

= Otis Redding =

Otis Ray Redding , Jr . (September 9 , 1941 ? December 10 , 1967) was an American singer , songwriter , record producer , arranger , and talent scout . He is considered one of the greatest singers in the history of American popular music and a seminal artist in soul music and rhythm and blues . His singing style influenced many other soul artists of the 1960s . During his lifetime , his recordings were produced by Stax Records , based in Memphis , Tennessee , and exemplify the sound of Stax .

Born and raised in the US state of Georgia , Redding quit school at age 15 to support his family , working with Little Richard 's backing band , the Upsetters , and performing at talent shows for prize money . In 1958 , he joined Johnny Jenkins 's band , the Pinetoppers , with whom he toured the Southern states as a singer and driver . An unscheduled appearance on a Stax recording session led to a contract and his first single , " These Arms of Mine , " in 1962 . Stax released Redding 's debut album , Pain in My Heart , two years later .

Initially popular mainly with African @-@ Americans , Redding later reached a wider American pop music audience . Along with his group , he first played small gigs in the American South . He later performed at the popular Los Angeles night club Whisky a Go Go and toured Europe , performing in London , Paris and other major cities . He also performed at the Monterey Pop Festival in 1967 .

Shortly before his death in a plane crash , Redding wrote and recorded his iconic " (Sittin ' on) The Dock of the Bay " with Steve Cropper . The song became the first posthumous number @-@ one record on both the Billboard Hot 100 and R & B charts . The album The Dock of the Bay was the first posthumous album to reach number one on the UK Albums Chart .

Redding 's premature death devastated Stax . Already on the verge of bankruptcy , the label soon discovered that Atlantic Records owned the rights to his entire song catalog .

Redding received many posthumous accolades , including the Grammy Lifetime Achievement Award and induction into the Rock and Roll Hall of Fame and the Songwriters Hall of Fame . In addition to " (Sittin ' on) The Dock of the Bay , " " Respect " and " Try a Little Tenderness " are among his best @-@ known songs .

= = Early life = =

Redding was born in Dawson , Georgia , the fourth of six children , and the first son , of Otis Redding , Sr. , and Fannie Mae Redding . Redding senior was a sharecropper and then worked at Robins Air Force Base , near Macon , and occasionally preached in local churches . When Otis was three the family moved to Tindall Heights , a predominantly African @-@ American public housing project in Macon . At an early age , Redding sang in the Vineville Baptist Church choir and learned guitar and piano . From age 10 , he took drum and singing lessons . At Ballard @-@ Hudson High School , he sang in the school band . Every Sunday he earned \$ 6 by performing gospel songs for Macon radio station WIBB . His passion was singing , and he often cited Little Richard and Sam Cooke as influences . Redding said that he " would not be here " without Little Richard and that he " entered the music business because of Richard ? he is my inspiration . I used to sing like Little Richard , his Rock ' n ' Roll stuff ... My present music has a lot of him in it . "

At age 15 , Redding left school to help financially support his family ; his father had contracted tuberculosis and was often hospitalized , leaving his mother as the family 's primary income earner . He worked as a well digger , as a filling (gas) station attendant and occasionally as a musician . Pianist Gladys Williams , a locally well @-@ known musician in Macon and another who inspired Redding , often performed at the Hillview Springs Social Club , and Redding sometimes played piano with her band there . Williams hosted Sunday talent shows , which Redding attended with two friends , singers Little Willie Jones and Eddie Ross .

Redding 's breakthrough came in 1958 on disc jockey Hamp Swain 's " The Teenage Party , " a talent contest at the local Roxy and Douglass Theatres . Johnny Jenkins , a locally prominent guitarist , was in the audience and , finding Redding 's backing band lacking in musical skills , offered to accompany him . Redding sang Little Richard 's " Heebie Jeebies . " The combination

enabled Redding to win Swain 's talent contest for fifteen consecutive weeks ; the cash prize was \$ 5 . Jenkins later worked as lead guitarist and played with Redding during several later gigs . Redding was soon invited to replace Willie Jones as frontman of Pat T. Cake and the Mighty Panthers , featuring Johnny Jenkins . Redding was then hired by the Upsetters when Little Richard abandoned rock and roll in favor of gospel music . Redding was well paid , making about \$ 25 per gig , but did not stay long .

At age 19 , Redding met 15 @-@ year @-@ old Zelma Atwood at " The Teenage Party . " She gave birth to their son Dexter in the summer of 1960 and married Redding in August 1961 . In mid @-@ 1960 , Otis moved to Los Angeles with his sister , Deborah , where he wrote his first songs , including " She 's Allright , " " Tuff Enuff , " " I 'm Gettin ' Hip " and " Gamma Lamma " (which he recorded as a single in 1962 , under the title " Shout Bamalama ") .

= = Career = =

= = = Early career = = =

A member of Pat T. Cake and the Mighty Panthers , Redding toured the Southern United States on the chitlin ' circuit , a string of venues that were hospitable to African @-@ American entertainers during the era of racial segregation , which lasted into the early 1960s . Johnny Jenkins left the band to become the featured artist with the Pinetoppers . Around this time , Redding met Phil Walden , the future founder of the recording company Phil Walden and Associates , and later Bobby Smith , who ran the small label Confederate Records . He signed with Confederate and recorded his second single , " Shout Bamalama " (a rewrite of " Gamma Lamma ") and " Fat Girl " , together with his band Otis and the Shooters . Around this time he and the Pinetoppers attended a " Battle of the Bands " show in Lakeside Park . Wayne Cochran , the only solo artist signed to Confederate , became the Pinetoppers ' bassist .

When Walden started to look for a record label for Jenkins , Atlantic Records representative Joe Galkin showed interest and around 1962 sent him to the Stax studio in Memphis . Redding drove Jenkins to the session , as the latter did not have a driver 's license . The session with Jenkins , backed by Booker T. & the M.G. ' s , was unproductive and ended early ; Redding was allowed to perform two songs . The first was " Hey Hey Baby " , which studio chief Jim Stewart thought sounded too much like Little Richard . The second was " These Arms of Mine " , featuring Jenkins on piano and Steve Cropper on guitar . Stewart later praised Redding 's performance , saying , " Everybody was fixin ' to go home , but Joe Galkin insisted we give Otis a listen . There was something different about [the ballad] . He really poured his soul into it . " Stewart signed Redding and released " These Arms of Mine " , with " Hey Hey Baby " on the B @-@ side . The single was released by Volt in October 1962 and charted in March the following year . It became one of his most successful songs , selling more than 800 @,@ 000 copies .

= = = Apollo Theater and Otis Blue = = =

" These Arms of Mine " and other songs from the 1962 ? 1963 sessions were included on Redding 's debut album , Pain in My Heart . " That 's What My Heart Needs " and " Mary 's Little Lamb " were recorded in June 1963 . The latter is the only Redding track with both background singing and brass . It became his worst @-@ selling single . The title track , recorded in September 1963 , sparked copyright issues , as it sounded like Irma Thomas 's " Ruler of My Heart " . Despite this , Pain in My Heart was released on January 1 , 1964 , and peaked at number 20 on the R & B chart and at number 85 on the Billboard Hot 100 .

In November 1963 , Redding , accompanied by his brother Rodgers and an associate , former boxer Sylvester Huckaby (a childhood friend of Redding 's) , traveled to New York to perform at the Apollo Theater for the recording of a live album for Atlantic Records . Redding and his band were paid \$ 400 per week , but had to pay \$ 450 for sheet music for the house band , led by King Curtis ,

which left them in financial difficulty . The trio asked Walden for money . Huckaby 's description of their circumstances living in the " big old raggedy " Hotel Theresa is quoted by Peter Guralnick in his book Sweet Soul Music . He noted meeting Muhammad Ali and other celebrities . Ben E. King , who was the headliner at the Apollo when Redding performed there , gave him \$ 100 when he learned about Redding 's financial situation . The resulting album featured King , the Coasters , Doris Troy , Rufus Thomas , the Falcons and Redding . Around this time Walden and Rodgers were drafted by the army ; Walden 's younger brother Alan joined Redding on tour , while Earl " Speedo " Simms replaced Rodgers as Redding 's road manager .

Most of Redding 's songs after " Security " , from his first album , had a slow tempo . Disc jockey A. C. Moohah Williams accordingly labeled him " Mr. Pitiful " , and subsequently Cropper and Redding wrote the eponymous song . That and top 100 singles " Chained and Bound " , " Come to Me " and " That 's How Strong My Love Is " were included on Redding 's second studio album , The Great Otis Redding Sings Soul Ballads , released in March 1965 . Jenkins began working independently from the group out of fear Galkin , Walden and Cropper would plagiarize his playing style , and so Cropper became Redding 's leading guitarist . Around 1965 , Redding co @-@ wrote " I 've Been Loving You Too Long " with Jerry Butler , the lead singer of the Impressions . That summer , Redding and the studio crew arranged new songs for his next album . Ten of the eleven songs were written in a 24 @-@ hour period on July 9 and 10 in Memphis . Two songs , " Ole Man Trouble " and " Respect " , had been finished earlier , during the Otis Blue session . " Respect " and " I 've Been Loving You " were later recut in stereo . The album , entitled Otis Blue : Otis Redding Sings Soul , was released in September 1965 . Redding also released his much @-@ loved cover of " A Change Is Gonna Come " in 1965 .

= = = Whisky a Go Go and " Try a Little Tenderness " = = =

Redding 's success allowed him to buy a 300 @-@ acre (1 @. 2 km²) ranch in Georgia , which he called the " Big O Ranch . " Stax was also doing well . Walden signed more musicians , including Percy Sledge , Johnnie Taylor , Clarence Carter and Eddie Floyd , and together with Redding they founded two production companies . " Jotis Records " (derived from Joe Galkin and Otis) released four recordings , two by Arthur Conley and one by Billy Young and Loretta Williams . The other was named Redwal Music (derived from Redding and Walden) , which was shut down shortly after its creation . Since Afro @-@ Americans still formed the majority of fans , Redding chose to perform at Whisky a Go Go on the Sunset Strip in Los Angeles . Redding was one of the first soul artists to perform for rock audiences in the western United States . His performance received critical acclaim , including positive press in the Los Angeles Times , and he penetrated mainstream popular culture . Bob Dylan attended the performance and offered Redding an altered version of one of his songs , " Just Like a Woman " .

In late 1966 , Redding returned to the Stax studio and recorded several tracks , including " Try a Little Tenderness " , written by Jimmy Campbell , Reg Connelly and Harry M. Woods in 1932 . This song had previously been covered by Bing Crosby and Frank Sinatra , and the publishers unsuccessfully tried to stop Redding from recording the song from a " negro perspective " . Today often considered his signature song , Jim Stewart reckoned , " If there 's one song , one performance that really sort of sums up Otis and what he 's about , it 's ' Try a Little Tenderness ' . That one performance is so special and so unique that it expresses who he is . " On this version Redding was backed by Booker T. & the M.G. ' s , while staff producer Isaac Hayes worked on the arrangement . " Try a Little Tenderness " was included on his next album , Complete & Unbelievable : The Otis Redding Dictionary of Soul . The song and the album were critically and commercially successful ? the former peaked at number 25 on the Billboard Hot 100 chart and at number 4 on the R & B chart .

The spring of 1966 marked the first time that Stax booked concerts for its artists . The majority of the group arrived in London on March 13 , but Redding had flown in days earlier for interviews , such as at " The Eamonn Andrews Show " . When the crew arrived in London , the Beatles sent a limousine to pick them up . Booking agent Bill Graham proposed that Redding play at the Fillmore

Auditorium in late 1966 . The gig was commercially and critically successful , paying Redding around \$ 800 to \$ 1000 a night . It prompted Graham to remark afterwards , " That was the best gig I ever put on in my entire life . " Redding began touring Europe six months later .

= = = Carla Thomas = = =

In March 1967 , Stax released King & Queen , an album of duets between Redding and Carla Thomas , which became a certified gold record . It was Jim Stewart 's idea to produce a duet album , as he expected that " [Redding 's] rawness and [Thomas 's] sophistication would work " . The album was recorded in January 1967 , while Thomas was earning her M.A. in English at Howard University . Six out of ten songs were cut during their joint session ; the rest were overdubbed by Redding in the days following , because of his concert obligations . Three singles were lifted from the album : " Tramp " was released in April , followed by " Knock on Wood " and " Lovey Dovey " . All three reached at least the top 60 on both the R & B and Pop charts . The album charted at number 5 and 36 on the Billboard Pop and R & B charts , respectively .

Redding returned to Europe to perform at the Paris Olympia . The live album Otis Redding : Live in Europe was released three months later , featuring this and other live performances in London and Stockholm , Sweden . His decision to take his protege Conley (whom Redding and Walden had contracted directly to Atco / Atlantic Records rather than to Stax / Volt) on the tour , instead of more established Stax / Volt artists such as Rufus Thomas and William Bell , produced negative reactions .

= = = Monterey Pop = = =

In 1967 , Redding performed at the influential Monterey Pop Festival as the closing act on Saturday night , the second day of the festival . He was invited through the efforts of promoter Jerry Wexler . Until that point , Redding was still performing mainly for black audiences . His act , which included his own song " Respect " and a version of the Rolling Stones ' " Satisfaction " , was well received by the audience . Redding and his backing band (Booker T. & the M.G. ' s with the Mar @-@ Keys horn section) opened with Cooke 's " Shake " , after which he delivered an impulsive speech , asking the audience if they were the " love crowd " and looking for a big response . The ballad " I 've Been Loving You " followed . The last song was " Try a Little Tenderness " , including an additional chorus . " I got to go , y 'all , I don 't wanna go " , said Redding and left the stage of his last major concert . According to Booker T. Jones , " I think we did one of our best shows , Otis and the MG 's . That we were included in that was also something of a phenomenon . That we were there ? With those people ? They were accepting us and that was one of the things that really moved Otis . He was happy to be included and it brought him a new audience . It was greatly expanded in Monterey . " According to Sweet Soul Music , musicians such as Brian Jones and Jimi Hendrix were captivated by his performance ; Robert Christgau wrote in Esquire , " The Love Crowd screamed one 's mind to the heavens . "

Before Monterey , Redding wanted to record with Conley , but Stax was against the idea . The two moved from Memphis to Macon to continue writing . The result was " Sweet Soul Music " (based on Cooke 's " Yeah Man ") , which peaked at number 2 on the Billboard Hot 100 . By that time Redding had developed polyps on his larynx , which he tried to treat with tea and lemon or honey . He was hospitalized in September 1967 at Mt . Sinai Hospital in New York to undergo surgery .

= = = " Dock of the Bay " = = =

In early December 1967 , Redding again recorded at Stax . One new song was " (Sittin ' on) The Dock of the Bay " , which was written with Cropper while they were staying with their friend , Earl " Speedo " Simms , on a houseboat in Sausalito . Redding was inspired by the Beatles album Sgt. Pepper 's Lonely Hearts Club Band and tried to create a similar sound , against the label 's wishes . His wife Zelma disliked its atypical melody . The Stax crew were also dissatisfied with the new

sound ; Stewart thought that it was not R & B , while bassist Donald " Duck " Dunn feared it would damage Stax 's reputation . However , Redding wanted to expand his musical style and thought it was his best song , correctly believing it would top the charts . He whistled at the end , either forgetting Cropper 's " fadeout rap " or paraphrasing it intentionally .

= = Death = =

By 1967 the band was traveling to performances in Redding 's Beechcraft H18 . On December 9 , 1967 , they appeared on the Upbeat television show produced in Cleveland . They played three concerts in two nights at a club called Leo 's Casino . After a phone call with Zelma and their children , Redding 's next stop was Madison , Wisconsin ; the next day they were to play at the Factory nightclub , near the University of Wisconsin .

Although the weather was poor , with heavy rain and fog , and despite warnings , the plane took off . Four miles (6 @. @ 4 km) from their destination at Truax Field in Madison , the pilot radioed for permission to land . Shortly thereafter , the plane crashed into Lake Monona . Bar @-@ Kays member Ben Cauley , the accident 's only survivor , was sleeping shortly before the accident . He woke just before impact to see bandmate Phalon Jones look out a window and exclaim , " Oh , no ! " Cauley said the last thing he remembered before the crash was unbuckling his seat belt . He then found himself in frigid water , grasping a seat cushion to keep afloat . A non @-@ swimmer , he was unable to rescue the others . The cause of the crash was never determined . James Brown claimed in his autobiography The Godfather of Soul that he had warned Redding not to fly in the plane .

Aretha Franklin stated , " I heard it on the TV . My sister Caroline and I stopped everything and stayed glued to the TV and radio . It was a tragedy . Shocking . "

The other victims of the crash were four members of the Bar @-@ Kays ? guitarist Jimmy King , tenor saxophonist Phalon Jones , organist Ronnie Caldwell and drummer Carl Cunningham ; their valet , Matthew Kelly ; and the pilot , Richard Fraser .

Redding 's body was recovered the next day when the lake was searched . The family postponed the funeral from December 15 to December 18 so that more could attend . The service took place at the City Auditorium in Macon . More than 4 @, @ 500 people came to the funeral , overflowing the 3 @, @ 000 @-@ seat hall , although many did not know who he was . Johnny Jenkins and Isaac Hayes did not attend , fearing their reaction would be worse than Zelma Redding 's . Redding was entombed at his ranch in Round Oak , about 20 miles (32 km) north of Macon . Jerry Wexler delivered the eulogy . Redding died just three days after recording " The Dock of the Bay " . He was survived by Zelma and three children , Otis III , Dexter and Karla . Otis , Dexter and cousin Mark Lockett later founded the Reddings , a band managed by Zelma . She also maintained or worked at the janitorial service Maids Over Macon , several nightclubs and booking agencies . On November 8 , 1997 , a memorial plaque was placed on the lakeside deck of the Madison convention center , Monona Terrace .

= = = Posthumous releases and proposed recordings = = =

" (Sittin ' on) The Dock of the Bay " was released in January 1968 . It became Redding 's only single to reach number one on the Billboard Hot 100 and the first posthumous number @-@ one single in U.S. chart history . It sold approximately four million copies worldwide and received more than eight million airplays . The album The Dock of the Bay was the first posthumous album to reach the top spot on the UK Albums Chart .

Shortly after Redding 's death , Atlantic Records , distributor of the Stax / Volt releases , was purchased by Warner Bros. Stax was required to renegotiate its distribution deal and was surprised to learn that Atlantic actually owned the entire Stax / Volt catalog . Stax was unable to regain the rights to its recordings and severed its Atlantic relationship . Atlantic also held the rights to all unreleased Otis Redding masters . It had enough material for three studio albums ? The Immortal Otis Redding (1968) , Love Man (1969) , and Tell the Truth (1970) ? all issued on its Atco Records label . A number of successful singles emerged from these LPs , among them " Amen " (

1968) , " Hard to Handle " (1968) , " I 've Got Dreams to Remember " (1968) , " Love Man " (1969) , and " Look at That Girl " (1969) . Singles were also lifted from two live Atlantic @-@ issued Redding albums , In Person at the Whisky a Go Go , recorded in 1966 and issued in 1968 on Atco , and Monterey International Pop Festival , a Reprise Records release featuring some of the live performances at the festival by the Jimi Hendrix Experience on side one and Redding on side two .

In September 2007 , the first official DVD anthology of Redding 's live performances was released by Concord Music Group , then owners of the Stax catalog . Dreams to Remember : The Legacy of Otis Redding featured 16 full @-@ length performances and 40 minutes of new interviews documenting his life and career . On May 18 , 2010 , Stax Records released a two @-@ disc recording of three complete sets from his Whisky a Go Go date in April 1966 .

Carla Thomas claimed that the pair had planned to record another duet album in December the same year , but Phil Walden denied this . Redding had proposed to record an album featuring cut and rearranged songs in different tempos ; for example , ballads would be uptempo and vice versa . Another suggestion was to record an album entirely consisting of country standards .

= = Personal life and wealth = =

Redding , who was 6 feet 1 inch (1 @.@ 85 m) tall and weighed 220 pounds (100 kg) , was an athletic family man who loved football and hunting . He was described as vigorous , trustworthy , full of fun and a successful businessman . He was active in philanthropic projects . His keen interest in black youth led to plans for a summer camp for disadvantaged children .

Redding 's music made him wealthy . According to several advertisements , he had around 200 suits and 400 pairs of shoes , and he earned about \$ 35 @,@ 000 per week for his concerts . He spent about \$ 125 @,@ 000 in the " Big O Ranch " . As the owner of Otis Redding Enterprises , his performances , music publishing ventures and royalties from record sales earned him more than a million dollars in 1967 alone . That year , one columnist said , " he sold more records than Frank Sinatra and Dean Martin combined . " After the release of Otis Blue , Redding became a " catalogue " artist , meaning his albums were not immediate blockbusters , but rather sold steadily over time .

= = Musicianship = =

= = = Style = = =

Early on Redding copied the rock and soul style of his role model Little Richard . He was also influenced by soul musicians such as Sam Cooke , whose live album Sam Cooke at the Copa was a strong influence , but later explored other popular genres . He studied the recordings of the Beatles and Bob Dylan . His song " Hard to Handle " has elements of rock and roll and influences of Eric Clapton and Jimi Hendrix . Most of his songs were categorized as Southern soul and Memphis soul .

His hallmark was his raw voice and ability to convey strong emotion . Richie Unterberger of Allmusic noted his " hoarse , gritty vocals , brassy arrangements , an emotional way with both party tunes and aching ballads . " In the book Rock and Roll : An Introduction , authors Michael Campbell and James Brody suggested that " Redding 's singing calls to mind a fervent black preacher . Especially in up @-@ tempo numbers , his singing is more than impassioned speech but less than singing with precise pitch . " According to the book , " Redding finds a rough midpoint between impassioned oratory and conventional singing . His delivery overflows with emotion " in his song " I Can 't Turn You Loose " . Booker T. Jones described Redding 's singing as energetic and emotional , but said that his vocal range was limited , reaching neither low nor high notes . Peter Buckley , in The Rough Guide to Rock , describes his " gruff voice , which combined Sam Cooke 's phrasing with a brawnier delivery " and later suggested he " could testify like a hell @-@ bent preacher , croon like a tender lover or get down and dirty with a bluesy yawp " .

Redding received advice from Rufus Thomas about his clumsy stage appearance . Jerry Wexler

said Redding " didn 't know how to move " , and stood still , moving only his upper body , although he acknowledged that Redding was well received by audiences for his strong message . Guralnick described Redding 's painful vulnerability in Sweet Soul Music , as an attractive one for the audience , but not for his friends and partners . His early shyness was well known .

= = = Songwriting = = =

In his early career Redding mostly covered songs from popular artists , such as Richard , Cooke and Solomon Burke . Around the mid @-@ 1960s he began writing his own songs ? always taking along his cheap red acoustic guitar ? and sometimes asked for Stax members ' opinion of his lyrics . He often worked on lyrics with other musicians , such as Simms , Rodgers , Huckaby , Phil Walden and Cropper . During his recovery from his throat operation , Redding wrote about 30 songs in two weeks . Redding was the sole copyright holder on all of his songs .

In " (Sittin ' on) The Dock of the Bay " he abandoned familiar romantic themes for " sad , wistful introspections , amplified by unforgettable descending guitar riffs by Cropper " . The website of the Songwriters Hall of Fame noted that the song " was a kind of brooding , dark voicing of despair , (' I 've got nothin ' to live for / Look like nothin ' gonna come my way ') " although " his music , in general , was exultant and joyful . " According to journalist Ruth Robinson , author of the liner notes for the 1993 box set , " It is currently a revisionist theory to equate soul with the darker side of man 's musical expression , blues . That fanner of the flame of ' Trouble 's got a hold on me ' music , might well be the father of the form if it is , the glorified exaltation found in church on any Sunday morning is its mother . " The Songwriters Hall of Fame website adds that " glorified exaltation indeed was an apt description of Otis Redding 's songwriting and singing style . " Booker T. Jones compared Redding with Leonard Bernstein , stating , " He was the same type person . He was a leader . He 'd just lead with his arms and his body and his fingers . "

Redding favored short and simple lyrics ; when asked whether he intended to cover Dylan 's " Just Like a Woman " , he responded that the lyrics contained " too much text " . Furthermore , he stated in an interview ,

Basically , I like any music that remains simple and I feel this is the formula that makes " soul music " successful . When any music form becomes cluttered and / or complicated you lose the average listener 's ear . There is nothing more beautiful than a simple blues tune . There is beauty in simplicity whether you are talking about architecture , art or music .

Redding also authored his (sometimes difficult) recordings ' horn arrangements , humming to show the players what he had in mind . The recording of " Fa @-@ Fa @-@ Fa @-@ Fa @-@ Fa (Sad Song) " captures his habit of humming with the horn section .

= = Legacy = =

Redding has been called the " King of Soul " , an honorific also given to Brown and Cooke . He remains one of the genre 's most recognized artists . His lean and powerful style exemplified the Stax sound ; he was said to be " the heart and soul of Stax " , while artists such as Al Jackson , Dunn and Cropper helped to expand its structure . His open @-@ throat singing , the tremolo / vibrato , the manic , electrifying stage performances and perceived honesty were particular hallmarks , along with the use of interjections (such as " gotta , gotta , gotta ") , some of which came from Cooke . Producer Stewart thought the " begging singing " was stress @-@ induced and enhanced by Redding 's shyness .

Artists from many genres have named Redding as a musical influence . George Harrison called " Respect " an inspiration for " Drive My Car " . The Rolling Stones also mentioned Redding as a major influence . Other artists influenced by Redding include Led Zeppelin , Grateful Dead , Lynyrd Skynyrd , the Doors , and virtually every soul and R & B musician from the early years , such as Al Green , Etta James , William Bell , Aretha Franklin , Marvin Gaye and Conley . Musicians have covered or mixed his songs , notably Kanye West and Jay @-@ Z in their Grammy Award ? winning song " Otis " . Janis Joplin was influenced by his singing style , according to Sam Andrew , a

guitarist in her band Big Brother and the Holding Company . She stated that she learned " to push a song instead of just sliding over it " after hearing Redding .

= = = Awards and honors = = =

The Rock and Roll Hall of Fame inducted Redding in 1989 , declaring his name to be " synonymous with the term soul , music that arose out of the black experience in America through the transmutation of gospel and rhythm and blues into a form of funky , secular testifying . " Readers of the British music newspaper Melody Maker voted him the top vocalist of 1967 , superseding Elvis Presley , who had topped the list for the prior 10 years . In 1988 , he was inducted into the Georgia Music Hall of Fame . Five years later , the United States Post Office issued a 29 ¢ cent commemorative postage stamp in his honor . Redding was inducted into the Songwriters Hall of Fame in 1994 , and in 1999 he received the Grammy Lifetime Achievement Award . The Rock and Roll Hall of Fame included three Redding recordings , " Shake " , " (Sittin ' on) The Dock of the Bay " , and " Try a Little Tenderness , " on its list of " The 500 Songs That Shaped Rock and Roll . " American music magazine Rolling Stone ranked Redding at number 21 on their list of the " 100 Greatest Artists of All Time " and eighth on their list of the " 100 Greatest Singers of All Time " . Q ranked Redding fourth among " 100 Greatest Singers " , after only Frank Sinatra , Franklin and Presley .

Five of his albums , Otis Blue : Otis Redding Sings Soul , Dreams to Remember : The Otis Redding Anthology , The Dock of the Bay , Complete & Unbelievable : The Otis Redding Dictionary of Soul and Live in Europe , were ranked by Rolling Stone on their list of the " 500 Greatest Albums of All Time " . The first album was singled out for praise by music critics ; apart from the Rolling Stone listing at number 74 , NME ranked it 35 on their list of the " Greatest Albums of All Time " . Music critic Robert Christgau said that Otis Blue was " the first great album by one of soul 's few reliable long @-@ form artists " , and that Redding 's " original LPs were among the most intelligently conceived black albums of the ' 60s " .

In 2002 , the city of Macon honored its native son by unveiling a memorial statue (32 ° 50 ' 19 " N 83 ° 37 ' 17 " W) in the city 's Gateway Park . The park is next to the Otis Redding Memorial Bridge , which crosses the Ocmulgee River . The Otis Redding Memorial Library is also housed in the city . The Rhythm and Blues Foundation named Redding as the recipient of its 2006 Pioneer Award . Billboard awarded Redding the " Otis Redding Excellence Award " the same year . A year later he was inducted into the Hollywood 's Rockwalk in California . On August 17 , 2013 , in Cleveland , Ohio , the city where he did his last show at Leo 's Casino , Redding was inducted into the inaugural class of the Official Rhythm & Blues Music Hall of Fame at Cleveland State University .

= = Discography = =