, as well as in the national media, including with *USA Today* and the *Los Angeles Times*.

39. Before I left the Blues Foundation to become President of Gibson Entertainment, I helped set up the Third Annual Lifetime Achievement Award to honor B.B. King. The Blues Foundation held that ceremony on October 20, 1997, and it held the 1998 inductions to the Blues Hall of Fame at that ceremony.

40. B. B. King's record label, MCA, became a corporate sponsor and used the event to promote B. B. King's new album, *Deuces Wild*.

41. While I was director, Blues Foundation was the only entity that used Blues Hall of Fame as a mark.

42. From my perspective of the blues community, prior to 1999, the blues community associated "Blues Hall of Fame" with the Blues Foundation's Blues Hall of Fame, the list that recognized the performers, nonperformers, literature, and recordings that significantly contributed to the blues.

43. During the time I was the Executive Director for the Blues Foundation, nominations for the inductees to the Blues Hall of Fame were selected by a panel of experts in the blues field, including the leading writers, disc jockeys, record company executives, club owners, and promoters. The panel had over 200 members. This panel, through the second round of balloting, would develop a list of potential inductees to the Blues Hall of Fame. From that list of potential inductees, a Blues Foundation balloting committee then would select the inductees to

the Blues Hall of Fame for that year. For example, in 1996, the balloting committee had seven members. Tom Radai was a blues manager. Roger Naber owned the Grand Emporium, which was a big club in Kansas City. Barry Dolins was the producer of the Chicago Blues Festival. Chuck Blooming had a popular radio show in Nashville. Bob Vorel was the editor for *Blues Revue*. Kerry Kudlacek was a writer and review for a blues magazine. Mindy Giles was with Alligator Records.

44. The undersigned being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting therefrom, declares that all statements made of his own knowledge are true, and all statements made on information and belief are believed to be true.



David Less
September 12, 2014

EXHIBIT A

UNITED STATES PATENT AND TRADEMARK OFFICE

In re: Blues Hall of Fame (U.S. Application Serial No. 86027579)

(The) Blues Foundation, Inc.

Declaration of David Less

STATE OF TENNESSEE
COUNTY OF SHELBY

1. My name is David Less. I am over the age of eighteen (18) and am competent to give this declaration. The information contained in this declaration is known to me on my own personal knowledge.

2. I started in the music business in 1971 working in a retail record store. I began working in Blues music specifically in 1976 when I got a youth grant from the National Endowment of the Humanities to research Memphis music from period between 1930 and 1955, which included a lot of Blues music. I also started writing about Blues and Jazz in 1976 for then-Memphis Magazine, Rolling Stone Magazine, and Downbeat Magazine. I produced the Beale Street Music festival from 1979 to 1983, which booked many musicians including Blues musicians. In 1985, I began booking entertainment for the Peabody Hotel Group, which constituted 5 hotels across the country. The entertainment I booked featured many Blues acts. In 1993, I began my times as the Executive Director of the Blues Foundation, Inc. and stayed in that role until 1996. During my time as Executive Director, the Blues Foundation launched the Beale Street Caravan radio, which is now an independent corporation. In 1996, I became the President of Gibson Entertainment, a division of Gibson Guitar Corporation, which worked with many Blues acts, including James Cotton. In 1997, I operated a consulting business, which I continue today, and my clients included the Smithsonian Institution in Washington, D.C. In

2001, a partner and I began Memphis International Records, which continues to this day. Our record label has many Blues artists on our roster, and we have released records that have received Grammy Award nominations and Blues Music Award nominations.

3. I first heard about the Blues Hall of Fame around the time the Blues Foundation started doing the Handy Awards, which I have learned was in 1980. I gained intimate knowledge of the Blues Hall of Fame when I became Executive Director of the Blues Foundation in 1993. I knew it had been going on for some time at that point. When I was Executive Director, I felt that Blues Hall of Fame was a really important component of what the Blues Foundation did in terms of its mission to honor and promote Blues musicians. When I began, Blues Foundation was doing the induction and notification regarding Blues Hall of Fame onstage at the Handy Awards. I felt Blues Hall of Fame deserved more than that. In 1995, I initiated the Lifetime Achievement Award of the Blues Foundation in Los Angeles. I took the opportunity to move the Blues Hall of Fame to the Lifetime Achievement Award ceremony so that the two programs would benefit from each other's stature. We publicized the Lifetime Achievement Award ceremony and Blues Hall of Fame extensively in advance and during each ceremony.

4. In the time I was involved with the Blues Foundation from 1993 through 1996, Blues Hall of Fame was used exclusively by the Blues Foundation. Because of this, Blues Foundation heavily promoted Blues Hall of Fame to blues societies along with Blues Foundation's other programs. We sent out flyers and mailings to blues societies and members as often as we could, and many promoted Blues Hall of Fame. At that time, all Blues societies were small societies, and all were basically a part of the Blues Foundation. If there was a Blues organization of any size, we went after them to join us, and in doing that, we would have told

them about all of our programs, including the Handy Awards, the Talent Competition, and the Blues Hall of Fame. So to my understanding, based on our promotion, individuals and groups in the Blues community knew about Blues Foundation's Blues Hall of Fame.

5. We inducted musicians from all over the country into the Blues Hall of Fame, and it received coverage in the national media. Based on the number of people in the Blues Hall of Fame and their attendance at the ceremony, individuals and groups in the Blues community, including musicians and record labels, associated "Blues Hall of Fame" with the Blues Foundation's Blues Hall of Fame program.

6. The undersigned being warned that willful false statements and the like are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements and the like may jeopardize the validity of the application or document or any registration resulting therefrom, declares that all statements made of his own knowledge are true; and all statements made on information and belief are believed to be true.



David Less
May 16, 2014

EXHIBIT B

MEMBERSHIP

When you join The Blues Foundation, you will be part of the only international organization dedicated solely to the preservation, promotion and perpetuation of the Blues. Your donation ensures the continued growth of The Blues Foundation's programs, and in return, The Blues Foundation offers opportunities for greater involvement in the music and the industry.

Three Types of Memberships

1. Professional Member - Membership for individuals and businesses that work in the music industry, or are members of blues societies affiliated with the Blues Foundation. Professional members represent one of the eight constituencies listed below.

2. Patron Member - Membership for individuals and businesses outside the music industry that want to support the programs of The Blues Foundation.

3. Affiliated Society - Membership for blues societies and associations.

All members of The Blues Foundation receive the quarterly publication Blues at the Foundation and discounts on Foundation merchandise and tickets.

Yes, I want to support the Blues

Name _____ Work ph. _____

Address _____ Home ph. _____

City _____ State _____ Zip _____

Fax # _____ e. mail address _____

Visa/MC# _____ Exp. Date _____

Signature _____

Professional Members represent one of the following constituencies:

- Agents and Managers Artists and Composers
 Blues Societies and Associations Broadcast Media
 Clubs, Festivals and Talent Buyers Education Print Media
 Record Companies and Music Publishers

•I work in the music industry, representing one of the above constituencies (check one), and wish to join as a professional member:

- \$20 Voting \$25 Basic \$50 Supporter
 \$100 Friend \$500 Benefactor Other _____

•My company or organization wishes to join and represents one of the above constituencies (check one):

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The Blues Foundation[™]

The Blues Foundation[™]

An international nonprofit corporation
dedicated to the preservation and
perpetuation of the Blues



OVERVIEW

The Blues.

Tales of heartache and longing set to music with a driving beat. Throughout American history, the Blues has charted the lives of individuals and cultural changes.

Define the Blues? Almost impossible.

The real meaning of the Blues will always be in the spirit and mind of the beholder. From its humble beginnings in the Mississippi Delta, Blues has grown into an internationally recognized and respected style of music whose influence knows no parallel or boundaries. Without question, the Blues is America's original indigenous musical art form.

The Blues Foundation.

Organized and founded in 1980, its mission is to promote and preserve Blues Music. With the Annual W.C. Handy Blues Awards, Keeping the Blues Alive Awards, Blues Hall of Fame and the Lifetime Achievement Award, as well as the nationally syndicated weekly blues radio program *Beale Street Caravan*, the organization continuously encourages and recognizes the highest achievements of artists, writers, promoters and other supporters of the Blues.

Information

For more information on The Blues Foundation memberships and programs, call (901) 527-BLUE, or e-mail us at blues@memphisonline.com. Visit our web page at www.blues.org.

The Blues Foundation is a 501(c)3 nonprofit corporation. Contributions are tax deductible to the extent allowable by law.

MISSION STATEMENT

To promote an international multicultural awareness and appreciation of the music known as the Blues:

- *By encouragement and reward to the originators and presenters of this music;*
- *By education of our youth and the general public about the Blues;*
- *By support and assistance to the organizations engaged in the presentation, preservation and proliferation of the Blues.*

AWARDS

W.C. Handy Blues Awards

The Handys have been presented in ceremonies since 1980 and represent the highest honor given in the Blues industry. Past Handy Awards ceremonies have featured such musical luminaries as B.B. King, Stevie Ray Vaughan, Bonnie Raitt, Buddy Guy, Willie Nelson, Robert Cray, ZZ Top, Ruth Brown, Dr. John and countless others. Over ten thousand Blues fans from around the world elect the Handy Award winners.

Keeping the Blues Alive (KBA)

The Keeping the Blues Alive Awards are presented annually during the Handy Awards Weekend at a banquet. KBA's are awarded to non-performers who have contributed to the growth of the industry. It is an opportunity for the entire Blues industry to congregate and recognize its peers and the accomplishments of supporting organizations.

Blues Hall of Fame

The Blues Hall of Fame is awarded in four categories: Hall of Fame Honor Roll, Classics of Blues Literature, Classics of Blues Recording (Singles) and Classics of Blues Recording (Albums). It is an opportunity for the Blues Foundation to keep a permanent testimonial for a lifetime of achievement.

Howlin' Wolf Award

The Blues Foundation and the producers of the Chicago Blues Festival present this award annually to a Blues artist in honor of the late Blues pioneer Howlin' Wolf.

Lifetime Achievement Award

With this award, The Blues Foundation honors an individual for long-term contributions to the Blues. It is an opportunity for the Blues Foundation to recognize an individual for a lifetime of achievements in the world of music.

EVENTS & PROGRAMS

Handy Awards Weekend

The Handy Awards Weekend includes the W.C. Handy Blues Award Ceremonies, the Blues Symposium, the Post-Handy Jam Session, Keeping the Blues Alive Banquet, Midnight on the Mississippi and the Blues Brunch. Held annually in conjunction with the Memphis in May Beale Street Music Festival, the Handy Awards Weekend is a Blues lover's dream. Non-stop activities allow fans, scholars, artists and professionals to enjoy lively discussions at the Blues Symposium and stellar performances at the Handy Awards and the Beale Street Festival.

Lifetime Achievement Award Gala

The Lifetime Achievement Award Gala includes the presentation of the Lifetime Achievement Award, as well as the induction ceremonies for the Blues Hall of Fame.

International Blues Talent Competition (IBTC)

This competition showcases the finest up and coming Blues talent from across the world. Winners of affiliated Blues Societies' contests come to Memphis to compete for the title of "Best Unsigned Blues Band." Winners receive cash prizes, studio recording time, appearances at major Blues events and the coveted "Albert King Award for the most promising Blues guitarist."

Beale Street Caravan

This weekly broadcast, aired on over 215 public and community radio stations nationwide, is hosted by the Memphis Horns. Styled in a magazine format, the program presents a mix of exclusive live music recordings from blues venues, along with a combination of alternating celebrity host features. Celebrities hosting segments include record producer Jerry Wexler, artists Keb' Mo', Tracy Nelson and John Hammond and radio personality Bob Porter.



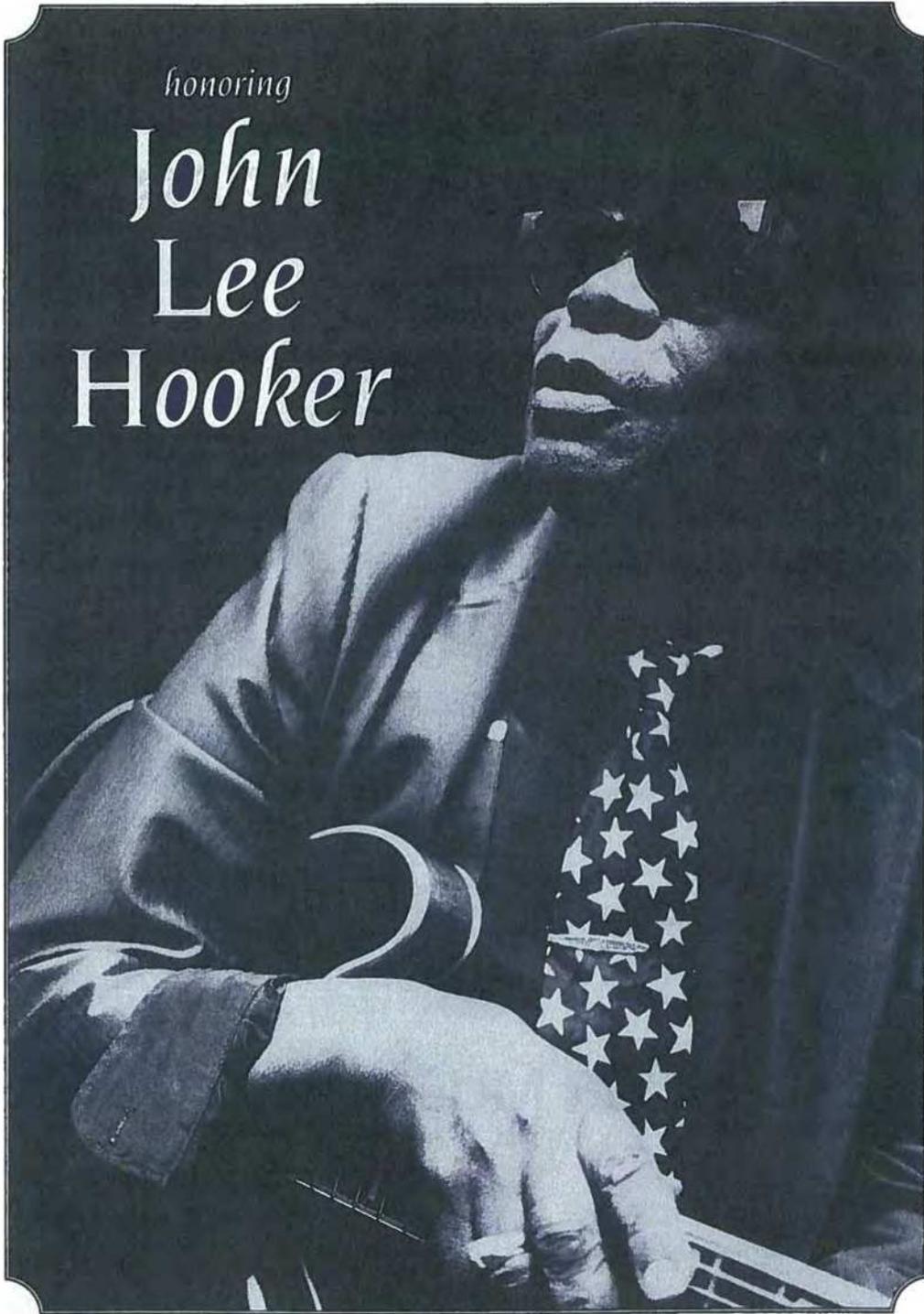
At right: Charlie Rich, B.B. King, and Stevie Ray Vaughan performing at the W.C. Handy Blues Awards.

EXHIBIT C

Second Annual
Lifetime Achievement Award

honoring

John
Lee
Hooker



presented by

The Blues Foundation

Congratulations
to *John Lee Hooker*
for bringing us the best
of *The Blues*

~
and to

~
The Blues Foundation
for preserving *The Blues!!!*



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WEA

The Blues Foundation
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honoring
John Lee Hooker

November 7, 1996

B. B. King's Blues Club
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Photo by: Bill Reitzel
Cover photo by: Johnny Buzzerio for The Rosebud Agency

John Lee

**Congratulations
on your
Lifetime
Achievement
Award**

**...and Thanks for all
the great experiences in
20 years as your agency
7 years as your management
and 1 day as my best man**

**Love,
Mike Kappus
and your Rosebuddies**



Dear John Lee,

I am so happy to be Co-Chairing your Blues Foundation Tribute tonight, and to see you sit back behind those shades and grin at all the love and adulation we plan to heap on you. You've truly influenced more musicians than nearly anyone else in the Blues or Rock, and after five decades of a remarkable career you're still at your peak.

I'm so grateful to have had your music and especially your friendship for all these years. As I said when I inducted you into the Rock and Roll Hall Of Fame, you taught me I could get into and out of the blues alive.

For you, baby, I'll always be in the mood.



John Lee Hooker and Bonnie Raitt during the video shoot for *I'm In the Mood*, their Grammy-nominated duet from Hooker's Chameleon album *The Healer*.
Photo: Chameleon Records

Congratulations and all my love,

Bonnie

Bonnie Raitt
Co-Chair,
Lifetime Achievement Awards Committee



Bonnie Raitt and John Lee Hooker exchange licks during the video shoot for *I'm In the Mood*.
Photo: Chameleon Records

LA WEEKLY

is privileged
to join the

BLUES FOUNDATION

in its salute to

**John
Lee
Hooker**

MR LUCKY

Dear Friends,

It was thirty or so years ago that I left my dorm room at Columbia University and made my way north to Harlem's 125th Street. I found myself browsing the bins at J. Augustus & Co., a small record shop where I had stocked up on the latest soul singles sometime earlier in my academic career. I happened upon a budget album on the Custom label, entitled *Driftin' Thru The Blues*, and soon walked back to my dorm room with my first John Lee Hooker album in hand.



Bob Merlis

In many ways, my life changed that day. I came to know more about the Blues and more about this evening's honoree. I never really met John Lee Hooker, but, through his music, I feel that all of us know him pretty well. He's an original, whose uncompromising approach to the art in his soul has been inspiring listeners and players for five decades.

After the success of last year's first Lifetime Achievement Award, we thought the only way to follow it would be to honor one whose contribution to the Blues is so apparent that no one in the world of Blues would have any issue with the choice. So, in many ways, John Lee Hooker is the recipient of the Foundation's Lifetime Achievement Award by acclamation because like Sara Lee, nobody doesn't like John Lee!

I'd like to thank John Lee Hooker for being John Lee Hooker. He's a one-of-a-kind cultural icon and the music he's given us over the years is truly its own reward. It's worth noting that he's never really rested on his laurels and continues to come up with fresh, vital approaches to the music he loves.

I'd also like to thank our Co-Chair, Bonnie Raitt, whose affinity for the blues and this evening's honoree has been a beacon to many. Her vision and selflessness are remarkable and I'm thrilled to have her involvement in this event. Thanks to our dinner committee members for their advice and counsel, as well as the Foundation's departing Executive Director, David Less, who has done more in recent years than anybody I can name to transform The Blues Foundation into the progressive organization it has become. We'll miss him but are secure in the knowledge that his legacy will survive.

I hope we all enjoy ourselves tonight and let's give thanks that John Lee Hooker chose to play and sing his Blues and share them with the world. We're all better people for his efforts. Now, let's boogie, as the master has suggested on more than one occasion.

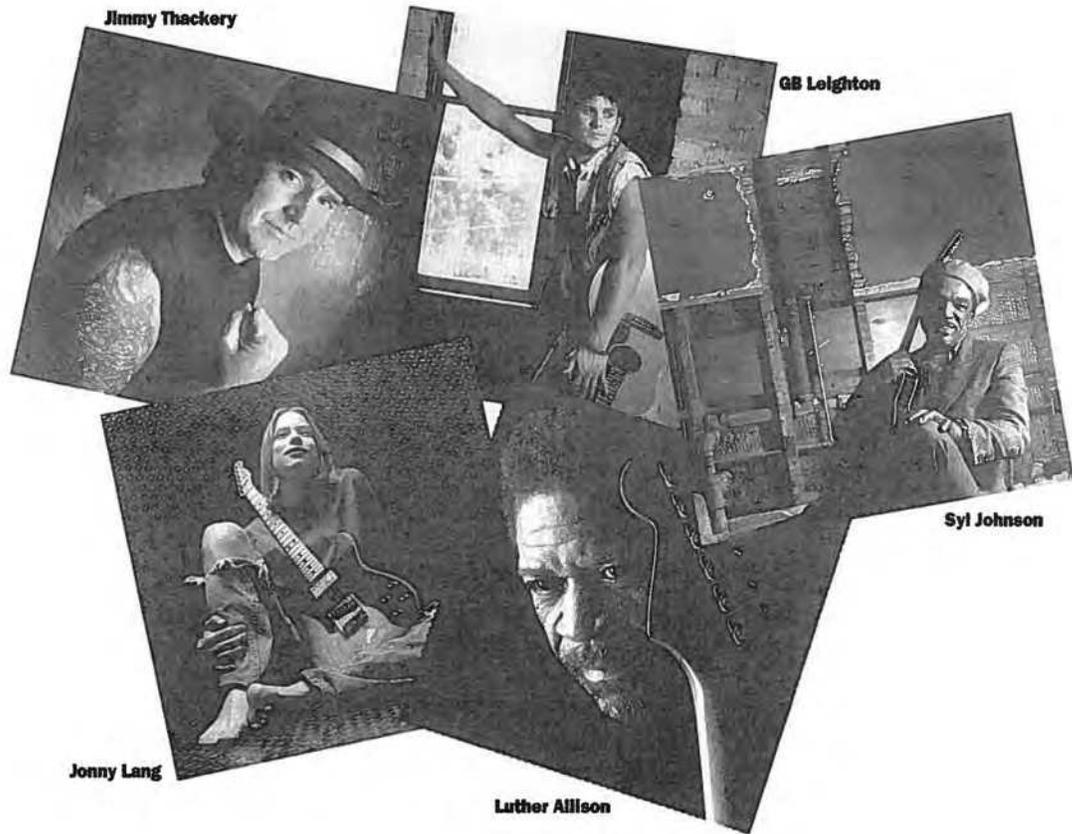
Sincerely,

Bob Merlis

Co-Chair,

Lifetime Achievement Awards Committee

Blue Sky is proud to join the
Blues Foundation in congratulating
JOHN LEE HOOKER
on his Lifetime Achievement Award.



BLUE SKY ARTIST MANAGEMENT
761 Washington Avenue North / Minneapolis, MN 55401/612•332-3904
Fax: 612•288-0918 / E-mail: bluesky1@winternet.com



John Lee Hooker

by Larry Nager

Photo by: Mille Hooker



One night I was laying down. I heard mama and papa talking. I heard papa tell mama, "Let that boy boogie-woogie. 'Cause it's in him and it's got to come out." Boogie Chillen, John Lee Hooker.

At 76, it's still in him and still coming out. From Boogie Child to Boogie King, from a sharecropper's shack in Clarksdale, Miss., to New York's Madison Square Garden, the San Francisco Blues Festival and opulent European opera houses, John Lee Hooker is still bringing his powerful, primordial brand of Delta blues to new generations of Boogie Children the world over.

One of the most influential bluesmen of all time, John Lee Hooker has inspired thousands of young musicians, from American and British blues revivalists in the '60s, including such future legends as Eric Clapton, Canned Heat, Taj Mahal, John Hammond and Bonnie Raitt, right up to today's new breed of African-American acoustic bluesmen, a movement that includes Corey Harris, Keb Mo' and Guy Davis, and even such genre-bending alt-rockers as Beck and G. Love who recently opened for John Lee at Seattle's Bumbershoot.

It all goes back to that Hooker beat - the slow, relentless boogie rhythm that bubbles up from his guitar, punctuated by his trademark, "How, how!" growl. It's a sound that seems ageless, elemental, a music that must have rung through those Mississippi swamps since the days of the dinosaurs.

But it's a sound that John Lee Hooker created from his Delta roots and took with him when he hit the road barely into his teens. Like a lot of young men in Mississippi cotton country, young John Lee didn't like the future that was laid out for him. Dragging a guitar around sounds like a pretty good career move compared to dragging around a 10-foot cotton sack from dawn to dark for the rest of your life.

It was in him and it had to come out. At 14, he was out of there, on the road that led north, where at least working into exhaustion offered a decent wage not dependent on any plantation owner's crooked cotton scales. He stopped in Memphis, that half-way house of the blues, where thousands of Delta expatriates got their first taste of big city life. There he landed a job on Beale as an usher at the New Daisy theater.

By the mid-'30s, the teenaged bluesman was back on the road. But instead of heading for Chicago, as so many Delta expatriates did, John Lee took the road less traveled, heading for Cincinnati. It must have reminded him a bit of Memphis. In

West Memphis, Ark., on the other side of the Mississippi, there was wide-open gambling and non-stop juke joints, as the reformers tried to clean up Beale. In Cincinnati, city fathers kept things neat and tidy, while Newport, Ky., on the other side of the Ohio River, served as the city's after-dark playground of casinos and bordellos. The fast-maturing Hooker found work in a local foundry by day, and by night worked on his blues.

As World War II offered even greater opportunities in the more industrialized northern cities, it was time to move again, this time to Detroit. He found work as a hospital orderly and in the automobile factories, but he couldn't shake the blues that he'd grown up with in the Delta. He wasn't alone. Thousands of other rural blacks had followed the road north to what looked, on the outside, at least, to be a better life. But they too longed for the good times, the warmer winters, the less hectic pace of their younger days down home. In places like Henry's Swing Club in Detroit's Hastings Street district, John Lee Hooker offered them a brief trip back. But it wasn't just nostalgia. Hooked to an amplifier, Hooker's endless boogie poured out into the bars, filling dance-floors with its unstoppable beat.

By 1948, the growing independent record business, the boom in radio programming geared to an African-American audience and the resulting rise of rhythm & blues all found John Lee Hooker ready and willing. He recorded for a string of labels like Modern, Sensation, Specialty and King.

West Coast bluesmen like T-Bone Walker were bringing the blues uptown with sophisticated horns, jazz-inflected guitars and crooned vocals a la Nat King Cole. T-Bone was John Lee's idol and, in fact, gave the young John Lee Hooker his first electric guitar. Like his former Delta neighbor Muddy Waters, Hooker took the blues back to its deepest roots. Stripped to the bone, often done solo and in only one chord, Hooker's blues, *Boogie Chillen*, *Sally Mae*, *I'm In the Mood* and dozens more poured out of jukeboxes and radios throughout the south and in the northern ghettos. Pioneering R&B stations like Nashville's WLAC or Memphis' WDIA kept their audiences boogieing to John Lee Hooker.

A decade later, when a new audience discovered the blues, they were looking for something more real than the pre-fab pop the '60s record industry served up. They found very little music more real than John Lee Hooker's. Soon he was playing folk festivals, touring Europe and making LPs instead of singles. The blues revival continued through the decade and Hooker rode the wave, recording with Canned Heat and relocating to California.

As the blues' fad status faded in the '70s and early '80s, he cut back on recording and touring. But in the mid-'80s, fueled by new independent labels like Alligator and Black Top and the rise

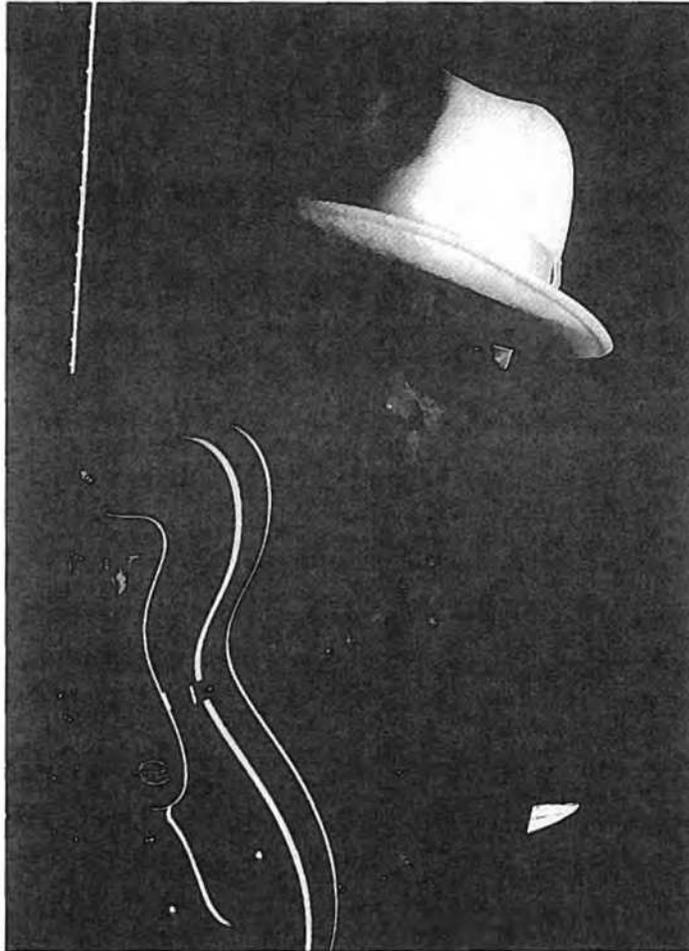
John Lee Hooker, Cont. on page 9



Photo by: Marina Fusco



Congratulations John!



From all your friends at Bug Music.
Proud home of John Lee Hooker's great songs and publishing
companies: King of Boogie Music and Boogie One Music.

Bug
MUSIC

John Lee Hooker, Con't. from page 7

of a new generation of hard-rocking revivalists that included Stevie Ray Vaughan and future Hooker sideman Roy Rogers, the blues, and with it, John Lee Hooker, was back with a vengeance.



John Lee Hooker with Jerre Hall before Rolling Stones guest appearance. Photo by Mike Kappus.

In 1989, although he'd never really gone away, he recorded his "come-back" album, *The Healer*, named after his title track duet with close friend Carlos Santana. Backed by an array of his better known disciples, notably Bonnie Raitt, the album returned the unrepentant Delta bluesman to his rightful place as the once and future King of the Boogie. He won a blues Grammy for that album's remake of *I'm In the Mood*, a steamy duet with Raitt. It was Hooker's fifth Grammy nomination and his first win.

Later signed to Pointblank, Hooker's '90s recordings have continued to be honored, and he was a Grammy nominee in 1991 for his work on the *Hot Spot* movie soundtrack; in 1992 for his *Mr. Lucky* album; 1994 for his *Boom Boom* album; and, in 1995, he again took home a Grammy, winning best traditional blues album for *Chill Out*.

That same album was honored by the international blues community earlier this year, winning the Blues Foundation's 1996 W.C. Handy Award for best traditional blues album. It was not the first time the Blues Foundation honored him. From 1984-1989, John Lee Hooker won the Blues Foundation's best traditional blues artist. In 1990, he dominated the Handy Awards, taking best overall male blues artist, best contemporary blues artist and best contemporary blues album for *The Healer*.

During the '90s, John Lee has taken traditional blues to a more mainstream audience than has ever been exposed to the music before... as a guest with The Rolling Stones on their national Pay Per View event climaxing their Steel Wheels tour, on *The Tonight Show* and *David Letterman*, on VH-1 in videos with Bonnie Raitt, Carlos Santana and Robert Cray, on CD Rom with The Rolling Stones and in three separate movie soundtracks this year alone.

These milestones, in addition to his music or personal appearances in an array of commercials, have proven John Lee to be unique for being not only one of the Delta Blues originals but one who, without compromising his music, has reached more people worldwide, decade after decade, than anyone else. Along the way, he's been rewarded with a stack of gold albums, induction into the Rock & Roll Hall of Fame, TV Specials, a documentary, a stamp in his honor, and a long awaited biography now nearing completion.

Contemporary? Traditional? Perhaps only John Lee Hooker could so effortlessly jump from one side to the other and back, all without changing a note, without altering a single "How, how!" As we honor John Lee Hooker tonight for a lifetime in the blues, the generations of his Boogie Children everywhere say a heartfelt thanks. It's in all of us, and for more than half a century, the Boogie King has been making it come out.

Boogie, chillen!

Larry Nager, formerly of the *Memphis Commercial Appeal*, is the music critic for the *Cincinnati Enquirer*. His book, *Memphis Beat - A City and Its Music*, is being published by St. Martin's Press in 1997. In 1994, he won the Blues Foundation's Keeping the Blues Alive Award for journalism



B.B. King and John Lee Hooker. Photos by Bill Reitzel



Left to Right: John Hammond, Elvin Bishop, Willie Dixon, George Thorogood, Albert Collins and John Lee Hooker. Photo by: Mike Kappus



1984 Milwaukee Summerfest. Left to Right: John Lee Hooker, Buddy Guy, Richard Cousins, Junior Wells, and Robert Cray. Photo by Mike Kappus.



Left to Right: Stevie Ray Vaughan, John Lee Hooker and Jimmie Vaughan at the Beacon Theatre, New York City. Photo by Mike Kappus.



Photo Credit: Steve Lewis



THE WORLD'S FINEST MUSICAL INSTRUMENTS

Salutes

John Lee Hooker

Master Artist of the Blues,
whose lifetime achievement continues
to inspire as well as entertain.



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Sculpture of John Lee Hooker by Paul Wegner

Artist Paul Wegner of Ventura, California created the sculpture of W.C. Handy being presented to John Lee Hooker during the 2nd Annual Lifetime Achievement Award ceremony. The same sculpture of Mr. Handy was presented to last year's recipient of the Lifetime Achievement Award, producer Jerry Wexler.

In addition to the sculpture of W.C. Handy, Mr. Wegner was commissioned by Mike Kappus and the Rosebud Agency to create a statue of John Lee Hooker (shown above) and has just been commissioned to create a statue of Carlos Santana. Mr. Wegner was recognized by the Blues Foundation with the Keeping the Blues Alive Award, becoming the first visual artist to be so distinguished.

Your search for
the history of the
blues will lead you
one of two places.



RHINO



*Blues Fest: Modern
Blues Of The '70s,
'80s & '90s (3 vols.)*



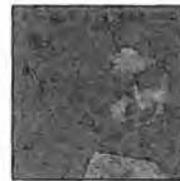
*Blues Masters: The
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*John Lee Hooker: The
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*The Very Best Of
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The Best Of
Ruth Brown*

1996 Blues Hall of Fame Inductees

Classics of Blues Recordings—Album

Hound Dog Taylor & the Houserockers: Hound Dog Taylor & the Houserockers (Alligator)

Classics of Blues Recordings—Single

Sonny Boy Williamson #2: Don't Start Me Talkin' (Chess)

Classics of Blues Literature

Peter Guralnick: Sweet Soul Music

Individuals—Performers

Charles Brown, David "Honeyboy" Edwards

Individuals—Non-Performers

Pete Welding (Author, founder - Testament Records), Bob Koester (Founder - Delmark Records)



First Annual Lifetime Achievement Award Recipient

Jerry Wexler



Second Annual Lifetime Achievement Award Event Committee

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bepop blues, b flat blues,
boogie n' blues, talkin' blues
or rhythm n' blues...

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blues

& a place to dwell on all things musical!

Proud to Pay Tribute to John Lee Hooker,
Recipient of The Blues Foundation's
2nd Annual Lifetime Achievement Award.



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JOHN LEE HOOKER**

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AND ADMIRERS AT THE
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Why Join the Blues Foundation?

When you join the Blues Foundation, you will be part of the only international organization dedicated solely to the preservation, promotion, and perpetuation of the Blues. Your donation ensures the continued growth of the Blues Foundation's programs, and in return, the Blues Foundation can offer opportunities for greater involvement in the music and the industry. There are three kinds of memberships:

1. Professional Member - Membership for individuals and businesses that work in the music industry, or are members of blues societies affiliated with the Blues Foundation. Professional Members represent one of the following eight constituencies:

- Agents & Managers
- Artists & Composers
- Blues Societies & Association Members
- Broadcast Media
- Education
- Print Media
- Record Companies & Music Publishers
- Talent Buyers, Clubs & Festivals

2. Patron Member - Membership for individuals and businesses outside the music industry that want to support the programs of the Blues Foundation.

3. Affiliated Society - Membership for blues societies and associations.

All members of the Blues Foundation receive the quarterly publication "Blues in the Foundation" and discounts on Foundation merchandise and tickets. The Blues Foundation is a 501(c)(3) non-profit corporation. Contributions are tax deductible to the extent allowable by law.

Mission Statement

To promote an international multicultural awareness and appreciation of the music known as the Blues:

- By encouragement and reward to the originators and presenters of this music;
- By education of our youth and the general public about the Blues;
- By support and assistance to the organization engaged in the presentation, preservation and proliferation of the Blues.

*The Blues Foundation is proud to have
the following 48 affiliated Blues Societies:*

<u>Society Name</u>	<u>ADI*</u>	<u>ADI Ranking**</u>
Blues Power Blues Society of New Jersey	New York	1
Skylands Blues Society	New York	1
Fox Valley Blues Society	Chicago	3
Billtown Blues Association, Inc.	Philadelphia	5
Bucks County Blues Society	Philadelphia	5
Detroit Blues Society	Detroit	6
Houston Blues Society	Houston - Galveston	9
Boston Blues Society	Boston	10
Phoenix Blues Society	Phoenix	20
Colorado Blues Society	Denver - Boulder	23
Cascade Blues Association	Portland	24
Kansas City Blues Society	Kansas City	26
Columbus Blues Alliance	Columbus	32
Blues Society of Indiana	Indianapolis	36
Charlotte Blues Society	Charlotte - Gastonia - Rock Hill	37
Blues Society of WNY, Inc.	Buffalo - Niagara Falls	40
Connecticut Blues Society	Hartford - New Britain - Middletown	41
Piedmont Blues Preservation Society	Greensboro - Winston Salem - High Point	42
Beale Street Blues Society	Memphis	43
Robinsonville Blues Society	Memphis	43
Sonny Boy Blues Society	Memphis	43
Music City Blues	Nashville	44
Kyana Blues Society	Louisville	49
Oklahoma Blues Society	Oklahoma City	51
Springing The Blues Society	Jacksonville	53
Palmetto Blues Society	Greenville - Spartanburg	59
Down-Home Blues Club	Tulsa	60
Tulsa Blues Club	Tulsa	60
Tucson Blues Society	Tucson	62
Albuquerque Blues Society	Albuquerque	71
Black Swamp Blues Society	Toledo	75
Down East Blues Society	Greenville- New Bern- Jacksonville	80
Arkansas River Blues Society, Inc.	Little Rock	82
Central Iowa Blues Society	Des Moines	89
James River Blues Society	Roanoke - Lynchburg	101
Capital Area Blues Society	Lansing - East Lansing	113
The Blues Bank Collective	Portsmouth - Dover - Rochester	117
Mississippi Valley Blues Society	Quad Cities (Davenport- Rock Island-Moline)	131
Lake of the Ozarks Blues Society	Springfield	145
Southern Maine Blues Society	Portland	162
Illinois Central Blues Club	Springfield	192
Shasta Blues Society	Redding	208
Siskiyou Blues Society	Redding	208
Blues, Jazz and Folk Music Society	Parkersburg-Marietta	217
Big Horn Blues Society	Casper	262
British Blues Connection	London, England	International
Melbourne Blues Appreciation Society	Melbourne, Australia	International
Toronto Blues Society	Toronto, Canada	International

Source for ADI and Ranking: Arbitron Market Survey Schedule & Population Rankings - Spring 1996

paintblank

is honored to be associated with
John Lee Hooker and congratulates him on his
Lifetime Achievement Award



Chill Out



Boom Boom



Mr. Lucky



Jealous

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