

ANNOUNCEMENT BY THE SPEAKER  
PRO TEMPORE

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX, the Chair will postpone further proceedings today on motions to suspend the rules on which a recorded vote or the yeas and nays are ordered, or on which the vote is objected to under clause 6 of rule XX.

Record votes on postponed questions will be taken after 6:30 p.m. today.

RECOGNIZING STAX RECORDS FOR  
ENRICHING THE NATION'S CULTURAL  
LIFE WITH "50 YEARS OF  
SOUL"

Mr. GRIJALVA. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 154) recognizing Stax Records for enriching the Nation's Cultural life with "50 years of soul," as amended.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

## H. RES. 154

Whereas the origins of southern soul may be traced back to Memphis, Tennessee;

Whereas soul music integrates elements of gospel music and rhythm and blues;

Whereas soul music became a new genre of American music in the 1950's with Stax Records paving the way for soul recordings;

Whereas Stax Records of Memphis, Tennessee is an icon of the American recording industry;

Whereas Stax Records produced some of the earliest recordings by such soul music legends as Isaac Hayes, Otis Redding, the Staple Singers, Wilson Pickett, Luther Ingram, Albert King, the Bar-Kays, Booker T. and the M.G.'s, Johnnie Taylor, The Mark-Twins, Sam & Dave, B.B. King, Rufus and Carla Thomas, and many other artists whose work continues to exert a profound influence on popular music today;

Whereas Stax Records also produced important recordings by, among others, the Reverend Jesse Jackson, Bill Cosby, and Richard Pryor;

Whereas Memphis, Tennessee, over 5 decades as the epicenter of all genres of soul music, earned the moniker "Soulsville, USA";

Whereas the Royal Studio for the Hi Records label served as the birthplace of trailblazing soul artists Aretha Franklin, Al Green, and Maurice White of Earth, Wind, and Fire who also added to the depth of soul Memphis produced for the international music community;

Whereas in 2007 the Memphis Convention and Visitors Bureau, Concord Music Group/Stax Records, and the Soulsville Foundation will celebrate American soul music and the 50th anniversary of the founding of Stax Records through their "50 Years of Soul" celebration; and

Whereas the influence of soul music permeates some modern music art forms, including Contemporary R & B, and deepens American music history and the Nation's cultural life: Now, therefore, be it

*Resolved*, That the House of Representatives—

(1) recognizes the 50th anniversary of the founding of Stax Records and its role in launching the careers of many legendary soul music artists;

(2) recognizes the important role Memphis, Tennessee played in immortalizing soul music; and

(3) recognizes the continuing contributions and influence of soul music to America's music history and cultural life.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Arizona (Mr. GRIJALVA) and the gentleman from Utah (Mr. BISHOP) each will control 20 minutes.

The Chair recognizes the gentleman from Arizona.

## GENERAL LEAVE

Mr. GRIJALVA. Mr. Speaker, I ask unanimous consent that all Members have 5 legislative days to revise and extend their remarks and include extraneous material on the resolution under consideration.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Arizona?

There was no objection.

Mr. GRIJALVA. Mr. Speaker, I yield myself such time as I may consume.

Mr. Speaker, I rise today to recognize the influence of soul music on this Nation and the contributions of the city of Memphis, Tennessee, and Stax Records for enriching the Nation's cultural life with 50 years of soul.

Soul music became a new genre of American music in the 1950s and incorporates various types of music including gospel and rhythm and blues. The origins of Southern soul music can be traced back to Memphis, Tennessee, the home of Stax Records.

Stax Records produced some of the earliest recordings of soul music legends including Isaac Hayes, Otis Redding, and B.B. King. Over time, other important recordings were produced at their studios, including works from the Reverend Jesse Jackson, Bill Cosby and Richard Pryor.

Throughout 2007, the Memphis Convention and Visitors Bureau, Concord Music Group/Stax Records, and the Soulsville Foundation will celebrate American soul music and the 50th anniversary of the founding of Stax Records with an event titled "50 Years of Soul."

Mr. Speaker, soul music has greatly contributed to the music culture in our Nation and has a lasting influence on current art forms, such as contemporary rhythm and blues. I would like to thank the city of Memphis and Stax Records for their commitment to this inspirational music, and I encourage my colleagues to pass this resolution.

Mr. Speaker, I reserve the balance of my time.

Mr. BISHOP of Utah. Mr. Speaker, I yield myself such time as I may consume.

Mr. Speaker, I rise today in support of H. Res. 154, recognizing Stax Records for enriching the Nation's cultural life with its 50 years of soul.

Stax Records is a name which is synonymous with Southern soul music. The record label began as Satellite Records in Memphis, Tennessee, in 1959. Founded by Jim Stewart, a former country fiddler, and Estelle Axton, the

company had its first top 10 hit in 1961 with "Gee Whizz" by Carla Thomas. During the next few years, Stax developed a branch of music which was to have worldwide repercussions. With its house rhythm section, better known as Booker T. and the MGs, its tight horn section, which later became the Memphis Horns, and its gospel-rooted recording artists such as Otis Redding and Sam and Dave, Stax virtually created contemporary soul music.

The death of Otis Redding in 1967 signaled the end of the first Stax era, but it was soon to be revitalized with a successful new breed of Stax artists, including Isaac Hayes. In his own way, Hayes developed a unique blend, part jazz, part soul, part easy listening. He talked on his records in a mellow, bantering manner, and he used an orchestra in many ways to provide instrumental cushioning. In many ways, Hayes was a founding father of the sweet soul of the 1970s.

Stax's roster ran the gamut of black popular music. Albert King displayed his great personality, playing his guitar with a bluesy sense of urgency. The Staple Singers were at their artistic peak when they recorded for Stax during the late 1960s and early 1970s, turning out records that blended a utopian social vision with rhythmic excitement. The music behind these singers was more varied than in early days, and some of it was recorded outside Memphis, but the spirit of Stax was burning as brightly as ever.

The thing that made Stax go was teamwork; and when artists visited the studio, they could feel it. The halls were always full of people who seemed to be working furiously, dropping in on friends in their offices, or heading down to Studio A to check on the progress of a mixing session. The cooperation between white and black musicians and producers was practically unprecedented. Indeed, it was one of the secrets of the company's across-the-board success.

On August 20, 1972, the Stax label reached a pinnacle of success by representing a major concert, Wattstax, featuring performances by Stax recording artists and the humor of a rising young comedian named Richard Pryor. Known as the "Black Woodstock," Wattstax was hosted by Reverend Jesse Jackson and drew a crowd of over 10,000 attendees, most of them African American. Wattstax was filmed by motion picture director Mel Stuart, and a concert film of the event was released to theaters by Columbia Pictures in February 1973.

The influence of soul music permeates nearly all of today's modern music art forms and has deepened American music history and the Nation's cultural life. Today, we recognize the 50th anniversary of the founding of Stax Records and its role in launching the careers of many legendary soul music artists.

For these reasons, I ask my colleagues to support this resolution.

Mr. Speaker, I reserve the balance of my time.

Mr. GRIJALVA. Mr. Speaker, I yield as much time as he may consume to the gentleman from Tennessee (Mr. COHEN), the sponsor of the resolution.

Mr. COHEN. Mr. Speaker, I appreciate the opportunity to speak on Stax and 50 years of soul music that my hometown, Memphis, Tennessee, has provided this Nation. H. Res. 154 recognizes the rich history of Stax, its 50-year celebration.

Last Saturday in Memphis, we started what's called "Seven Days of Soul," honoring 7 days of soul, and while we're honoring 7 days of soul starting last Saturday, the rest of the year is just as good in Memphis. Every day is good in Memphis, and every day's really good on this Earth.

Soul music is a special part of American music, and I wish to quote from *The Commercial Appeal*, which did a special feature on Stax and soul this past week by Mr. Bob Negr. He quotes Peter Guralnick, great rock and roll raconteur, and he says, what soul music is is the story of blacks and whites together. It is the story of the complicated intertwinings of dirt-poor roots and middle-class dreams, aesthetic ambitions and social strivings, the anarchic impulse and the business ethic.

Guralnick, while not a Memphian, has been a great recounter of stories of Memphis music. He's done a lot with Elvis, and he's done a lot with Stax. And Memphis has got the roux that has made music what it's been in America.

At Sun Records, things came together, and Sam Phillips put them together there, and Rufus Thomas, a staple of Stax, recorded at Sun Records. That was a fusion of music, just as Stax and soul music is a fusion of rhythm and blues and gospel music.

Steve Cropper, one of the famous Booker T. and the MGs musicians and song writers, along with Duck Dunn, Booker T. Jones and the late Al Jackson, said, the main reason Stax was so singular and phenomenal was that we had no idea what we were doing. Kind of reminds you of Congress on occasion, like last week, but we had no idea what we were doing. I guess you'd say there was a kind of magic in not knowing, and that made it special.

As Cropper noted, everything that made Stax great was, at its essence, beautifully raw and largely untutored. Certainly, that kind of description makes so many things in America so great.

Mr. Speaker, what made Stax so great was it was a natural energy and it was a coming together of blacks and whites. The House band there was Booker T. and the MGs. Steve Copper and Duck Dunn are Caucasian, and Al Jackson and Booker T. Jones are African American. And they put out the music. They didn't put out white onions, they didn't put out red onions. They didn't put out yellow onions. They put out "Green Onions," and be-

cause of "Green Onions," the world rocks to a Memphis beat and Stax soul.

The Memphis Horns were two gentlemen, Andrew Love and Wayne Jackson, one black and one white. That's the story that Memphis had in music, and it's the story that Memphis and this country need to have to come together and move forward.

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Stax is an embodiment of the American dream, the promised land, as Dr. King would call it. I am pleased the House considers this bill today, and welcome the gentleman from Arizona's manager's amendment which recognizes the important role that Memphis played in immortalizing the great genre of soul music at large.

Now at the site of the old Stax headquarters and studio on historic McLemore Avenue is the Stax Museum of American Soul Music. It is the world's only soul music museum. No matter what Detroit might say, Memphis has the world's only soul music museum, and you need to come to Memphis and visit the Stax Museum of American Soul Music. The many exhibits there include award-winning documentary film and an authentic 100-year-old Mississippi Delta church that was home to the gospel roots of soul music, original studio equipment, costumes, artwork and memorabilia intended to preserve the legacy of American soul music and its contributions worldwide.

Stax was founded in 1957, not on a specific day with a cornerstone laid by the masons, but generally in 1957. That's the way soul music was. There is not exactly a date for it. It's just kind of a thing that happened. It was Jim Stewart and his sister, Estelle Axton. Jim Stewart's last name, Stewart starts with S-t, and Ms. Axton's, Ax, together S-t-a-x. Stax Records came together with Jim Stewart and Estelle Axton. They put the Stax in Stax music.

Stax Records brought forth so many hits. Otis Redding, "(Sittin' on) The Dock of the Bay," and I have got to parenthetically relate a personal story. I was a freshman at Vanderbilt University one night when Otis Redding performed in the Bar-Kays. The Bar-Kays, a great instrumental group, "Soul Finger" was their big hit. Ben Cauley, James Alexander are the surviving members.

Two days after they performed at Vanderbilt, their plane crashed. Just as when the Big Bopper's plane crashed, soul music would have crashed. We lost great, great talents, Otis Redding and the Bar-Kays that night.

Fortunately, Mr. Cauley missed the plane and Mr. Alexander wasn't on it. But it was a night I will remember and all students at Vanderbilt will remember as well. We saw their next-to-last concert.

But Otis came to Memphis to do "(Sittin' on) The Dock of the Bay," the Staple Singers, "Respect Yourself,"

Sam & Dave, famed for "Hold On! I'm Comin'," as well as "I'm a Soul Man," Gene Knight's "Mr. Big Stuff," so many instrumentals by Booker T. & the MGs; Eddie Floyd came to Memphis to do "Knock on Wood." Other great musicians performed there, the Mar-Keys and others.

It is fitting this resolution be considered this month of June, which is Black Music Month. Black Music Month recognizes the outstanding contributions African American singers have made to our Nation.

This Friday, June 22, the Memphis Orpheum Theatre will celebrate this occasion with a concert entitled "50 Years of Stax: A Concert to Benefit the Stax Museum of American Soul Music." Artists scheduled to perform at the event include such legendary talents as Isaac Hayes of "Shaft" fame, and one of the nicest human beings you would ever want to meet, and I have had that great fortune; Booker T. & the MGs, Eddie Floyd, William Bell Mavis Staples, the Soul Children and the Reddings will be honoring their father, the late legendary Otis Redding.

I am honored this resolution recognizes their talents, as well as such legendary artists as Aretha Franklin, who was born in Memphis; B.B. King; Albert King, no relation, but just as good at putting hot licks on those guitars; the Memphis Horns, Wayne Jackson & Andrew Love, Sam & Dave, the Mar-Keys; and even though not on Stax Records, Al Green and his legendary producer Willie Mitchell can't not be mentioned for all they did for Memphis music.

David Porter was a great songwriter. He'll be there too in the Stax Days. Stax Records was something special for Memphis and the country. It lives on through the museum, but it also lives on through now the Concord Music Group, which just announced the relaunch of Stax Records as a creative home for present-day soul stars such as Angie Stone, Soulive, Lalah Hathaway and Leon Ware who will be performing as well, and they will be joined along with other heritage artists such as Isaac Hayes to record on this label which has returned to its prominent place in Memphis and hopefully a prominent place in the charts.

It is a great honor and privilege that the House of Representatives would consider this bill today. I am thankful to have the opportunity to sponsor this legislation because of the great impact soul music has had on my life, the lives of my constituents, so many of us here in Congress and so many Americans.

Tomorrow is Juneteenth. Juneteenth is the anniversary of the last free emancipation of slaves. The word got to east Texas that the Emancipation Proclamation had been signed in 1863. It wasn't until 1865, June 19, the news got to Texas and all the slaves were freed. It's appropriate that in Black Music Month, during the celebration of Juneteenth and weekend before last,

Middle Passage Weekend, when we celebrate the people who made their passage, and some were so brave that rather than put themselves into slavery as Jews at Masada in the same way gave up their lives rather than be enslaved that we honor Stax Records.

It's going to be a great night Friday night. We will remember our heritage in Memphis. We will remember our heritage in America. And we have a new future with a recording label, with Stax Records. I urge every one to be soulful, to listen to soul music and ask the House of Representatives to pass H. Res. 154.

Mr. BISHOP of Utah. Mr. Speaker, I reserve the balance of my time.

Mr. GRIJALVA. Mr. Speaker, I yield such time as he may consume to the gentleman from Illinois (Mr. DAVIS).

Mr. DAVIS of Illinois. Mr. Speaker, I also want to thank the gentleman for yielding, and I want to commend my colleague, Representative COHEN, for introducing this resolution that talks about the impact of Stax Records. Although I am not from Memphis, but Memphis is essentially a part of the Delta, and I grew up in the Mississippi Delta, but in the State of Arkansas. So Memphis was always a part of where we were.

Then, of course, Chicago was the beneficiary of a great migration of African Americans who migrated from Mississippi, from Memphis, Memphis being the largest town in the area. Individuals would oftentimes leave their rural communities and first get to Memphis. Then after they got to Memphis and stayed for 2, 3 years, they would make their way to Saint Louis, or they would make their way to Chicago.

So we have a great affinity for the City of Memphis. It's almost like being home.

But also Stax knew where to find talent, and so they came to Chicago and found people like the Staple Singers, whose friends and associates took them out of the church and put them on a stage and a platform far beyond what they otherwise would have been able to do.

In addition to its music, Stax was also always seriously engaged and involved in what we called, especially during the 1960s and 1970s, the Civil Rights Movement, relative to putting on concerts to benefit events, activities, raise money for marches, demonstrations. So they were more than just purveyors of music. They were purveyors of music, but they were also part of the liberation movement, part of what those of us who grew up during the 1960s and 1970s call "the era of struggle."

So, again, I simply want to commend my colleague, and, of course, one of the Staple Singers, a young lady named Cynthia, used to actually work in the same organization that I worked in, and she was a member of the Staples family. The rest of the group, Pervis and Mavis and Pops, they were part of our community.

So I commend Stax. I also commend my colleague from Tennessee for taking the time to honor their tremendous contributions.

Mr. BISHOP of Utah. Mr. Speaker, I yield back the balance of my time.

Mr. GRIJALVA. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Arizona (Mr. GRIJALVA) that the House suspend the rules and agree to the resolution, H. Res. 154, as amended.

The question was taken; and (two-thirds being in the affirmative) the rules were suspended and the resolution, as amended, was agreed to.

The title was amended so as to read: "A resolution recognizing the rich and resounding impact 50 years of Memphis-originating soul music has offered to American music history."

A motion to reconsider was laid on the table.

#### CONGRATULATING THE UNIVERSITY OF ARIZONA WILDCATS FOR WINNING THE 2007 NCAA DIVISION I SOFTBALL CHAMPIONSHIP

Mr. GRIJALVA. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 475) congratulating the University of Arizona Wildcats for winning the 2007 National Collegiate Athletic Association Division I Softball Championship.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

#### H. RES. 475

Whereas, on June 6, 2007, the University of Arizona Wildcats defeated the University of Tennessee Lady Volunteers to win the 2007 National Collegiate Athletic Association Division I Women's College World Series Softball Championship, their eighth such title since 1991;

Whereas Wildcats pitcher Taryne Mowatt set a College World Series record for most innings pitched, and was named the Most Valuable Player of the qualifying tournament;

Whereas Wildcats players Kristie Fox, Jenae Leles, and Caitlin Lowe were selected for the all-tournament team;

Whereas the Wildcats, after beginning the 2007 season with a losing record, completed the season with a 50-14-1 record; and

Whereas Wildcats coach Mike Candrea has taken the Wildcats to the College World Series 19 times in the last 20 years, winning eight College World Series titles: Now, therefore, be it

Resolved, That the House of Representatives—

(1) congratulates the University of Arizona Wildcats on their victory in the National Collegiate Athletic Association 2007 Division I Women's College World Series Softball Championship; and

(2) recognizes and commends the efforts of the University of Arizona Wildcats players, coaches, and support staff in achieving their victory.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Arizona (Mr. GRIJALVA) and the gen-

tleman from Utah (Mr. BISHOP) each will control 20 minutes.

The Chair recognizes the gentleman from Arizona.

#### GENERAL LEAVE

Mr. GRIJALVA. Mr. Speaker, I ask that all Members have 5 legislative days to revise and extend their remarks and include extraneous material on the resolution under consideration.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Arizona?

There was no objection.

Mr. GRIJALVA. Mr. Speaker, I rise today to congratulate the University of Arizona Women's Softball Team on their eighth national championship. The Wildcats won their title June 6, 2007, giving them back-to-back championships over the University of Tennessee Lady Volunteers.

The road to the championship was not easy for the Wildcats. The Wildcats climbed out of the loser's bracket turning the tournament to face off in the best of three championship series against the Lady Volunteers of Tennessee. After losing the opener of the series, the Wildcats won the second game 1-0. The final game of the series was the most-viewed women's college game on television and was played in front of a sold-out audience. The game was 0-0 until the fifth inning, when the Wildcats scored five runs. Ms. Mowatt, the pitcher, continued to pitch a no-hitter, leading the Wildcats to their second title in a row.

For those of us that are alumni and have the pleasure of living in the community where the Wildcats Women's Softball Team has brought us great honor and prestige, know that the effort and the victories are due to great team effort. It's about teamwork, but there are individuals that must be acknowledged, and it begins with the head coach, Coach Candrea, who has taken the team to every one of their championship titles, in addition to leading the United States team to a Gold Medal in the 2004 Olympics.

Acknowledgment has to be extended to the pitcher, Ms. Mowatt, who threw 1,035 pitches in eight games in 7 days, setting a new women's college record for pitching 60 innings.

The members of the team that were selected to the all-tournament team due to their performance were the shortstop, Ms. Fox; third basewoman, Ms. Leles; and second basewoman, Ms. Lowe.

In addition to the team and support staff, I would like to recognize the endless support of family, friends and fans who give to the university and support the university throughout the whole season. The victory for U of A Wildcats Women's Softball Team is celebrated throughout my district and by Wildcat alumni across the world.

But I think their victory is more than a championship title. It is a testament of the ability of women and the need and the importance of the continued investment in title IX. The victory