

Mediendossier trigon-film

SOUL POWER

von

Jeffrey Levy-Hinte, USA/Congo



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BILDMATERIAL

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MITWIRKENDE

Regie:	Jeffrey Levy-Hinte
Kamera:	Paul Goldsmith Kevin Keating Albert Maysles Roderick Young
Montage:	David Smith
Produzenten:	David Sonnenberg, Leon Gast
Produzenten Musikfestival	Hugh Masekela, Stewart Levine
Dauer:	93 Minuten
Sprache/UT:	Englisch/Französisch/d/f

MUSIKER/ IN DER REIHENFOLGE IHRES ERSCHEINENS

"Godfather of Soul"	James Brown
J.B.'s Bandleader & Trombonist	Fred Wesley
J.B.'s Saxophonist	Maceo Parker
Festival / Fight Promoter	Don King
"The Greatest"	Muhammad Ali
Concert Lighting Director	Bill McManus
Festival Coordinator	Alan Pariser
Festival Promoter	Stewart Levine
Festival Promoter	Lloyd Price
Investor Representative	Keith Bradshaw
The Spinners	Henry Fambrough Billy Henderson Pervis Jackson Bobbie Smith Philippe Wynne
"King of the Blues"	B.B. King
Singer/Songwriter	Bill Withers
Fania All-Stars Guitarist	Yomo Toro
"La Reina de la Salsa"	Celia Cruz
Fania All-Stars Bandleader & Flautist	Johnny Pacheco
Trio Madjesi	Mario Matadidi Mabele Loko Massengo "Djeskain" Saak "Sinatra" Sakoul,
Festival Promoter	Hugh Masakela
Author & Editor	George Plimpton
Photographer	Lynn Goldsmith

Black Nationalist	Stokely Carmichael a.k.a. "Kwame Ture"
Ali's Cornerman	Drew "Bundini" Brown
J.B.'s Singer and Bassist	"Sweet" Charles Sherrell
J.B.'s Dancers — "The Paybacks"	David Butts
	Lola Love
Saxophonist	Manu Dibango
Music Festival Emcee	Lukuku
OK Jazz Lead Singer	François "Franco" Luambo Makiadi
Singer	Miriam Makeba
Spinners and Sister Sledge Manager	Buddy Allen
Sister Sledge	Debbie Sledge
	Joni Sledge
	Kathy Sledge
	Kim Sledge
The Crusaders	Kent Leon Brinkley
	Larry Carlton
	Wilton Felder
	Wayne Henderson
	Stix Hooper
	Joe Sample
Fania All-Stars Conga Player	Ray Barretto
Fania All Stars Timbali Player	Nicky Marrero
Conga Musician	Danny "Big Black" Ray
Orchestre Afrisa Intern. Lead Singer	Tabu Ley Rochereau

INHALT

SOUL POWER erzählt vom legendären «African Woodstock», das 1974 im damaligen Zaire die bekanntesten afro-amerikanischen Soulgrößen und afrikanische Top-Acts auf der Bühne vereinte. James Brown, Miriam Makeba, B.B. King, Celia Cruz, The Crusaders, Sister Sledge, Big Black, Bill Withers sind mit von der Partie. Vereint in ihrer Leidenschaft für die Musik und beseelt von der Black Power der späten 60er Jahre, feiern sie in Kinshasa ihre gemeinsamen Wurzeln und die pure Lebensfreude. Das in seiner Art erst- und einmalige Musikfestival auf afrikanischem Boden bildete das Rahmenprogramm zum «Rumble in the Jungle» zwischen Muhammad Ali und George Foreman, der im Film *When We Were Kings* von Leon Gast im Zentrum stand. Jeffrey Levy-Hinte hatte darin als Cutter mitgewirkt. In SOUL POWER richtet er den Fokus nun ganz auf die Musik und schöpft aus dem berauschenden Filmmaterial, das damals unbeachtet blieb. Mit vier Kameras vor Ort ist er immer mitten im Geschehen und auf Augenhöhe mit den Stars. Die überraschenden Szenen, unterlegt mit den erfrischenden rapähnlichen Statements von Muhammad Ali, vermitteln das Lebensgefühl jener Zeit: I say it loud, I'm black and I'm proud. SOUL POWER beglückt mit einer unvergesslichen Zeitreise zurück zu einem Ereignis, das nicht nur einen wichtigen Punkt in der Geschichte markiert, sondern auch eine Brücke schlägt zu den geschichtsträchtigen US-Präsidentschaftswahlen 2009.

Die Idee zu dem Musik-Festival Zaire '74 stammte von dem südafrikanischen Musiker Hugh Masekela und dem US-Plattenproduzenten Stewart Levine. Realität wurde ihr Traum jedoch erst, nachdem sie den Box-Promoter Don King davon überzeugen konnten, den Event zu unterstützen und mit dem legendären Weltmeisterschaftskampf Muhammad Ali gegen George Foreman, dem «Rumble in the Jungle» eben, zu kombinieren. Weil Foreman sich beim Training eine Verletzung am Auge zuzog, wurde der Kampf verschoben und das Konzert fand schliesslich allein statt. Die Veranstalter des Festivals engagierten ein ganzes Team bekannter Kameramänner, um das Konzert zu dokumentieren – inklusive Alltagsszenen.

BIOGRAFIEN

Jeffrey Levy-Hinte, Produzent und Regisseur

Jeffrey Levy-Hinte wurde in Santa Monica (Kalifornien) geboren und hat an der Cal State Universität Northridge und der Universität Michigan studiert. Er ist Präsident der Antidote Films in New York und hat kürzlich verschiedene Dokumentarfilme fertiggestellt, darunter SOUL POWER and DUNGEON MASTERS, die beide am Toronto International Film Festival 2008 Premiere feierten. Zurzeit bereitet er an die Produktion von THE KIDS ARE ALL RIGHT (Lisa Cholodenko) vor. In jüngerer Vergangenheit produzierte Levy-Hinte ROMAN POLANSKI: WANTED AND DESIRED, den gefeierten Dokumentarfilm von Marina Zenovich, der 2008 am Sundance Filmfestival und in Cannes lief, den von der Kritik sehr gut aufgenommenen Öko-Horror-Thriller THE LAST WINTER und den Dokumentarfilm BOMB IT, eine umfassende Studie über Graffiti, der Strassenkunst in der ganzen Welt dokumentiert. Weitere erfolgreiche Filme wie THE HAWK IS DYING, MYSTERIOUS SKIN, THIRTEEN und LAUREL CANYON stammen ebenfalls aus seinem Hause. 1996 hat Jeffrey Levy-Hinte als Cutter beim mit dem Academy Award ausgezeichneten WHEN WE WERE KINGS mitgearbeitet.

Leon Gast, Produzent

Leon Gast ist Regisseur, Produzent, Drehbuchautor, Kameramann und Cutter. Er ist bekannt für wegweisende Dokumentarfilme wie HELL'S ANGELS FOREVER oder den Oscargewinner WHEN WE WERE KINGS. In den 60er und 70er Jahren machte sich Gast als Fotograf einen Namen, seine Reportagen erschienen in Zeitschriften wie Vogue, Esquire und Harper's Bazaar. Weitere Arbeiten sind I LOVE, SALSA: THE FILM und CELIA CRUZ AND THE FANIA ALL-STARS IN AFRICA.

OUR LATIN THING, bei dem er Regie und Kamera führte, wurde mit dem Truer Than Fiction Award und WHEN WE WERE KINGS mit dem Independent Spirit Award ausgezeichnet. Gast führt derzeit Regie bei PAPARAZZO: THE UNWELCOME ART OF RON GALELLA.

David Sonenberg (Koproduzent)

David Sonenberg schloss an der Harvard Law School ab. Er begründete das Musik-Management-Label DAS Communications, war Manager von Meat Loaf, Jim Steinman, The Fugees, The Spin Doctors, Keke Palmer, Joan Osborne, John Legend, The Black Eyed Peas, Fergie und weiteren bekannten Acts. Sonenberg hat mehrere Filme produziert, allen voran den 1996 mit dem Academy Award ausgezeichneten WHEN WE WERE KINGS.

KOMMENTAR DES REGISSEURS

1995 arbeitete ich als Cutter beim Film *When We Were Kings* mit, der den historischen Boxkampf zwischen Muhammad Ali und George Foreman alias «Rumble in the Jungle» 1974 in Kinshasa (im damaligen Zaire) dokumentierte. Gegen Ende der Fertigstellung wurde mir klar, welch enorme Materialfülle im Schneiderraum zurückgeblieben war. Dies ging über normale Tatsache hinaus, dass geliebte Szenen im wahrsten Sinne des Wortes auf dem Boden des Schneiderraums liegen bleiben müssen, es war vielmehr so, dass ein ganzer Aspekt des Filmmaterials nur oberflächlich ausgewertet worden war.

Das unberücksichtigte Material umfasste die ausführliche Aufzeichnung des "Zaire74", des legendären dreitägigen «African Woodstocks» - mit funkelnden Auftritten von James Brown, B.B. King, The Spinners, Miriam Makeba, Celia Cruz und den bekanntesten Bands Zaires. Neben den eigentlichen Konzertmitschnitten gab es zahlreiche Aufnahmen von der Festivalorganisation, den Vorbereitungsarbeiten im Stadion und den Erfahrungen der MusikerInnen, die eine sie prägende Reise nach Afrika erlebten. Das Wissen um diese Materialfülle wurde zu einer Belastung. Ich hatte das Gefühl, dass ich dazu beitrug, dieses einmalige Ereignis im Dunkeln zu halten und den Menschen die Gelegenheit vorenthielt, zu sehen und zu hören, was sich damals abspielte.

Meine ursprüngliche Absicht war es, eine Reihe von Konzert-DVDs herauszugeben. Als ich mich dann mit meinem talentierten Cutter David Smith durch die hunderten von Filmrollen und Soundaufnahmen wühlte, war ich beeindruckt von den grossartigen Szenen, von den kurzen Momenten intensiven Humors und den Einblicken in verblüffende Auftritte und Situationen. Das Material war noch viel überwältigender, als ich es in Erinnerung hatte, zudem gab es ganze Ausschnitte, die ich zuvor nie gesichtet hatte, weil sie für die Arbeit an *When We Were Kings* nicht relevant waren. Ich kam bald zum Schluss, dass ein zusätzlicher Dokumentarfilm seine Berechtigung hatte. Trotzdem hatte ich aufgrund des Erfolgs von *When We Were Kings* die Befürchtung, dass ein weiterer Dokumentarfilm als Abklatsch und parasitär wirken könnte und ich im Vergleich mit dem älteren Bruder hart beurteilt werden würde. Trotz dieser Besorgnis war ich überzeugt, dass ich einen ganz anderen Film machen konnte - im Hinblick auf Fokus, Themen, Stil und das ausgewählte Filmmaterial.

Ich rief mir in Erinnerung, dass bei *When We Were Kings* die grösste Schwierigkeit darin bestanden hatte, wie man mit der Überfülle des wertvollen Materials umgehen sollte. Im Grunde waren der Kampf und das Musikfestival schlicht zu viel für einen einzigen Film. Schliesslich entschied man, den Schwerpunkt auf den Kampf zu legen und Muhammad Alis anscheinend unmögliches Bestreben, den Weltmeistertitel zurückzugewinnen. Nachdem es diesen Film nun schon gab, war ich von der Last befreit, beide Aspekte einbringen zu müssen und konnte mich ausschliesslich auf das Musikfestival konzentrieren, auf die Künstler und ihr Gefolge und den ganzen Prozess, dieses extrem komplexe Projekt aufzugleisen. Mit der Unterstützung und durch die Ermutigung von David Sosenberg und Leon Gast, Produzenten und Regisseur von *When We Were Kings*, wagte ich mich schliesslich an SOUL POWER.

Die Sichtung des Materials war ein unglaubliches Vergnügen, Tag für Tag wurde eine pulsierende, faszinierende Welt vor meinen Augen lebendig. Zugleich war die Fülle einschüchternd – ich war mir des schwierigen Weges, den ich da freiwillig zu gehen beschossen hatte, voll bewusst: nebst hunderten von Film- und Musikstunden gab es da die hohen Erwartungen der *When We Were Kings*-Fans. Ich entschied mich zudem, keine retrospektive Interviews oder Archivmaterial einzuflechten. Was nicht zum originalen Filmmaterial gehörte, war tabu. Ich wollte einen Film, der das Publikum an allen Aspekten des Festivals teilhaben und sie darin eintauchen liess – Vorfreude, Frustration, Spass, Enttäuschung und allem voran das reine Vergnügen der Musikauftritte. Das Filmmaterial, die Menschen und Ereignisse sollten für sich alleine sprechen.

Wir wählten alle Szenen aus, die unser Interesse weckten, unabhängig davon, wie wir sie später verbinden würden. Unnötig zu sagen, dass die Sichtung der ersten Auswahl, die – ohne das eigentliche Konzert – mehrere Stunden umfasste, eine qualvolle Erfahrung war. An diesem Punkt druckte ich die Grafik eines Pfades aus, der auf den Gipfel des Mount Everest führte, und taufte sie in Mount Zaire⁷⁴ um. Ich illustrierte darauf unseren Prozess in Form einer dicken Spur. Das Wissen, dass uns am Ende des steinigen und anstrengenden Weges der Gipfel erwartete, half uns durchzuhalten und bewahrte uns vor Überheblichkeit, die für Bergsteiger und Filmemacher gleichermassen den sichersten Weg ins Verderben bedeutet.

Nach einigen Monaten im Schneiderraum schien uns die Gestalt des Filmes geglückt - bis zum ersten Test-Screening. Obwohl die meisten unser Unternehmen schätzten, war die Mehrheit perplex und drängte uns, mehr erzählerische Wegweiser anzubringen, mehr Information über den Event, seine Bedeutung, den Kontext und die Folgen des Ereignisses einzubauen. Sie schlugen neue Interviews vor und Archivmaterial. Jemand meinte sogar rundweg, SOUL POWER sei nicht mal ein Dokumentarfilm. Solche Kommentare waren ernüchternd.

Anstatt diese Ratschläge zu befolgen, suchte ich nach den dahinterliegenden Empfindungen. Viele waren mit der Mehrdeutigkeit des Materials überfordert. Ich versuchte eine dichtere, klarere Struktur zu finden. Einige wollten die Musiker über die Bedeutung der Erfahrung sprechen hören, so durchstöberte ich das Material auf Momente der Reflexion. Einige verlangten mehr Informationen über den Kontext des Festivals, also führte ich die einleitenden Tafeln zu Beginn des Filmes ein. Manche ermutigten mich, die Festivalvorbereitungen wegzulassen und direkt auf die Bühnenauftritte zu fokussieren. Das war die schwierigste Aufgabe, denn es bedeutete, einige Szenen wegzulassen, die ich absolut faszinierend fand. Ich bin heute dankbar für die leidenschaftlichen Kommentare und die engagierte Kritik, es half mir, einen besseren Film zu machen.

Die sorgfältige und scharfsinnige Vor-Ort-Regie von Leon Gast und die phänomenale Kameraarbeit von Paul Goldsmith, Kevin Keating, Albert Maysles und Roderick Young (und rund weiteren 6 Kameramännern), ermöglichten mir, diesen Film in der Cinéma-

Vérité-Tradition zu realisieren. Ihre Arbeit war ehrlich, geduldig, ökonomisch, feinsinnig und ästhetisch raffiniert. Viele Filmrollen wirkten auf mich wie nahezu perfekte Kurzfilme, jeder Moment leitete geschickt in den nächsten über und fügte sich gleichzeitig in das grössere Ganze ein, was später eine gewisse Verdichtung zuliess. Die beteiligten Kameramänner sind grosse Filmemacher und meine Annäherung an den Film stand ganz und gar in Abhängigkeit zu ihrer grossartigen Fähigkeit, sich mitten im Geschehen zu befinden und zu vermitteln, was passierte.

Erfahrene Cinéma-Vérité-FilmerInnen begleiteten mich durch den Montage-Prozess: Barbara Kopple, Albert Maysles, D.A. Pennebaker und Frederick Wiseman. Ich liess mich auch von den grossen Konzertfilmen jener Zeit inspirieren: *Gimme Shelter*, *Woodstock*, *Monterey Pop*, *Wattstax* und *Soul to Soul*. Ich hoffe natürlich, dass *Soul Power* ein würdiger Erbe ist, das kann aber allein das Publikum beurteilen. Auch *Soul Power* lässt noch immer eine Fülle an Material ungenutzt zurück. Dank Internet und DVD-Extras bin ich aber zuversichtlich, dass es der Öffentlichkeit urbar gemacht werden kann. Ich plane, das ganze Konzert verfügbar zu machen, aber das ist ein Gipfel, der erst noch erklommen werden muss.

Auch wenn die Musik in *Soul Power* prominent ist, so waren es doch die Erfahrungen und Erlebnisse der Teilnehmenden, die mich am meisten interessierten. Für viele bedeutete die Reise ein Zurück zu ihren Wurzeln. Dies kommt zuweilen direkt zum Ausdruck, am Deutlichsten wird es aber an der Intensität der Bühnenauftritte, an den Tiraden von Muhammad Ali gegen Rassenungerechtigkeit, an der Freude über spontane Sessions. Ich bedaure zutiefst, dass ich den Erfahrungen der afrikanischen Musiker keine grössere Aufmerksamkeit schenken konnte, aber das nötige Material dazu war schlicht nicht vorhanden.

Das Musikfestival war der Ausdruck eines tiefen Wunsches, musikalische, kulturelle, politische und spirituelle Verbindungen zu knüpfen, das gemeinsame Erbe und eine ähnliche Sensibilität wieder zu entdecken – dieses Thema durchdringt und belebt den Film. Leider war die Öffnung von allzu kurzer Dauer und das Versprechen, die Menschen aus Afrika besser zu verstehen und sich mit ihnen auszutauschen, bleibt bis heute uneingelöst. Mit der Wahl von Barack Obama und der potenziellen Möglichkeit der Veränderung des Bewusstseins und der Politik, kann ich nur hoffen, dass das Interesse am afrikanischen Kontinent und ein entsprechender Austausch aufleben wird.

M U S I K

SOUL POWER

Written by James Brown
Performed by James Brown & the J.B.'s
Under License from Unichappell Music, Inc.
on behalf of Crited Music, Inc. (BMI)

BAKOBOSANA

Written by Lita Bembo
Performed by Lita Bembo & Les Stukas
All rights reserved - Tous droits réservés

I'LL NEVER LET YOU BREAK MY HEART AGAIN

Written by Fred Wesley, Charles Bobbit, Reggie Bryan
Performed by "Sweet" Charles Sherrell and the J.B.'s
Under License from Unichappell Music, Inc.
on behalf of Dynatone Publishing Co. (BMI)

ONE OF A KIND (LOVE AFFAIR)

Written by Joseph B. Jefferson
Performed by The Spinners
Under License from Warner-Tamerlane Publishing Corp. (BMI)

SIMBA NKONI

Written by François "Franco" Luambo Makiadi
Performed by OK Jazz featuring Franco
All rights reserved - Tous droits réservés

HOPE SHE'LL BE HAPPIER

Written by Bill Withers
Performed by Bill Withers
Under license from Songs of Universal, Inc.
on behalf of Interior Music Corp. (BMI)

THE CLICK SONG

Written by The Manhattan Brothers
Performed by Miriam Makeba
Under license from Makeba Music Company

ON AND ON

Written by Curtis Mayfield
Performed by Sister Sledge
Under License from Warner-Tamerlane Publishing Corp.
on behalf of Warner-Tamerlane Publishing Corp.
and Todd Mayfield Publishing (BMI)

THRILL IS GONE

Written by Rick Ravon Darnell and Roy Hawkins
Performed by B.B. King
Under license from Universal Music-Careers (BMI)

PUT IT WHERE YOU WANT IT

Written by Joe Sample
Performed by the Crusaders
Under license from Chrysalis Songs (BMI)

QUIMBARA

Written by Junior Cepeda
Performed by Celia Cruz and the Fania All Stars
Under license from Universal –Musica Unica Publishing
on behalf of Fania Music (BMI)

PONTE DURO

Written by Johnny Pacheco
Performed by the Fania All Stars
Under license from Universal - Musica Unica Publishing
on behalf of Fania Music (BMI)

BONJOUR L'AFRIQUE

Written by Big Black
Performed by Big Black
Published by Jokot

SELI-JA

Written by Tabu Ley Rochereau
Performed by Tabu Ley Rochereau & L'Afrisa International
Under License from EMI Blackwood Music, Inc.

PAYBACK

Written by James Brown, John H. Starks, and Fred Wesley
Performed by James Brown & the J.B.'s
Under License from Unichappell Music, Inc.
on behalf of Dynatone Publishing Co. (BMI)

COLD SWEAT

Written by James Brown and Alfred James Ellis
Performed by James Brown & the J.B.'s
Under License from Unichappell Music, Inc.
on behalf of Dynatone Publishing Co. (BMI)

I CAN'T STAND MYSELF (WHEN YOU TOUCH ME)

Written by James Brown
Performed by James Brown & the J.B.'s
Under License from Unichappell Music, Inc.
on behalf of Dynatone Publishing Co. (BMI)

SAY IT LOUD (I'M BLACK AND I'M PROUD)

Written by James Brown and Alfred James Ellis
Performed by James Brown & the J.B.'s
Under License from Unichappell Music, Inc.
on behalf of Dynatone Publishing Co. (BMI)

SAME BEAT

Written by James Brown
Performed by Fred Wesley and the J.B.'s
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on behalf of Dynatone Publishing Co. (BMI)

MUSIKERINNEN

James Brown, “Godfather of Soul” (May 3, 1933 – December 25, 2006), was an American entertainer (singer and dancer). He is recognized as one of the most influential figures in 20th century popular music and was renowned for his vocals and feverish dancing. Brown was a pivotal force in the music industry. As one of the major musical influences of the past 50 years, he remained in a rarefied league with Elvis Presley, Bob Dylan and few others. Brown was a visionary and an innovator who pushed music to new places, originating funk and influencing the rhythms of African popular music, such as afrobeat, jùjú and mbalax.

He also was a songwriter, bandleader, record producer, philanthropist and civil rights activist, who left his mark on numerous artists. Brown began his professional music career in 1953 and rose to fame during the late 1950s and early 1960s on the strength of his thrilling live performances and string of smash hits. In spite of various personal problems and setbacks he continued to score hits in every decade through the 1980s, and continued to wow audiences with his throaty vocals and pulsating rhythms up until the last days of his life.

The J.B.’s: Fred Wesley, Maceo Parker “Sweet” Charles Sherrell

Bandleader & Trombonist Fred Wesley (born July 4, 1943) is an American jazz and funk trombonist, best known for his work with James Brown in the 1960s and 1970s. Wesley was born in Columbus, Georgia, the son of a high school teacher and big band leader. During the 1960s and 1970s he was a pivotal member of James Brown's bands, playing on many hit recordings including "Say it Loud - I'm Black and I'm Proud", "Mother Popcorn" and co-writing tunes such as "Hot Pants". His slippery riffs and pungent, precise solos, complementing those of saxophonist Maceo Parker, gave Brown's R&B, soul, and funk tunes their instrumental punch. In the 1970s Wesley also served as bandleader and musical director of Brown's band the J.B.'s and did much of the composing and arranging for the group.

Saxophonist Maceo Parker (born February 14, 1943) is an American funk and soul jazz saxophonist, best known for his work with James Brown in the 1960s. Parker was a prominent soloist on many of Brown's hit recordings, and a key part of his band, playing alto, tenor and baritone saxophones. Parker's rhythmic and rapid playing style draws on the earlier innovations of be-bopper Charlie Parker, and Cannonball Adderley, mixed with Brown's own innovations in funk music. In 1964, Maceo Parker and his brother Melvin were in college in North Carolina studying music when James Brown happened on to an after hours club where Melvin was drumming a gig. “The Godfather of Soul” was knocked out by Melvin Parker's beats, and offered him a future gig. A year later, when James Brown's band was touring again in the area, the Parker brothers took Brown up on the offer and joined his band, Melvin on drums and Maceo on baritone saxophone. Maceo grew to become a lynchpin of the James Brown band for the better part of two decades. His signature style helped define James' brand of funk, and the phrase: "Maceo, I want you to Blow!" passed into the language.

Singer and Bassist “Sweet” Charles Sherrell (born March 8, 1943) is an American bassist best known for recording and performing with James Brown. Born in Nashville, Tennessee, Sherrell began his career playing drums with fellow Nashville residents Jimi Hendrix and Billy Cox, practicing at a club a block from Hendrix's residence. Sherrell learned to play the guitar by washing the car (a Jaguar) of Curtis Mayfield in exchange for guitar lessons. Sherrell soon began teaching himself to play the bass after buying one from a local pawn shop for \$69, which led him to join Johnny Jones & The King Kasuals Band, Aretha Franklin's backing group. Sherrell joined James Brown's band in August 1968 and played on some of Brown's most famous recordings of the late 1960s, including the No. 1 R&B hits "Say It Loud - I'm Black and I'm Proud", "Mother Popcorn", and "Give It Up or Turnit a Loose". In the 1970s, Sherrell rejoined Brown and performed with The J.B.'s.

The Spinners: Henry Fambrough, Billy Henderson, Pervis Jackson, Bobbie Smith, Philippé Wynne, have always made timeless music. Their classic group sound and approach never loses its universal appeal. Throughout the years they have acquired twelve gold records with hits on top of both Pop and R&B charts and they are one of the few groups who can boast of four lead singers. Today, original members Bobbie Smith, Henry Fambrough, and Pervis Jackson are joined onstage by lead singer Charlton Washington, high tenor Harold “Spike” DeLeon and a soul-infused 5-piece band.

In 1972, The Spinners signed with Atlantic Records and teamed up with producer Thom Bell, setting into motion an amazing recording career. A partial list of their hit singles on Atlantic include "Mighty Love," "Then Came You," "I'll Be Around," "One Of A Kind (Love Affair)," "Games People Play," and "Could It Be." In 1979, The Spinners completed their first collaboration with producer Michael Zager, and by early 1980, the single, "Working My Way Back to You," was topping Pop and R&B charts giving the group its 12th gold record. The "Love Trippin'" album's release included "The Cupid Medley," one of the fastest selling records in The Spinners' career. The follow-up album, "Labor of Love", featured such stand-out tunes as "Yesterday Once More," and "Long Live Soul Music". With the release of "Can't Shake This Feeling," their fourth LP in just over two years, the quintet entered a brand new phase of their remarkable career as they joined the award winning producing/ writing/playing team of James Mtume and Reggie Lucas. Other past releases include songs on the motion picture soundtracks of TWINS and SPACEBALLS and a single on Arista Records, a duet with Dionne Warwick entitled "Then Came You". The mighty Spinners have six Grammy nominations and have performed twice during the awards ceremony. They received a Black Gold Award from Dick Clark for their many achievements in the recording industry, and they have been awarded the Rhythm and Blues Foundation Award for their contribution to R & B. The group has performed for presidents, received a star on the Hollywood "Walk of Fame," and has appeared in numerous network and cable television specials paying tribute to the music of the 70's. Today, this legendary R & B group maintains a full touring schedule, performing for fans of all ages in sold out houses around the world.

B. B. King (born Riley B. King, September 16, 1925) is an American blues guitarist and singer-songwriter. Critical acclaim and widespread popularity have cemented his reputation as one of the most respected and successful blues musicians. *Rolling Stone magazine* named him the third-greatest guitarist of "the 100 greatest guitarists of all time".

At age 84, B.B. King continues to sing and play the blues with relentless passion. Time has no apparent effect on B.B., other than to make him more popular, more cherished, more relevant than ever. He is still out on the road, playing for people, popping up in a myriad of T.V. commercials, or laying down tracks for his next album. B.B. King is as alive as the music he plays, and a grateful world can't get enough of him.

For more than half a century, Riley B. King - better known as B.B. King - has defined the blues for a worldwide audience. Since he started recording in the 1940s, he has released over fifty albums, many of them classics.

Bill Withers (born July 4, 1938) is an American vocalist and hall-of-fame songwriter who performed and recorded from 1970 until 1985. Some of his best-known songs are "Ain't No Sunshine," "Use Me," "Lovely Day," "Lean on Me", "Grandma's Hands", and "Just the Two of Us".

Bill Withers was born the youngest of nine children in the small coal-mining town of Slab Fork, West Virginia. Raised in nearby Beckley, West Virginia, he was thirteen when his father died. He joined the United States Navy at eighteen and served for nine years, during which time he became interested in singing. He began writing songs to fill a need for lyrics that expressed what he felt. Following his discharge from the Navy in 1965, he moved to Los Angeles in 1967 to pursue a career in music.

Withers worked as an assembler while recording demo tapes with his own money, shopping them around and performing in clubs during the night. When he debuted on the music scene with "Ain't No Sunshine" he refused to give up his job because he believed the music business was a fickle industry and that he was still a novice compared to other working acts.

In early 1970, Clarence Avant of Sussex Records signed Withers to a record deal and assigned Booker T. Jones to produce his debut album. "Just As I Am" was released in 1971 with the tracks "Harlem" and "Ain't No Sunshine" as singles. The album was a hit and Withers began touring with a band assembled from members of The Watts 103rd Street Rhythm Band: drummer James Gadson, guitarist Bernice Blackmon, keyboardist Ray Jackson, and bassist Melvin Dunlap. At the 14th annual Grammy Awards in 1972, Withers won his first Grammy for Best Rhythm and Blues Song for "Ain't No Sunshine".

The Fania All-Stars: Yomo Toro, Celia Cruz, Johnny Pacheco, Ray Barretto, Nicky Marrero

The Fania All-Stars was a musical ensemble established in 1968 by composer Johnny Pacheco as a showcase for the leading musicians and singers of the Fania Records label, the leading salsa record company of the time.

In 1964, Fania Records was founded in New York City by Jerry Masucci, an Italian-American lawyer with a love for Latin melodies, and Johnny Pacheco, a talented composer and bandleader born in the Dominican Republic. Jerry Masucci later bought out Johnny Pacheco from Fania Entertainment Group Ltd. and was sole owner for many years until his death in December 1997.

Together, the men's originality and keenness for great tunes transformed Fania Records into the ultimate foundation for salsa, a contemporary style of Latin music.

Guitarist Yomo Toro (Victor Guillermo Toro) is one of Puerto Rico's most famous guitarists and cuatro players. Toro is probably best known for performing the opening theme song to the 1971 Woody Allen film *BANANAS*, and for his contributions to various Willie Colón and Héctor Lavoe's albums, particularly the classic "Asalto Navideño" and "Feliz Navidad". Yomo Toro composed only one song for the Fania label, "El Lechón de Cachete" about himself.

Yomo Toro has recorded with major artists such as Cuban legend Arsenio Rodríguez and Arsenio's most prominent bassist Alfonso "El Panameño" Joseph at the Palladium New York Nightclub. He is one of the legendary artists featured in "La Epoca", a major television production about the era of Afro-Cuban music at the Palladium in New York.

Vocalist Celia Cruz (October 21, 1925 – July 16, 2003) was the most intensely, and extensively, loved artist in Afro-Cuban music. She was one of the most successful Mambo and Salsa performers of the 20th century, with twenty-three gold albums to her name. Known as the "Queen of Salsa" and "La Guarachera de Cuba", she came to represent the emerging identity of hispanic America, struggling to keep up without losing its original cultural orientation. Her performances were celebrations of this Latino identity.

Born in the Santa Suarez neighborhood of Havana, she began singing at home to younger siblings and cousins. Singing classes at the Cuban national conservatory soon led to performances on Havana's radio station Radio García-Serra's popular "Hora del Té" daily broadcast. During the late 1940s, Celia sang with the group Gloria Matancera, toured the Caribbean with the dance troupe Las Mulatas de Fuego (The Mulattas of Fire) and recorded and sang Afro-Cuban Yoruba religious music.

In August 1950, Celia replaced the lead singer of the orchestra La Sonora Matancera. They had the top-rating weekly show on Radio Progreso, and after some initial disgruntlement with the change, listeners were won over by the new star. During the 15 years she was a member, the band made many recordings and traveled all over Latin America, with a debut New York performance at The St. Nicholas Arena in 1957. The band became known as "Café Con Leche" (coffee with milk), and Cruz became known for her trademark shout "¡Azúcar!", ("Sugar!" in Spanish). The catch phrase started as the punch line for a joke Cruz used to tell frequently at her concerts, about ordering a Cuban coffee in a restaurant in Miami. After telling told the joke many times, Cruz eventually dropped the joke and greeted her audiences with the punch line alone. After the Cuban revolution of 1959, the band escaped to Mexico, their biggest market. According to Celia, Fidel Castro never forgave her, refusing permission for her to return home even for her father's funeral. In 1962, she married the band's trumpeter Pedro Knight, who remained her devoted husband, manager and musical director for the rest of her life. In 1966, Cruz and Tito Puente began an association that would lead to eight albums for Tico Records.

It was in 1973 that Celia emerged as an international star. She was cast as Gracia Divina in "Hommy", Larry Harlow's Latin version of the rock opera "Tommy". Her performance at Carnegie Hall stole the show, and launched her career to a new generation of Latinos in the New York Latin music now called Salsa. Professionally, this was the start of a dizzyingly successful period. She began collaborating with the younger bandleaders who were modernizing the genre. She released the album "Celia y Johnny" in 1974 with Johnny Pacheco to great success, then joined The Fania All-Stars. She toured with them in England, France, Zaire, and throughout Latin America. During the 1980s, Cruz toured Latin America and Europe many times, doing multiple concerts and television shows wherever she went, and singing both with younger stars and stars of her own era.

In 1989, Cruz won a Grammy Award for Best Tropical Latin Performance with Ray Barretto for "Ritmo en el Corazón". She recorded an anniversary album with La Sonora Matancera later that year. In 1992, she starred with Armand Assante and Antonio Banderas in the film *THE MAMBO KINGS*.

Bandleader & Flautist Johnny Pacheco (born March 25, 1935), originally from the Dominican Republic, is one of the most influential figures in salsa music. His nine Grammy nominations, ten Gold records and numerous awards pay tribute to his creative talent as composer, arranger, bandleader, and producer. Pacheco's pioneering musical approach has made him one of the most solicited producers in Latin music. He has worked with many of the best Salsa artists including Celia Cruz, Willie Colon, Hector Lavoe, Ruben Blades, Cheo Feliciano, and Pete "El Conde" Rodriguez. He also produced the hit song "Bailando Salsa" for the Spanish pop group Mecano, and co-wrote and produced three songs for David Byrne's first solo album entitled "Rei Momo". Pacheco has written more than 150 songs, most of which are now Latin music classics, including "La Dicha Mia", "Quitate Tu Pa' Ponerme Yo", "Acuyuye", "El Rey de la Puntualidad", and Tito Puente's "El Numero Cien". Pacheco has also been inspirational to the younger generation. He has recorded, composed and performed with the group DLG and the Rap artist Mangu. Mr. Pacheco has also produced music for and scored feature films, including OUR LATIN THING, SALSA, MONDO NEW YORK, SOMETHING WILD and THE MAMBO KINGS.

Conga Player Ray Barretto (April 29, 1929 – February 17, 2006), was a Grammy Award-winning Puerto Rican jazz musician, widely credited as the godfather of Latin jazz.

Barretto was the author of a distinctive style of conga playing intended to complement the standard jazz rhythm section of piano, bass and drums. He became an influential figure in both jazz and Latin music during a career spanning more than 50 years. It was the collision of jazz with Afro-Cuban music in the 1940's that propelled Barretto down his musical path. Born in Brooklyn to Puerto Rican parents and raised mainly in the South Bronx, he spent his childhood listening to jazz and Latin music on the radio. It all came together in the song "Manteca," written by Dizzy Gillespie and Chano Pozo, which he heard in his late teens as an Army soldier stationed in Munich during WWII. Upon his return to the US, Barretto bought a cheap Cuban conga drum and was soon hired for Eddie Bonnemere's Latin Jazz Combo, then worked for four years with Cuban pianist José Curbelo. Playing Harlem's Apollo Theatre one night in the early 1950s, Barretto was noticed by saxophonist Charlie Parker, who said "you stay," as the drummer was leaving the stage after his set. The two jammed that night, and for most of the next week, giving Barretto the best possible set of jazz credentials. In 1957, Barretto joined Tito Puente's band. He also became one of the most sought-after Latin jazz session-players in New York, and house percussionist for the most respected jazz record labels, including Blue Note, Prestige and Riverside. His first recording credit was on a popular Puente album, "Dance Mania", from 1958. His first straight-jazz recording was in 1958, on a Prestige session involving Miles Davis's then pianist, Red Garland. Coincidentally, one of the tunes was "Manteca", the theme that had brought him into the business in the first place. Barretto had his first session as a leader in 1961, for Riverside. His next record, "Charanga Moderna," on the label Tico, featured a song called "El Watusi" that became a hit, the first Latin tune to enter the Billboard Top 20. Mr. Barretto continued to work as a jazz session man in the 1960's and beyond, contributing to albums by the guitarists Wes Montgomery, Kenny Burrell and George Benson, the saxophonists Lou Donaldson and Sonny Stitt, the trumpeter Freddie Hubbard and the multi-reedist Yusef Lateef, among many others. He was one of the most extensively recorded conga players in jazz. His career as a bandleader was considerable as well, touching on the charanga and conjunto styles as well as other variations. In 1967 he joined the early roster of Fania Records, where he remained for years. His 1979 album for the label, "Rican/Struction," is widely considered a classic of the genre.

Timbali Player Nicky Marrero (born 1950) is a Grammy Award winning Percussionist, who was ubiquitous during the 1970s salsa boom in New York. Marreo was born in the Bronx and started his professional career at the age of 13 with the "Orchestra Caribe". One year later, he joined Willie Colon's band and was featured on the song "Jazzy" on the album "El Malo". He was a member of Eddie Palmieri's band from 1965 – 1971, then Larry Harlow's band from 1971-1973. During those years he recorded various albums with both artists. In the following years he performed and recorded with artists such as Ray Barretto, Machito, Tito Puente, Celia Cruz, Orchestra Broadway, Joe Cuba, La Plata Sextet, Charanga America, Chito Velez, Ismael Miranda and Hector Lavoe. In 1974 he joined

Tipica 73, which became the first US based salsa orchestra to record in Cuba. He then joined the Fania All-Stars in 1976.

Marrero recorded two Grammy Award winning albums with Eddie Palmieri, "The Sun of Latin Music" in 1975 and "Unfinished Masterpiece" in 1976. He continued to perform and record with artists including, Mongo Santamaria, Ricardo Ray and Bobby Cruz, Dizzy Gillespie, Manhattan Transfer, Esther Williams, Paul Simon, Spyra Gyra, Linda Ronstadt, Joe Farrell, Esther Phillips, Carlos and Jorge Santana, Jerry Gonzales, and Jorge Dalto.

Trio Madjesi: Mario Matadidi Mabele, Loko Massengo "Djeskain", Saak "Sinatra" Sakoul, was the hottest act in Zaire in the early 1970s. Madjesi made a joyful mix of Zairean music and soul music in the style of James Brown. Their costumes and appearance were James Brown inspired and their lyrics and overall approach were full of humor. Their song "Sex Madjesi" on the album "Trio Madjesi volume 1", renamed "Sosoliso na Sosoliso", is an excellent example of their style, with a rolling rhythm lead by the guitars, with James Brown inspired licks.

The individual members of the trio had earned their fame in other bands. Marcel Loko Massengo's career began in Jamel National, and continued through Négro Succès, Vox Africa and Orchestre Vévé. The other two members, Mario Mabele and Saak Sakoul (also written as Saak Saakul) both left Orchestre Vévé to form Trio Madjesi. After a few years of success throughout Africa, their fame faded. There were some attempts to continue, but without great success. Between 1978 and 1980, Loko Massengo was part of a trio Les Trois Frères, together with Youlou Mabiala and Boyibanda. After the departure of Mabiala, he made an album with Boyibanda, "Michel Boyibanda & Loko Massengo avec L'International Orchestre Rumbaya". In later years, Djeskain participated in the rumba revival band Kékélé.

Trio Madjesi's song "8me round" about the "Rumble in the Jungle" boxing match is on the compilation CD "Hits & Misses-Muhammad Ali And The Ultimate Sound" issued by Trikont in 2003.

Saxophonist Manu Dibango (born 12 December 1933) is a Cameroonian saxophonist and vibraphone player. He developed a musical style fusing jazz, funk and traditional Cameroonian music.

He has collaborated with many musicians, including the Fania All-Stars, Fela Kuti, Herbie Hancock, Bill Laswell, Bernie Worrell, Ladysmith Black Mambazo, Don Cherry, and Sly and Robbie. In 1998 he recorded the album "CubAfrica" with Cuban artist Eliades Ochoa.

Dibango's "Soul Makossa" is often considered the first disco record. The song of the same name on that record contains the lyric "makossa", which means "(I) dance" in his native tongue, the Cameroonian language Duala. It has influenced several popular music hits, including Michael Jackson's "Wanna Be Startin' Somethin'", as well as his rerecording of that song with Akon; the Fugees' "Cowboys", and Rihanna's "Don't Stop the Music". The 1982 parody song "Boogie In Your Butt" by comedian Eddie Murphy interpolates Soul Makossa's bass line and horn charts, while "Butt Naked Booty Bless" by 1990s hip hop group Poor Righteous Teachers heavily samples its musical bridge and drum patterns.

OK Jazz Lead Singer François "Franco" Luambo Makiadi (July 6, 1938 - October 12, 1989) was a major figure in twentieth century Congolese music and African music in general. He is widely referred to as Franco Luambo or, simply, Franco. Known for his mastery of rumba, he was nicknamed the "Sorcerer of the Guitar" for his seemingly effortlessly fluid playing. As a founder of the seminal group OK Jazz, he is counted as one of the originators of the modern Congolese sound.

Francois was born in Republic of the Congo (then the colony of Belgian Congo). At age seven he built a rudimentary guitar that he played to attract customers to his mother's market stall. Guitarist Paul Ebengo Dewayon spotted Franco's talent and taught him how to play. In 1950, the twelve year old made his professional debut as a member of Dewayon's band, Watam, impressing audiences with his skills on a guitar almost as big as himself. Three years later, Francois recorded his first single "Bolinga na ngai na Beatrice" (My love for Beatrice) after he had become part of the house band for Loningisa Studio. The band leader, Henri Bowane, shortened his given name to "Franco", a tag that would stay with him for the rest of his life. Under Bowane's tutorage Franco became a lead guitarist skilled at the Congolese guitar display style called sebene, and also began writing songs for Loningisa artists and singing some himself. He also embraced the Cuban rumba and other styles of African music mixed with Latin

influences.

In 1955, Franco formed a band with Jean Serge Essous that debuted in the OK Bar in Leopoldville (now Kinshasa). The following year, the band was renamed OK Jazz (later TPOK Jazz) in honor of the place it had begun. Within a year of its founding, OK Jazz was one of the biggest groups in Congolese music, and it continues to be the standard by which modern Congolese musicians are judged. In 1958, Franco became the main songwriter of OK JAZZ, a constantly metamorphosing group that ballooned from six original members to about 30 in the 1980s. The band dominated the Congolese music scene, and produced at least 84 albums during the 30 years of its existence. In 1958, Franco was jailed for a driving offense, but by now he had become a star in Léopoldville and crowds of fans enthusiastically greeted the release of their rebel antihero. This was a time when Congo was moving towards the independence that would come in 1960. As the violence and instability then accompanying the transition to independence spread, Leopoldville grew with migrants from the countryside and its nightlife and music scene continued to thrive.

The continued violence in the country convinced Franco to move OK Jazz to Belgium to continue recording. When the situation stabilized under the rule of dictatorial President Mobutu Sese Seko, who named the new country 'Zaire', Franco returned to play the Festival of African Arts in Kinshasa in 1966. In return, OK Jazz gained government support as part of Mobutu's attempt to create an authentically Zairean culture.

Nevertheless, Franco did not shy away from political subjects in his songs, or from venturing from his accustomed 'praise' tradition of music to the 'preaching' tradition, leading to several arrests when he displeased the authorities. These brushes with the law only increased his popularity with his fans.

Miriam Makeba (March 4, 1932 – November 10, 2008) was known as Mama Africa and the Empress of African song. She was one of the most visible and outspoken opponents of South Africa's apartheid regime. Makeba's career propelled her from township singing group to global celebrity, feted in some countries and banned from others.

Miriam "Zenzi" Makeba was born in a township suburb of Johannesburg. Her father was Xhosa and her mother was Swazi. The name Zenzi (from the Xhosa Uzenzile, meaning "you have no one to blame but yourself") was a traditional name intended to provide support through life's difficulties. After the early death of her father, Miriam was forced to work, but she also sang at the Methodist Training school in Pretoria. When apartheid was introduced to South Africa in 1948, Makeba was old enough to grasp the consequences.

Makeba gave birth to her daughter Bongi at the age of 17 and was then diagnosed with breast cancer, which was treated unconventionally, but successfully, by her mother who was a spiritual healer. The first of her five husbands left her shortly after.

Makeba's musical career progressed more smoothly. She first toured with the Cuban Brothers then, had her big break in 1954 when she joined the Manhattan Brothers. Initially, when the Mannhattans traveled abroad, Makeba joined a female group called the Skylarks. They recorded more than 100 songs, many of which became big hits. Eventually, Makeba went on tour with the Mannhattans, visiting Rhodesia (Zimbabwe) and Congo. Playing at home, she experienced some of the most heartless and shameful aspects of the apartheid system, which she later recalled in her autobiography, *Makeba: My Story* (1988), written with James Hall.

In 1957, she performed in the African Jazz and Variety Review that toured Africa for 18 months. Then she landed the female lead role in "King Kong", a legendary South African musical about the life of a boxer, which played to integrated audiences and spread her reputation to the liberal white community.

Her international career began with a small singing part in the film *COME BACK AFRICA*, a dramatized documentary on black life, in which Makeba played herself. She attended a screening of the film at the 1959 Venice film festival and became an instant celebrity. She was flown to London then New York, where she appeared on television and played at the Village Vanguard jazz club.

Singer Harry Belafonte took her under his wing and guided her through her first solo recordings. African standards such as "Pata Pata" and "The Click Song" formed the basis of her repertoire and remained the most popular songs throughout her career. Miriam's mother died in 1960, but her own South African passport had been revoked and she was prevented from returning home for the funeral, beginning 30 years of exile. Her success in the US continued to grow. She was recording and touring, performed at president John F Kennedy's 1962 birthday celebration; and in 1966, received a Grammy Award for Best Folk Recording with Harry Belafonte for "An Evening With Belafonte/Makeba", which dealt with the political plight of black South Africans.

Makeba's gave the first of several addresses to the UN special committee on apartheid in 1963, and South Africa reciprocated by banning her records. She continued touring the rest of Africa, including performances at the Organization of African Unity conferences in Ethiopia and Ghana. After a short-lived second marriage, she married South African trumpeter Hugh Masekela in 1964.

Increasingly involved in and identified with black consciousness, Miriam became associated with the civil rights movement and then black power. In 1968 she married Black Panther leader Stokely Carmichael, causing controversy in the United States where her record deals and tours were cancelled.

She moved with Carmichael to Guinea, the west African Marxist state whose leader, Sekou Touré, gave sanctuary to enemies of the capitalist west. After that marriage ended in divorce in 1978, she turned down a proposal by the president, and two years later married an airline executive and moved to Brussels. During her time in Guinea, Makeba had become a double exile, unable to return home and unwelcome in many western countries (she was banned from France), although she collected a sheaf of diplomatic passports from sympathetic African states and enlivened several independence celebrations.

Makeba awarded the Dag Hammarskjöld peace prize for her campaigning efforts in 1986. She always took time to endorse the cultural boycott of South Africa of which she was a figurehead. She performed with Paul Simon in his "Graceland" concert in Zimbabwe in 1987.

After 30 years away, Miriam returned to South Africa after the end of apartheid and performed sporadically. In 1992, Makeba starred in SARAFINA!, a film with Whoopi Goldberg about the 1976 Soweto youth uprisings. She also took part in the acclaimed 2002 documentary AMANDLA! A REVOLUTION IN FOUR-PART HARMONY, in which she and others recalled apartheid. In January 2000, her album "Homeland" was nominated for a Grammy Award in the "Best World Music" category.

Makeba embarked on a farewell tour in 2005, holding concerts in all of the countries that she had visited during her working life. She died of a heart attack on November 10, 2008, after collapsing on stage at concert in Naples, Italy.

Sister Sledge: Debbie Sledge, Joni Sledge, Kathy Sledge, Kim Sledge, is an American musical group from Philadelphia, Pennsylvania, formed in 1972 and consisting of four sisters. The sisters are granddaughters of the former opera singer Viola Williams, and used to perform as "Mrs. Williams Grandchildren".

Sister Sledge were born and raised in West Philadelphia and began singing in local Philadelphia churches. They were discovered by Charles Simmons and entered the UK Singles Chart in 1975 with "Mama Never Told Me" and "Love Don't You Go Through No Changes On Me". Their biggest successes came in 1979, with the popular disco anthems "We Are Family" and "He's the Greatest Dancer". Both songs were included on their eight-song 1979 album "We Are Family". Their follow up album was 1980's "Love Somebody Today", which included the songs "Got to Love Somebody" and "Pretty Baby".

The Crusaders: Kent Leon Brinkley, Larry Carlton, Wilton Felder, Wayne Henderson, Stix Hooper, Joe Sample, are an American music group popular in the early 1970s known for their amalgamated jazz, pop and soul sound. Since 1961, more than forty albums have been credited to the group, 19 of which were recorded under the name "The Jazz Crusaders" (1961–1970).

In 1960, following the demise of a few short-lived Houston-based groups, pianist Joe Sample, drummer Stix Hooper, saxophonist Wilton Felder and trombonist Wayne Henderson relocated to Los Angeles, CA. After changing their name to "The Jazz Crusaders," the group signed with Pacific Jazz Records, where they would remain throughout the 1960s. Employing a two-manned front-line horn section (trombone and tenor saxophone), the group's sound was rooted in hard bop, with an emphasis on R&B and soul.

The group shortened their name to "The Crusaders" in 1971, and adopted a jazz-funk style, which ushered in the genre that became known as "jazz fusion". They also incorporated the electric bass and electric guitar into their music. Bass guitarist "Pops" Popwell and guitarist Larry Carlton joined the band, and featured on the group's albums throughout most of the 1970s. With this new style came increased crossover appeal, and the group's recordings started to appear on the Billboard pop charts. The height of the group's commercial success came with 1979's "Street Life".

Conga Musician Danny “Big Black” Ray (Born 1934) was born in Savannah, Georgia in 1934, and grew up in the Carolinas. Ray got his nickname from an older brother when he showed interest in drumming as a child. After high school, Ray spent five years alternating between Florida and the Bahamas. During these formative years, he played with Lord Flea's Calypso band in the Bahamas and with the Calypso Eddy Trio. He worked in Miami with Jack Contanzo, Moe Coffman and the Contemporary Jazz Orchestra. Ray later formed a band with Jamaican trumpeter Billy Cook in Nassau and began mixing Caribbean and jazz rhythms.

During the 1960s, he often worked with jazz giants Randy Weston, Freddie Hubbard, Ray Bryant, Johnny Barracuda, Junior Cook, Eric Dolphy and Dizzy Gillespie. He subsequently was dubbed "The King of Congas". A recording contract with UNI/MCA, led to the release of "Message to our Ancestors" ('67), "Elements of Now" ('68), "Lion Walk" ('68), and "Big Black and the Blues" in 1972. He is featured on "Night of the Cookers", which is considered a collector's essential.

Big Black's technique is considered unorthodox for a drummer, because he prefers to set out and approach the drums as a pianist would approach their instrument; left hand being bass or lower keys and the right hand, treble or the high keys. His distinctive feel of melody and harmony is what distinguishes Big Black from other hand drummers and percussionists. Big Black was inducted into the Coastal Jazz Association of Savannah Hall of Fame in 2008. He continues to perform with the Coastal Jazz All-Stars.

Orchestre Afrisa International Lead Singer Tabu Ley Rochereau (born 1940) is the leader of Orchestre Afrisa International and one of Africa's most influential vocalists and prolific songwriters. Along with guitarist Dr Nico Kasanda, Tabu Ley pioneered soukous, and fused elements of Congolese folk music with Cuban, Caribbean, and Latin American rumba.

Tabu Ley was born in Bandundu, Democratic Republic of the Congo, as Pascal Tabu. In 1954, at the age of fourteen, he wrote his first song "Bessama Muchacha", which he recorded with Joseph "Grand Kalle" Kabasele's band, African Jazz. After finishing high school he joined the band as a full time musician. Tabu Ley sang the pan-African hit "Independence Cha Cha" when Congo was declared an independent nation in 1960, propelling him to instant fame.

He remained with African Jazz until 1963 when he and Dr Nico Kasanda formed their own group, African Fiesta. Two years later, Tabu Ley and Dr. Nico split and Tabu Ley formed African Fiesta National, also known as African Fiesta Flash. The group became one of the most successful bands in African history, recording African classics like "Afrika Mokili Mobimba", and selling more than a million records by 1970.

In 1970 Tabu Ley formed Orchestre Afrisa International. Along with Franco Luambo's TPOK Jazz, Afrisa was one of Africa's greatest bands. They recorded hits such as "Sorozo", "Kafu Mayay", "Aon Aon", and "Mose Konzo". In the mid 1980s, Tabu Ley discovered a young talented singer and dancer, M'bilia Bel, who helped popularize his band further. She became the first female soukous singer to gain acclaim throughout Africa. Tabu Ley and M'bilia Bel later married and had one child together. In 1988 Tabu Ley introduced another female vocalist known as Faya Tess, and M'bilia Bel left the band for a solo career. Afrisa's influence along with that of their rivals TPOK Jazz began to wane as fans gravitated toward the faster version of soukous.

In 1985, the Government of Kenya banned all foreign music from the National Radio service. After Tabu Ley composed the song "Twende Nairobi" (Let's go to Nairobi), sung by M'bilia Bel, in praise of Kenyan president Daniel Arap Moi, the ban was promptly lifted.

In the early 1990s, Tabu briefly settled in Southern California. He began to tailor his music towards an International audience by including more English lyrics and more international dance styles such as Samba. He found success with the release of albums such as "Muzina", "Exil Ley", "Africa Worldwide" and "Babeti Soukous". In 1996, Tabu Ley participated in the album "Gombo Salsa" by the salsa music project Africando. The song "Paquita" from that album is a remake of a song that he recorded in the late 1960s with African Fiesta.

When President Mobutu Sese Seko was deposed in 1997, Tabu Ley returned to Congo and took up a position as a cabinet minister in the government of new President Laurent Kabila. Following Kabila's death, Tabu Ley joined the appointed transitional parliament created by Laurent Kabila, until it was dissolved. In November 2005, Tabu Ley was appointed Vice-Governor in charge of political, administrative, and socio-cultural questions for the city of Kinshasa. He is an Honorary Knight of Senegal, and an Officer of the National Order, the Republic of Chad.

WEITERE PERSÖNLICHKEITEN

Festival / Fight Promoter Don King (Born August 20, 1931) is a legendary American boxing promoter particularly known for his flamboyant personality. A product of the hard-core Cleveland ghetto, he beat the system to become the world's greatest promoter. His shocking hairstyle, infectious smile, booming laugh and inimitable vocabulary have made Don King universally recognizable. He has been featured on the covers of *Time*, *Sports Illustrated*, *Forbes*, *Ebony*, *Jet*, and many other magazines. He has appeared in movies, television shows and on numerous television and radio talk shows. Don's promotions have entertained billions around the globe. His life has been devoted to staging the best in world-championship boxing as well as always giving something back to the people. Don King-promoted events have given the sports and entertainment world some of its most thrilling and memorable moments.

“The Greatest” Muhammad Ali (Born January 17, 1942) is a former heavyweight boxing champion and the dominant heavyweight fighter of the 1960s and 1970s. Over 40 years after he burst upon the scene as a gold-medal winner at the 1960 Olympics in Rome, Muhammad Ali remains a magical figure, known and loved throughout the world. As a boxer, Muhammad brought unprecedented speed and grace to his sport, winning the world heavyweight title on three separate occasions over a span of 15 years, while his charm and wit changed forever what the public expected a champion to be. His accomplishments in the ring were the stuff of legend. But there was always far more to Muhammad than what took place in a boxing ring.

Festival Promoter Stewart Levine was born and raised in the Bronx. At the age of 7 Levine began his lifelong musical journey by taking up the clarinet, switching to the saxophone at 12 he was playing professionally at 14. He entered the Manhattan School of Music at age 17 alongside people like Herbie Hancock, Donald Byrd, and most importantly a young South African trumpet player by the name of Hugh Masekela. They became roommates and lifelong friends. Levine left school after one year to pursue a career as a horn player and arranger. He very quickly developed his skills as an in-demand arranger on many high profile Pop and R&B recordings. This experience led Levine into forming a production company with Hugh Masekela. They began by producing records that were a hybrid of South African township grooves crossed with Rhythm and Blues and Jazz.

Festival Promoter Hugh Masekela (born Witbank, South Africa, April 4, 1939) is a South African trumpeter, flugelhornist, cornetist, composer, and singer. Masekela began singing and playing piano as a child. At age 14, after seeing the film *YOUNG MAN WITH A HORN* (in which Kirk Douglas portrays American jazz trumpeter Bix Beiderbecke), he took up playing the trumpet. His first trumpet was given to him by Archbishop Trevor Huddleston, the anti-apartheid chaplain at St. Peter's Secondary School in South Africa.

Author & Editor George Plimpton (March 18, 1927 – September 25, 2003) was an American journalist, writer, editor, and actor. He is best remembered for his sports writing and for founding *The Paris Review*.