

BAND MEMBER BIOS:

Carla Thomas:

CARLA THOMAS USHERED IN AN ERA... THE ERA OF STAX RECORDS.

It altered music history. The first artists to cut a record at the now famous 926 E. McLemore studio which would become Stax records were Carla and her father Rufus with "Cause I Love You." The song grew to be a regional hit selling more than 30,000 records and offering then Satellite records its first hit song. More importantly, it convinced STAX co-founder Jim Stewart to produce only rhythm and blues music and turned the ear of Atlantic Records founder Jerry Wexler to Memphis. Soon after, a first right of refusal distribution deal was created between Atlantic and Satellite. In the agreement there was a clause that Satellite would continue to record Carla but her releases would wear the brand of Atlantic subsidiary Atco Records.

Carla trained her entire life for a career in entertainment. She grew up just a few blocks from Beale Street where Rufus was the emcee at the Palace Theatre for what became the world's most famous blues talent showcase. Carla often accompanied her father at the Palace and developed her musical styling as she heard a range of blues from Bobby Bland to B.B. King.

At the age of 16 she wrote the song that propelled her into the international spotlight, "Gee Whiz (Look at His Eyes)." It became her signature song reaching Top 10 on the pop chart, Top 5 on the R&B chart, and gained her a performance on American Bandstand.

Another chart topper followed in 1966 with "B-A-B-Y". Carla's songs hit the national charts more than 20 times with singles like "Let Me Be Good to You," "I Like What You're Doing to Me," "I've Got No Time to Lose," "A Love of My Own," and the Sam Cooke answer song, "I'll Bring It on Home to You." In 1967 she recorded the LP King & Queen with Otis Redding. The album of duets featured soul favorites like "Tell It Like It Is" and "Bring it on Home," but the stand out single was their witty playfulness on Lowell Fulson's "Tramp."

Carla Thomas was a star at the historic, label-sponsored WATTSTAX concert in Los Angeles, California. Carla embraced the 100,000 plus audience with "Pick Up the Pieces," "Gee Whiz," and the soul-stirring "I Have A God Who Loves." In 1967 she embarked on the now famous European tour of the Stax/Volt Revue which featured many of the label's stars including Otis Redding, William Bell and Booker T. & the MGs.

Carla Thomas has been featured in a number of reissues, most notably a 1994 compilation of her greatest hits and a 2002 live recording from a Memphis performance. However 2007 brought the release of Live at the Bohemian Caverns, recorded in 1967 at the famed Washington, D.C. jazz hotspot, featuring an all-star band led by Donny Hathaway. The Bohemian Caverns performance was Carla's brainchild to demonstrate that her vocal dexterity could not be confined to Soul music. It reveals Carla's affection for pop and jazz as she deftly

worked out standards made famous by the likes of Irving Berlin, Johnny Mathis, Billie Holliday, Doris Day and Frank Sinatra.

In 1993, she was honored for her career by the Rhythm & Blues Foundation's Pioneer Awards along with heavyweights James Brown, Wilson Pickett and Solomon Burke. She was also featured in the 2003 documentary, "Only the Strong Will Survive" that was shown at the Cannes Film Festival and showcased various Stax recording artists. Carla's songs have reached younger ears through artists ranging from Wu Tang Clan and Salt-N-Peppa to Joss Stone and Fontella Bass. In the year of her induction, she performed alongside siblings Marvell and Vaneese for the 40th anniversary celebration of the Memphis Chapter of the National Academy of Recording Arts and Sciences.

Carla Thomas has an undeniable role in the Memphis music story but she also made an indelible mark on music history.

The Hi Rhythm Section:

Prior to the widespread mechanization of music, studio and house bands were the unheralded backbone of the recording industry, providing each studio with a unique sound that would help define their individual character.

Motown had the sophisticated, urbane sound of The Funk Brothers. Muscle Shoals had the country-soul of the Swampers. Stax had the genre-defining Booker T. and the MGs. And at Hi Records there was the Hi Rhythm Section, one of the most talented and distinctive studio bands of all time.

During the late 1960s, Hi Records producer Willie Mitchell assembled his house rhythm section around three very young and extremely talented local brothers: guitarist Mabon "Teenie" Hodges, bassist Leroy Hodges, and organist Charles Hodges. Along with keyboardist Archie Turner and drummer Howard Grimes (and occasionally MG's drummer Al Jackson Jr.), the group laid down some of Memphis' most unforgettable grooves for Royal Studio regulars like Al Green, Ann Peebles, O.V. Wright, Syl Johnson, and Otis Clay.

Throughout the 1970s, Mitchell and the Hi Rhythm Section worked tirelessly to innovate and redefine what R&B and soul music could be, in large part by pushing the boundaries of what was possible in the studio. The band, which was renowned for both its musicianship and each member's painstaking attention to details, developed a sound that was simultaneously pristine and airy, yet still firmly planted in the Memphis mud.

Now featuring Charles Hodges on Hammond B3, Leroy Hodges on Bass, Steve Potts on Drums, Archie Turner on keyboards, and the newest member young guitarist Lina Beach, along with vocalist Jerome Chism.

Boo Mitchell:

Boo Mitchell is a GRAMMY Award-winning engineer, producer, composer, award-winning movie producer, and Co-owner of Royal Studios in Memphis, TN.

Born in 1971, Boo is the son of legendary Hi Records and Al Green producer, Willie Mitchell. Boo began his storied musical career in 1987 at the young age of 16 honing his chops songwriting and playing keyboards. His first paid session as a keyboard player was in 1988 on Al Green's GRAMMY Award-winning "As Long as We're Together." That same year, he formed a rap group called the M-Team. The M-Team was the first rap group from Memphis to release a full length album. The M-Team was also Memphis' first rap group to have a video played on MTV (Can You Kick It Like This).

In 1993, Boo put his rap career on hold to work as manager and talent coordinator at his family's club, Willie Mitchell's Rhythm and Blues Club located on Memphis' historic Beale Street. As the club's manager and talent coordinator, he orchestrated performances by iconic artists such as Michael McDonald, Johnny Taylor, Warren Zevon, Montell Jordan, Ollie Woodson of The Temptations and a host of others. By the year 2000, the family closed the club and Boo moved on to be the manager of his father's legendary Royal Studios.

Over the next three years, Boo managed the studio while moonlighting as producer and engineer working with various artists. In 2002, Boo was project coordinator and associate producer for Al Green's first soul/R&B album in almost two decades, I Can't Stop. By the end of 2004, Boo's started working as the chief engineer at Royal Studios. One of the first sessions he engineered in his new position was for John Mayer's Continuum album, "I'm Gonna Find Another You."

Spanning the next six years, he worked closely with his father doing projects for chart-busting artists such as Al Green, Buddy Guy, Rod Stewart, Solomon Burke and Anthony Hamilton. Sadly, Boo's father Willie Mitchell passed away in 2010. Boo continued to engineer and run the studio working with artists such as Sir Cliff Richards, Lamont Dozier, and Cody Chesnutt.

In 2011, Boo was approached by Cody Dickinson of the North Mississippi Allstars to collaborate on a music documentary called Take Me to The River, a storytelling film about the music of Memphis and the Mississippi Delta. Boo worked as a producer of the film as well as music producer and engineer for the film's music which featured performances by a multi-generational mix of great artists including Mavis Staples, William Bell, Booker T., Snoop Dogg, Otis Clay, Al Kapone, Bobby Rush, Charlie Musselwhite, Bobby Blue Bland, The North Mississippi Allstars, Hi Rhythm, Hubert Sumlin and others. Released in 2015, Take Me to The River has become a

critically acclaimed documentary winning multiple film festivals around the world including SXSW and Raindance in London.

Adding to his talents, Boo is also a producer of award shows and concerts. In 2013, he produced the concert for the Memphis GRAMMY Chapter's 40th Anniversary. For this show, he worked with a renowned mix of artists from multiple genres spanning across the chapter's various regions. The show highlighted unique collaborations of artists from the Memphis Grammy Chapter that spans Mississippi, Louisiana, Arkansas, and St. Louis. Performers included Roddie Romero, Eric Adcock, Hi Rhythm, Sheri Jones Moffett, Al Kapone, North Mississippi Allstars, and others.

For more than a decade, Boo has worked in the studio and on stage with a who's who of phenomenal artists such as, Al Green, Buddy Guy, Keith Richards, Boz Scaggs, John Mayer, Drake, U2, Elton John, Bobby "Blue" Bland, The Neville Brothers, Edwin Hawkins, Keb Mo, William Bell, Justin Timberlake, Jimmy Fallon, BJ Thomas, Carla Thomas, Steve Jordan, Jim Keltner, Melanie Fiona, Paul Rodgers, The Bar-Kays, Dave Stewart, Isaac Hayes, Anthony Hamilton, Robert Cray, George Porter Jr., Angie Stone, The Bar-Kay's, Bobby Rush, Doug E Fresh, Ty Segall, Melissa Etheridge, Paul Rodgers, Mannie Fresh, The Wu-Tang Clan, Jim Lauderdale, Trombone Shorty, Dee Dee Bridgewater, Snoop Dogg, The North Mississippi Allstars, Mystikal, Sam Moore, Eric Benet, Gary Clark Jr., Seasick Steve, Brandy Clarke, Bruno Mars, Robert Plant, Robert Randolph, G Eazy, Jeff Bhasker, Mark Ronson and others.

In 2016, Boo made Memphis Music History by winning the Record of the Year GRAMMY Award for his work on the Mark Ronson/Bruno Mars hit "Uptown Funk." It was the first time a record made in Memphis earned a GRAMMY for Record of the Year.

Martin Shore:

Award winning filmmaker (SXSW and many others Awards) and GRAMMY winning musician/producer MARTIN SHORE started his career as a musician. Mr. Shore has toured with Bo Diddley, Albert Collins, Clarence Clemons, Bluesman Willie, and many others. He has produced soundtracks and has acted as music supervisor and contributed music for a number of feature films, including SAW, SAW II, RIZE, and ROCK SCHOOL, among others. He has been a music producer for a variety of artists, including Snoop Dogg, G-Eazy, Yo Gotti, Mavis Staples, Booker T. Jones, North Mississippi Allstars, and many others.

As a producer to GRAMMY winning recordings Martin Shore has toured most recently with Cody Dickinson and his band Hill Country Revue, and five National TAKE ME TO THE RIVER LIVE! tours featuring William Bell, Bobby Rush, and Charlie Musselwhite and others. He is a voting member of the National Academy of Recording Sciences (Grammy Awards) and the Producers Guild of America.

TAKE ME TO THE RIVER (2014), Mr. Shore's debut film as a director, won the Audience Award at SXSW, Best Film at Raindance London, and numerous other awards (8 other festivals around the world).

TAKE ME TO THE RIVER NEW ORLEANS, the follow up to the acclaimed film, premiered in April 2022.

Martin Shore is the founder of the Take Me to the River Education Initiative, a non profit 501c3, that provides common core curriculum in both history and social studies, and is part of the permanent curriculum in schools across the country including 700 New York City public schools, with a mission to bring art, culture, and music back into public schools. Their education partner is the Berklee College of Music.

Mr.Shore has been a guest lecturer at colleges across the country and did a residency at the Berklee College of Music campus in Valencia Spain, and has been a professor at the New School in NYC. Mr Shore is currently a professor at the Berklee College of Music in Boston.

His second directorial effort MAD HANNANS (2018), won Best Documentary at the Manchester Film Festival and other awards.