

# LIGHTNING IN A BOTTLE

**A Sony Pictures Classics Release**

106 minutes

EAST COAST:

FALCO INK  
STEVE BEEMAN  
850 SEVENTH AVENUE,  
SUITE 1005  
NEW YORK, NY 10024  
PHONE: (212) 445-7100  
FAX: (212) 445-0623

WEST COAST:

BLOCK-KORENBROT  
LEE GINSBERG  
8271 MELROSE AVENUE,  
SUITE 200  
LOS ANGELES, CA 90046  
PHONE: (323) 655-0593  
FAX: (323) 655-7302

EXHIBITOR CONTACTS:

SONY PICTURES CLASSICS  
CARMELO PIRRONI  
ANGELA GRESHAM  
550 MADISON AVENUE,  
8TH FLOOR  
NEW YORK, NY 10022  
PHONE: (212) 833-8833  
FAX: (212) 833-8844

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Director of Photography – Lisa Rinzler  
Edited by – Bob Eisenhardt and Keith Salmon  
Musical Director – Steve Jordan  
Co-Producer - Richard Hutton  
Executive Producer - Martin Scorsese  
Executive Producers - Paul G. Allen and Jody Patton  
Producer- Jack Gulick  
Producer - Margaret Bodde  
Produced by Alex Gibney  
Directed by Antoine Fuqua

Old or new, mainstream or underground, music is in our veins. Always has been, always will be. Whether it was a VW Bug on its way to Woodstock or a VW Bus road-tripping to one of the very first blues festivals. So here's to that spirit of nostalgia, and the soul of the blues. We're proud to sponsor of LIGHTNING IN A BOTTLE. Stay tuned. Drivers Wanted.

A Presentation of

Vulcan Productions  
The Blues Music Foundation  
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Soundtrack album available on  
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## SYNOPSIS

On February 7, 2003, renowned artists across multiple music genres and generations commandeered the stage at New York City's Radio City Music Hall to pay tribute to their common heritage and passion – the blues. Shared with thousands of fans in attendance, legendary performers from roots, rock, jazz and rap joined forces for a once-in-a-lifetime “Salute To The Blues” benefit concert whose proceeds went to musical education. Executive produced by Martin Scorsese, Paul G. Allen and Jody Patton, produced by Alex Gibney and directed by Antoine Fuqua, LIGHTNING IN A BOTTLE captures the night's magic and weaves a history of the blues through the juxtaposition of performances, backstage interviews, rehearsals and archival clips of some of the greatest names in American music, from blues royalty such as Buddy Guy and B.B. King, to their musical heirs ranging from John Fogerty and Bonnie Raitt to Mos Def and India.Arie.

Made possible in part by the generous sponsorship of Volkswagen, LIGHTNING IN A BOTTLE follows the story of the week leading up to the concert – including rehearsals and back-stage footage - and the concert itself: a night where the mix of celebration and generosity among the more than fifty illustrious artists pushed all of their performances to dizzying heights. The film brings you into the audience, behind the scenes, and, at moments, back in time. The concert itself takes the viewer on the historical and geographical journey of the blues, beginning with its roots in Africa, up through the Mississippi Delta into the cities of Memphis and Chicago in the 1950s and '60s. It follows the music to England and back to the USA, and ultimately across the world through contemporary rock 'n' roll and hip-hop. At times, the film looks into the lives of its writers and performers who have endured the pain of racism and poverty, but all along managed to transform their experiences into a brilliant music. The blues is endowed with a remarkable ability to connect with universal feelings of desire, love, loss and bitter disappointment. In the journeys of these artists in this concert, you see the music for what it truly is: a road map to the human soul.

## **WHAT IS THE BLUES?**

By Jason Emmons and edited by Robert Santelli,  
Blues Historian and Director of Programs for Experience Music Project

In 1903 W. C. Handy, the African American leader of a dance orchestra, got stuck one night waiting for a train in the hamlet of Tutwiler, Mississippi. With hours to kill and nowhere else to go, Handy fell asleep at the empty depot on a hard wooden bench. When he woke, a ragged black man was sitting next to him, singing about “goin’ where the Southern cross the Dog” and sliding a knife against the strings of a guitar. The musician repeated the line three times and answered it with his guitar.

Intrigued, Handy asked what the line meant. It turned out that the tracks of the Yazoo & Mississippi Valley Railroad, which locals called the Yellow Dog, crossed the tracks of the Southern Railroad in the town of Moorehead, where the musician was headed, and he’d put it into a song. It was, Handy later said, “the weirdest music I had ever heard.”

That strange music was the blues, although few people knew it by that name. At the turn of the century, the blues was still slowly emerging from the deep South and its roots in various forms of African American slave songs such as field hollers, work songs, spirituals, and country string ballads. The blues was rural music that captured the suffering and anguish of 300 years of slavery and tenant farming, typically played by roaming solo musicians on an acoustic guitar at weekend parties, picnics and juke joints. Their audience was agricultural laborers who danced to the propulsive rhythms, moans and slide guitar.

In 1912 Handy helped raise the public profile of the blues when he became one of the first people to transcribe and publish sheet music for a blues song—“Memphis Blues.” Eight years later, listeners snapped up more than a million copies of “Crazy Blues” by Mamie Smith, the first black female to record a blues vocal. The unexpected success of Smith’s recording alerted record labels to the potential profit of “race records,” and singers such as Ma Rainey and Bessie Smith began to introduce the blues to an even wider audience through their recordings.

As the African Americans that created the blues began to move away from the South, they changed the music to reflect their new circumstances. Following both World Wars, thousands of African American farm workers had migrated north to cities like Chicago and Detroit, and many of them began to view traditional blues as an unwanted reminder of their humble days toiling in the fields; they wanted to hear music that reflected their new urban

surroundings. In response, transplanted blues artists such as Muddy Waters, who had lived and worked on Stovall plantation, just outside Clarksdale, Mississippi, before riding the rails to Chicago in 1943, swapped acoustic guitars for electric ones and filled out their sound with drums, harmonica and standup bass. This gave rise to electrified blues with a stirring beat that drove people onto the dance floor and pointed the way to rhythm and blues and rock 'n' roll.

In the 1940s and early 50s, the electrified blues reached its zenith on the radio, but it began to falter as listeners turned to the fresh sounds of rock 'n' roll and soul. In the early 1960s, however, it was aspiring white blues musicians in the United Kingdom who helped resuscitate the blues in America and translated it to a largely white audience. Bands such as the Rolling Stones performed covers of Muddy Waters and Howlin' Wolf, and in the process they created gritty rock 'n' roll that openly displayed its blues influences. They also promoted the work of their idols, who soon toured England to wide acclaim and then brought the blues back to the U.S. While they were happy to be in demand again as performers, many veteran blues musicians were bitterly disappointed that artists such as Led Zeppelin, who had copped much of their sound and guitar licks from African American blues artists, were getting rich while the older musicians struggled to survive.

Today, 100 years after W. C. Handy first heard it, the blues has profoundly influenced virtually all genres of music in ways Handy never imagined the 'weirdest music' he'd ever heard could have. To many young listeners, traditional blues—if not contemporary blues—may sound as strange as it did to Handy. But if they listen closely, what they're hearing are the same sounds that influenced nearly all music genres, including hip-hop, rock and soul. They're the sounds of a rich, powerful history of people who helped build America and created one of the most influential musical forms in popular music.

## ABOUT THE PRODUCTION

The blues: there is perhaps no other genre of music in American culture with such a rich, complex history as this legacy; one that has influenced musical traditions and artists all around the world. Born of poverty and slavery, the blues ultimately embraced diverse folk traditions from diverse nations and peoples, and has in turn come to represent an entire genre of distinctive musical expression. Aficionados describe Delta blues, Chicago blues, Memphis blues, West Coast blues, Country blues, Texas blues... a universe of musical styles that weave the fabric of the rich musical tapestry that is the blues.

For a single night last year, the living legends of the blues – from original Mississippi Delta guitarist “Honeyboy” Edwards to legend Buddy Guy, from octogenarian B.B. King to Shemekia Copeland who recorded her debut when she was just 18 – gathered at New York’s Radio City Music Hall for a once-in-a-lifetime concert, “An All-Star Salute to the Blues.” The result, directed by filmmaker Antoine Fuqua (“Training Day”) and produced by Martin Scorsese (“Raging Bull,” “The Last Waltz”), is *LIGHTNING IN A BOTTLE*, one of the most dynamic, moving and entertaining concert movies ever made.

More than merely concert footage, *LIGHTNING IN A BOTTLE* is a visual and sonic memoir of the American blues tradition, a story of suffering, determination, skill and triumph flavored with equal parts social history and legend. Director Fuqua and musical director Steve Jordan decided to arrange the evening as a chronological journey from the roots of the blues in African spirituals to the future of the tradition as represented by some of today’s youngest and most creative recording artists. The early history of the blues is represented through songs that echo the ugly tradition of African enslavement: Angélique Kidjo offers a stirring rendition of “Zélié,” an African song that hints at the musical roots of blues music. Legendary Mavis Staples then performs a gut-wrenching version of “See That My Grave is Kept Clean,” written eighty years ago by Blind Lemon Jefferson.

Backstage, Fuqua’s cameras capture the legends of blues music meeting each other and sharing stories: “It’s sort of like being in church,” said one astonished onlooker gazing at the talent assembled at Radio City Music Hall. “What you discover is what you see on the stage is really who they are, the life they live,” said Fuqua. “It’s not costumes on stage with these guys. When you mix that archival and backstage footage with the concert, you get the sense that they’ve been like that forever...these guys don’t change with the fashion, they stay who they are.”

“It’s been a long time coming, but it’s better late than never!” exclaimed blues diva Ruth Brown when she arrived at Radio City. Despite recently suffering a stroke during which she was temporarily robbed of her ability to speak, Brown dazzled the all-star house band with her rehearsal of “Mama He Treats Your Daughter Mean,” and later teams up with Staples and Natalie Cole to sing “Men are Like Streetcars” to a playful Bill Cosby during his surprise cameo at the concert.

In an evening packed with highlights, every performance emerges with passion, clarity and skill. Fuqua manages to present nearly every song within a dramatic or historical context that gives the lyrics and the music deep resonance. India.Arie’s version of “Strange Fruit” is juxtaposed with images of violence from the civil rights era. Ageless Hubert Sumlin recently had a lung removed and still shreds through a performance of “Killin’ Floor” with David Johansen on vocals. Larry Johnson, one of the lesser-known but harder working blues guitarists, is given a chance to shine with a solo instrumental, “Hear the Angels Singing.” Solomon Burke, the self-proclaimed “King of Rock and Soul” recalls showing up, in the 1960s, for a concert date in the deep south to perform his song, “Down in the Valley,” which had risen high on the country charts. Much to the shock and terror of Burke and his band, the date turned out to be a Ku Klux Klan rally. “My band all thought we were going to die,” Burke recalls. But they won over the crowd by singing encore after encore of their classic hit. We even see Angélique Kidjo induce Buddy Guy to return to the stage so he can accompany her on an incendiary cover of Jimi Hendrix’ classic, “Voodoo Child (Slight Return).”

The concert is rendered in dramatic fashion by Fuqua and his talented crew. “Most concert films are bright and overlit,” says Fuqua. “You can’t do a blues concert like that, you need a mood. I wanted Radio City Music Hall to be a moody, dark place that made you feel like you were in a juke joint down south, so you could actually feel it and smell it and see the sweat on the singer’s faces. That’s the blues -- it’s moody, you’ve gotta feel it and you’ve gotta see it.”

Backing up the featured artists is an All-Star band of legendary blues musicians who represent hundreds of years of experience. Musical director Steve Jordan is on the drums, along with Levon Helm (formerly of The Band); the keyboards are handled by Ivan Neville and New Orleans piano legend Dr. John; Kim Wilson of the Fabulous Thunderbirds is on harmonica; veteran session musician Danny Kortchmar plays guitar, with Willie Weeks (electric) and Larry Taylor (upright) on bass. Keb’ Mo’ (who also performs Robert Johnson’s “Love in Vain”), the Beale Street Horns and three backup singers (Vanisse Thomas, Curtis

King, Babi Floyd) fill out the Radio City Music Hall stage, moving seamlessly from one musical style to the next.

Nearly a year after the event, Fuqua recalls the overwhelming experience of filming the concert. “You only reflect on it afterwards that you got to meet these people and see them play,” he explains. “That night was like a tornado, it was so unbelievable for me. The energy...and the way they reacted to each other, they seemed like they were all sincere about seeing each other, appreciating each other and respecting each other’s talent.” As the concert proceeds, the legends of the blues continue to emerge from the wings: James “Blood” Ulmer (with Alison Krauss), Keb’ Mo’, Clarence “Gatemouth” Brown, the Neville Brothers, John Fogerty, Bonnie Raitt, Robert Cray, Steven Tyler and Joe Perry of Aerosmith, B.B. King.

Selecting a highlight in an evening of highlights was a tough task for Fuqua, as it would be for any fan. “Every one of the performances stands out, everyone was spectacular,” he says definitively. “But Macy Gray really stood out for me because she’s young, she’s a new artist. When you’re surrounded by that much talent, you’re surrounded by these legends, and you’re going to do the original ‘Hound Dog,’ and you gotta get up there and do it and they’re watching...man, that’s a lot of pressure for a young artist. She went out there and nailed it with such energy and such passion. That really blew me away, because I know she was nervous about it.” Fuqua’s cameras catch a nervous Gray quickly being talked through the song before going on stage and wowing the crowd with her fresh, energetic and evocative rendition of the best-known blues songs ever written.

But the final slot in the evening is reserved for B.B. King, 80 years old and a recording artist for almost sixty years. With his guitar Lucille in tow, King seems humbled to be in the presence of his peers and loyal fans, joking backstage with Solomon Burke and telling stories. King recalls a concert where he won over a hostile crowd with a rendition of “Sweet Sixteen.” “One of the lines in the song is ‘treat me mean, but I’ll keep on lovin’ you just the same,’” recalls King. “It was me thinkin’ in terms of a lady, but it really seemed to fit that day, because I was saying it, and I cried when I was doing it...would you believe they applauded me when I finished?” On this night, King performs “Sweet Sixteen” again, but the high point arrives in the song’s next line. “One of these days, baby,” wails King as his fist raises in triumph in the spotlight of Radio City Music Hall, “you’re gonna give a lot of money to hear someone call my name!”

“Being a craftsman is not just doing the work, it’s experiencing life, and it’s about sustaining and maintaining,” says Antoine Fuqua today. “When you look at these guys, and you see what they’ve been through – hard times, good times, heart attacks, strokes, broke, rich

– they’re still at it, they’re still doing what they do. I walked away with a lot of things...I’m rich on it, I got rich on this experience. It was one of the coolest things I’ll probably ever get to do. It really is like lightning in a bottle...I don’t think it’s going to happen again in my life...but if it is, I’m gonna be there!”

## **ABOUT THE FILMMAKERS**

### **ANTOINE FUQUA (Director)**

Filmmaker Antoine Fuqua has established himself as one of the foremost talents of his generation. Through his diverse body of work, he has achieved his goal of making highly stylized films that resonate thematically and personally with audiences. Fuqua confirmed his place as a young director of unique vision and craft with the release of Warner Bros.' TRAINING DAY, which chronicles one brutal day in the life of a corrupt cop (Denzel Washington, who won an Academy Award for his performance) and his earnest young trainee (Ethan Hawke, who was also nominated for an Academy Award). His most recent features have been TEARS OF THE SUN (Bruce Willis) and the Jerry Bruckheimer production of KING ARTHUR.

Fuqua is also set to produce FAMILY REUNION with his wife, Lela Rochon (WAITING TO EXHALE, ANY GIVEN SUNDAY), and Darryl Quarles for Warner Bros. Additionally, he is working on BLOODS, a film for Castle Rock that was adapted from Wally Terry's novel that explores the Vietnam experience of black soldiers who died in record numbers during America's first fully integrated war. Fuqua recently announced an exclusive deal to produce and direct new projects for Universal Television, and he is also executive producing a television pilot for ABC.

Fuqua revealed an impressive stylistic flair with his debut film, Columbia Pictures' THE REPLACEMENT KILLERS, featuring Chow Yun Fat and Academy Award-winner Mira Sorvino. This was followed by Warner Bros.' comedic thriller BAIT, starring Jamie Foxx and David Morse. A native of Pittsburgh, Fuqua studied engineering at West Virginia University before moving to New York in 1987 to direct music videos. After forming his own production company, Reel Power, he directed his debut short, EXIT. Before long, Fuqua's visual and narrative sensibility made him one of the industry's most sought after music video and commercial directors. His credits include television commercials for Miller Genuine Draft, Reebok, Toyota and Sprite, and music videos for a wide array of artists, including Arrested Development, Prince, Stevie Wonder and Toni Braxton. Fuqua won an MTV Award for Best Rap Video and two prestigious Music Video Production honors (The Young Generators Award and The Sinclair Tenenbaum Olesiuk and Emanuel Award) for his video for Coolio's "Gangsta's Paradise."

Fuqua currently lives in Los Angeles with his wife, actress Lela Rochon Fuqua and baby daughter, Asia Rochon Fuqua and enjoys frequent quality time with son Zachary Fuqua.

### **STEVE JORDAN (Musical Director)**

One of the most gifted musicians of his time, Steve Jordan has expanded the vocabulary of modern percussion with his drumming, sharpened the edge of contemporary music with his composing, and raised the industry standard with the thoughtful touch of his producing skills. Television audiences know Jordan as a member of the original “Saturday Night Live” house band and as a charter member of the Blues Brothers Band, helmed by Dan Aykroyd and John Belushi. Jordan also went on to co-found the World’s Most Dangerous Band, featured on “Late Night with David Letterman.”

Jordan continued to build up credits in the studio, serving as producer, writer and multi-instrumentalist on many projects such as Don Henley’s “The End of the Innocence,” Billy Joel’s “River of Dreams,” the Grammy Award-winning albums “Take Your Shoes Off” by Robert Cray, and “That’s The Way It Should Be” by Booker T. and the MG’s. He has played with such varied artists as the Rolling Stones, Neil Young, Eric Clapton, Stevie Nicks and James Brown, to name a few. A production collaboration with Keith Richards on Aretha Franklin’s hit cover of “Jumpin’ Jack Flash” evolved into a regular working relationship with Richards. Jordan worked with the Rolling Stone veteran on the Chuck Berry documentary, “Hail! Hail! Rock ‘n’ Roll” and went on to co-write and co-produce Richards’ acclaimed first solo album, “Talk Is Cheap.” Recent production work includes the Grammy-winning Martin Scorsese Presents “The Best of the Blues” and the Wim Wenders’ film “The Soul of a Man.” Jordan is also a featured player on the new productions for Sheryl Crow, Alicia Keys and John Mayer. He is currently working on an album by The Jon Spencer Blues Explosion and a new band, The Verbs, a collaboration with Meegan Voss. Along with being the musical director for LIGHTNING IN A BOTTLE, Jordan has also been musical director of the annual SmartSounds Rainforest Alliance benefit shows at New York’s Beacon Theater, a critically praised benefit series.

### **ALEX GIBNEY (Producer)**

An Emmy Award-winning writer, producer and director, Alex Gibney is currently writing, producing and directing a theatrical documentary on Enron for HDNet Films. Gibney is also executive producing, with Wim Wenders and Heidi Levitt, “Exiles on Main Street,” a series of short dramatic films for the Sundance Channel to be directed by Mira Nair, Wayne Wang, Sherman Alexie and others.

In 2003, Gibney served as the Series Producer for “The Blues,” an Emmy-nominated series of seven films in association with executive producer Martin Scorsese. Gibney also produced “The Soul of a Man,” (an official selection at the Cannes Film Festival) the film by Wim Wenders for that series, and was awarded a Grammy for producing the 5-CD box set based on the series.

His recent credits include: “The Trials of Henry Kissinger” the HBO documentary, “Soldiers in the Army of God”; “Speak Truth to Power,” a drama special about human rights activists scripted by Ariel Dorfman and starring Sigourney Weaver and Alec Baldwin; “Brooklyn Babylon,” a feature film directed by Marc Levin and featuring the Grammy Award-winning, hip-hop group The Roots; and “The Huntress,” a TV movie written by Bruno Heller (HBO’s “Rome”) that became a TV series on the USA Network.

In addition, Gibney served as writer, director and series producer on “Sexual Century,” a six-part documentary series for ITV and the CBC; “The Fifties,” an eight-hour documentary mini-series based on the best-selling book by Pulitzer Prize-winning author David Halberstam; “The Pacific Century,” a ten-hour documentary series that was honored with an Emmy Award, two Emmy nominations and the prestigious duPont-Columbia Award for Excellence in Broadcast Journalism; and “The New Music,” a film about avant-garde jazz musicians John Carter and Bobby Bradford.

### **MARGARET BODDE (Producer)**

Margaret Bodde has worked with Martin Scorsese for over a decade and has been involved in several of his documentary projects. The Emmy-nominated series, “The Blues,” is a result of Mr. Scorsese and Ms. Bodde’s desire to delve deeper into the rich history of the genre, viewed through the lens of directors with personal, emotional connections to the music. Currently, Ms. Bodde is co-producing a documentary on the early days of Bob Dylan, directed by Martin Scorsese. She is the executive director of The Film Foundation (TFF), a non-profit organization created by Mr. Scorsese in 1990, along with seven other leading filmmakers. Since 1991, she has spearheaded the group’s efforts to raise awareness and funds for film preservation within the entertainment industry and the public at large, resulting in more than six million dollars raised for film preservation projects at the nation’s leading film archives. Prior to working with Mr. Scorsese, Ms. Bodde worked in independent film distribution and exhibition, including three years as Director of Marketing at Miramax Films.

### **MARTIN SCORSESE (Executive Producer)**

Martin Scorsese is the acclaimed director of many internationally famous films, including “Taxi Driver,” “Raging Bull,” “Gangs of New York” and his upcoming release “The Aviator.” Mr. Scorsese also has a long and distinguished career as a documentarian. He worked as an editor on such documentary classics as “Woodstock.” As a director, Scorsese made “The Last Waltz,” “ItalianAmerican,” and most recently, “My Voyage to Italy” and “A Personal Journey with Martin Scorsese Through American Movies.” Scorsese served as Executive Producer for the Emmy-nominated documentary “Eric Clapton – Nothing But the Blues” which explored the influence of the blues on the music of Eric Clapton. “The Blues” is the culmination of a great ambition for Scorsese: to honor the music of which he is so fond, to preserve its legacy and to work together with six skilled feature film directors, who are united in their desire to celebrate the music, yet who, at the same time, are free to pursue their own personal visions.

### **PAUL G. ALLEN (Executive Producer)**

In 1997, investor and philanthropist Paul G. Allen founded Vulcan Productions, (formerly Clear Blue Sky Productions), the independent film production company behind Todd Haynes’ “Far From Heaven,” winner of five Independent Spirit Awards; “The Safety of Objects” by Rose Troche with Glenn Close and Dermot Mulroney, Julie Taymor’s critically-acclaimed debut film “Titus,” the Emmy-nominated series “Evolution,” and “The Blues,” executive produced by Martin Scorsese in conjunction with Allen and Jody Patton. Allen creates and advances world-class projects and high-impact initiatives that change and improve the way people live, learn, work and experience the world through arts, education, entertainment, sports, business and technology. He co-founded Microsoft with Bill Gates in 1976, remained the company’s chief technologist until he left the company in 1983, and is the founder and chairman of Vulcan Inc. and chairman of Charter Communications (a multimedia broadband company). In addition, Allen’s multibillion dollar investment portfolio includes large stakes in DreamWorks SKG, Oxygen Media, Vulcan Energy Corporation and dozens of other technology, media and content companies. Allen also owns the Seattle Seahawks NFL and Portland Trail Blazers NBA franchises.

Named one of the top 10 philanthropists in America, with lifetime giving totaling nearly \$800 million, Allen gives back to the community through the Paul G. Allen Family Foundation, which strengthens communities and supports vulnerable populations in the Pacific Northwest. Allen is also founder of Experience Music Project, the Science Fiction Museum

and Hall of Fame, both in Seattle, and the Allen Institute for Brain Science and its acclaimed Allen Brain Atlas Initiative.

**JODY PATTON (Executive Producer)**

As president of Vulcan Productions, Jody Patton is responsible for managing all elements of the production company's feature and documentary film and television projects. Patton's creative vision establishes the corporate direction and defines the composition of the slate of projects undertaken by Vulcan Productions, including acclaimed films such as "The Blues" project, Todd Haynes' award-winning "Far From Heaven," and "The Safety of Objects."

As co-founder of both Experience Music Project (Seattle's interactive music museum) and the Science Fiction Museum and Hall of Fame, Patton oversees the design, construction, program development and operations of the institutions, managing the leadership team and working closely with content and design experts. A native of Seattle, Patton is the president and CEO of Vulcan Inc., the investment and project management company founded by Paul G. Allen to manage his business and personal initiatives around the world, including a broad portfolio of investments, real estate holdings, sports teams and more. She is also executive director of the Paul G. Allen Family Foundation, which supports nonprofit organizations throughout the Pacific Northwest in the areas of health and human services, the arts, and medical research and technology in education.

Patton serves on the board of directors of Charter Communications (a multimedia broadband company), the University of Washington Foundation, the International Glass Museum, the Oregon Shakespeare Festival and the Theatre Communications Group.

**RICHARD E. HUTTON (Co-Producer)**

Richard Hutton oversees the feature film and documentary teams at Vulcan Productions and manages a variety of content, business and media partnerships deals for Vulcan Inc., as well as professional relationships in the film, television and online worlds. At Vulcan he most recently oversaw the media and exhibit development and implementation for the world's first science fiction museum and hall of fame in Seattle, and served as executive producer of the acclaimed PBS series "Evolution" in 2001 (produced by WGBH Television, the NOVA Science Unit and Vulcan Productions). His other film projects include the award-winning "The Brain" (1984) and "The Mind" (1988), as well as various books, medical texts and articles for national publications including The New York Times Magazine, Omni and

Cosmopolitan. Hutton previously served as senior vice president of creative development at Walt Disney Imagineering, where he oversaw the creative team responsible for the design of all Disney three-dimensional storytelling, such as theme parks and retail concepts. Prior to Walt Disney Imagineering, Hutton was vice president and general manager of the Disney Institute, where he directed the transition of the organization from an idea into an operating business. Before Disney, Hutton was senior vice president, television programming and production for WETA Television in Washington, D.C., and earlier, director of public affairs programming for WNET Television in New York. Hutton holds a bachelors degree in history from the University of California at Berkeley.

## THE MUSICIANS

### The Band

Levon Helm  
Dr. John  
Steve Jordan  
Danny Kortchmar  
Ivan Neville  
Keb' Mo'  
Larry Taylor  
Willie Weeks  
Kim Wilson

### The Beale St. Horns

Andrew Love  
Ben Cauley  
Jack Hale  
Jim Horn

### Singers

Vanisse Thomas  
Curtis King  
Babi Floyd

### Featured Performers (in order of appearance):

Angélique Kidjo  
Mavis Staples  
Honeyboy Edwards  
Keb' Mo'  
James Blood Ullmer and Alison Krauss  
India.Arie  
Odetta  
Natalie Cole  
Larry Johnson  
Buddy Guy  
Ruth Brown  
Macy Gray  
Clarence "Gatemouth" Brown  
Kim Wilson

Bonnie Raitt  
John Hammond  
John Fogerty  
Steven Tyler and Joe Perry  
The Neville Brothers  
Shemekia Copeland  
Robert Cray  
David Johansen and Hubert Sumlin  
Solomon Burke  
Vernon Reid  
Chuck D. and Fine Arts Militia  
B.B. King

### Archival Performances and Interviews:

Son House  
John Lee Hooker  
Jimi Hendrix  
Lazy Lester  
Jimmie Vaughn  
Chris Thomas King  
Mos' Def

## PERFORMER BIOGRAPHIES

African-born **Angélique Kidjo** (performs “Zélié” and “Voodoo Child (Slight Return)”) recently released her third album celebrating the influence of African music all over the world. “Oyaya!” (“joy” in Kidjo’s native Yoruban) draws upon the musical traditions of the Caribbean, including salsa, calypso, meringue and ska, and follows the acclaimed albums “Black Ivory Soul” and “Congoleo.” She has recorded with artists as diverse as Gilberto Gil, Santana, and Dave Matthews.

### **Discography:**

*Parakou* (1990)

*Logozo* (1991)

*Aye* (1994)

*Fifa* (1996)

*Oremi* (1998)

*Black Ivory Soul* (2002)

*Oyaya!* (2004)

**Mavis Staples** (“See That My Grave is Kept Clean,” “Men are Like Streetcars”) began performing as a child with her family in the late 1940s, and has been at the forefront of fusing gospel, rhythm and blues, and soul music for over fifty years. In the 1960s, the Staples Family frequently appeared with Dr. Martin Luther King, Jr. at the front line of the civil rights movement. Throughout her distinguished career, Mavis has appeared or recorded with performers such as Prince (who produced two of her albums), Curtis Mayfield, Aretha Franklin, Natalie Merchant and Bob Dylan. She also appears frequently on tour with gospel legend Mahalia Jackson.

### **Discography [With The Staple Singers]:**

*Uncloudy Day* (1959)

*Swing Low Sweet Chariot* (1961)

*Hammer and Nails* (1962)

*Swing Low* (1962)

*The 25<sup>th</sup> Day of December* (1962)

*Gamblin’ Man* (1963)

*This Little Light* (1964)

*Amen!* (1965)

*Freedom Highway* (1965)

*For What It’s Worth* (1967)

*Soul Folk in Action* (1968)

*Time Waits for No One [solo]* (1989)

*Sit Down Servant* (1991)

*Swingline* (1991)

THE STAPLES FAMILY (1999)

*Mavis Staples [solo]* (1969)  
*Will the Circle Be Unbroken* (1969)  
*Landlord* (1970)  
*Only for the Lonely [solo]* (1970)  
*We'll Get Over* (1970)  
*The Staple Swingers* (1971)  
*Be Altitude: Respect Yourself* (1972)  
*Be What You Are* (1973)  
*City in the Sky* (1974)  
*The Staple Singers* (1985)

**David “Honeyboy” Edwards (“Gamblin’ Man”)** was born in 1915 in Shaw, Mississippi, and has been playing the blues since the age of 14. He toured the south as a blues guitarist for a number of years before settling in Chicago, playing small clubs and street corners and occasionally recording. Upon the release of his autobiography and album *The World Don't Owe Me Nothin'*, the *New York Times* called him “one of the last authentic performers in blues idiom that developed in central Mississippi” in the early part of the 20<sup>th</sup> Century.

**Discography:**

*White Windows* (1988)  
*I've Been Around* (1995)  
*Crawling Kingsnake* (1997)  
*World Don't Owe Me Nothing [live]* (1997)  
*Don't Mistreat a Fool* (1999)  
*Shake 'Em on Down* (2000)  
*Mississippi Delta Bluesman* (2001)  
*Back to the Roots* (2001)  
*Collected Archives* (2001)

**Keb' Mo' ("Love in Vain")** was born Kevin Moore in Compton, California, and learned guitar as a child. He was heard rehearsing by blues violinist Papa John Creach and joined Creach's band for concerts and recording for three years. He made his own recording debut in 1980 with the album "Rainmaker," then played with the legendary Whodunit Band for several years in Los Angeles. He began to play Delta Blues and appeared as blues legend Robert Johnson in the docudrama "Can't You Hear the Wind Howl" in 1993. He is a two-time Grammy Award-winner and continues to be one of the busiest artists on the blues concert circuit, as well as playing with the House Band at the Salute to the Blues concert.

**Discography:**

- Keb' Mo'* (1994)
- Just Like You* (1996)
- Slow Down* (1998)
- The Door* (2000)
- Big Wide Grin* (2001)
- Keep It Simple* (2004)

**Odetta ("Jim Crow Blues")** is one of the legends of American folk and blues music. Born in Alabama in 1930, Odetta moved to Los Angeles as a child and discovered folk music as a teenager, picking up the guitar and making a name for herself throughout the 1950s and 60s. Her live performances, featuring a wide array of songs that she adapted and arranged for her own voice, were renowned for their passion and virtuosity. Her legendary recordings include "He's Got The Whole World In His Hands," "Kumbaya," "Goodnight Irene," "Amazing Grace" and "This Little Light of Mine," and she was a seminal influence on subsequent generations of artists, including Janis Joplin, Bob Dylan, Joan Baez, Judy Collins, Carly Simon and Tracy Chapman.

**Odetta Discography:**

- |  |   |
|--|---|
| <i>The Tin Angel</i> (1954)              | <i>My Eyes Have Seen</i> (1959)                               |
| <i>Odetta and Larry</i> (1955)           | <i>Ballad for Americans and Other American Ballads</i> (1960) |
| <i>Sings Ballads and Blues</i> (1956)    | <i>Christmas Spirituals</i> (1960)                            |
| <i>At the Gate of Horn [live]</i> (1957) | <i>Odetta at Carnegie Hall</i> (1960)                         |
| <i>Odetta and the Blues</i> (1962)       | <i>At Town Hall</i> (1962)                                    |
|  | <i>Odetta Sings the Blues</i> (1968)                          |
|  | <i>Odetta Sings</i> (1970)                                    |
|  | <i>Movin' It On</i> (1987)                                    |

*Sometimes I Feel Like Cryin'* (1962)  
*Odetta Sings Folk Songs* (1963)  
*One Grain of Sand* (1963)  
*It's a Mighty World* (1964)  
*Odetta Sings of Many Things* (1964)  
*Odetta in Japan* (1965)  
*Odetta Sings Dylan* (1965)  
*Odetta [Folkways]* (1967)

**Natalie Cole** (“**St. Louis Blues**,” “**Men Are Like Streetcars**”) has been a recording artist for nearly thirty years. Her debut album “**Inseparable**” went gold, and earned her the Grammy for Best New Artist in 1976. Fusing her musical heritage in the jazz and gospel traditions with new sounds in pop and rock, her albums include “**Natalie**,” “**Unpredictable**,” “**Thankful**” and “**I Love You So**.” In the early 1990s she recorded “**Unforgettable, With Love**,” which featured standards made famous by her father. Her story is told in her autobiography [Angel on My Shoulder](#) which later became the award-winning telefilm “**The Natalie Cole Story**.” She continues to appear as both a singer and actress, and her latest album is entitled “**Never Ask a Woman**.”

**Natalie Cole Discography:**

<i>Thankful</i> (1977)	<i>Heart &amp; Soul</i> (1992)
<i>Unpredictable</i> (1977)	<i>Beginning to See the Light</i> (1993)
<i>Natalie Live!</i> (1978)	<i>Take a Look</i> (1993)
<i>I Love You So</i> (1979)	<i>Holly &amp; Ivy</i> (1994)
<i>Don't Look Back</i> (1980)	<i>Sophisticated Lady [Greatest Hits]</i> (1996)
<i>Happy Love</i> (1981)	<i>Stardust</i> (1996)
<i>I'm Ready</i> (1983)	<i>This Will Be: Natalie Cole's Everlasting Love</i> (1997)
<i>Dangerous</i> (1985)	<i>Snowfall on the Sahara</i> (1999)
<i>Everlasting</i> (1987)	<i>The Magic of Christmas</i> (1999)
<i>Good to be Back</i> (1989)	<i>Ask a Woman Who Knows</i> (2002)
<i>Natalie Cole Sings/George Shearing Plays</i> (1989)	<i>Love is Here to Stay</i> (2002)
<i>Unforgettable: With Love</i> (1991)	<i>Nursery Raps with Mama Goose</i> (2002)

Guitarist **James “Blood” Ullmer (“Sittin’ on Top of the World”)** is one of the most innovative and experimental musicians of the past forty years. Proficient on several instruments, he has been a musician and performer since childhood, plying his trade in Detroit before relocating to New York City in 1972. After cutting his teeth with jazz legend Ornette Coleman, Ulmer began to perform on his own in the late 1970s, culminating in the seminal album “Odyssey” (1983). Recently, Ulmer recorded and released “No Escape from the Blues: Electric Lady Sessions” and “Memphis Blood: The Sun Sessions,” each recorded at a legendary studio.

**James “Blood” Ullmer Discography:**

*Revealing* (1977)

*Tales of Captain Black* (1978)

*Are You Glad to be in America?* (1980)

*Free Lancing* (1981)

*Black Rock* (1982)

*Odyssey* (1983)

*Part Time [live]* (1983)

*America: Do You Remember the Love?* (1986)

*Live at the Caravan of Dreams* (1986)

*Phalanx* (1986)

*Blues All Night* (1989)

*Black and Blues* (1990)

*Blues Preacher* (1992)

*Harmolodic Guitar with Strings* (1993)

*Live at the Bayerischer Hof* (1994)

*Music Speaks Louder Than Words* (1997)

*Forbidden Blues* (1998)

*Reunion [live]* (1998)

*Blue Blood* (2001)

*Memphis Blood: The Sun Sessions* (2001)

*No Escape from the Blues: The Electric Lady Sessions* (2003)

**Alison Krauss (“Sittin’ on Top of the World”)** has won 14 Grammy Awards since picking up her first nomination at age 18. An accomplished fiddler best known as part of the roots band Union Station, she has recorded with musical legends as diverse as Dolly Parton and Yo-Yo Ma. She has also established a career as a producer and won her latest Grammy for producing “This Side” by Nickel Creek, and her music can be heard on countless film soundtracks including “O Brother, Where Art Thou?” and “Divine Secrets of the Ya-Ya Sisterhood.”

**Discography:**

*Different Strokes* (1985)

*Too Late to Cry* (1987)

*Two Highways* (1989)

*I’ve Got That Old Feeling* (1990)

*Every Time You Say Goodbye* (1992)

*I Know Who Holds Tomorrow* (1994)

## **Alison Krauss Discography Continued**

*So Long So Wrong* (1997)

*Forget About It* (1999)

*New Favorite* (2001)

*Live* (2002)

**Ruth Brown (“Mama He Treat Your Daughter Mean,” “Men Are Like Streetcars”)** is best remembered as a recording star from the Atlantic Records stables in the 1950s, but she remains active in both performance and recording to the present day. She is considered the first true R&B singer, and recorded a number of hits before her star faded in the 1960s and she drove a school bus to raise her two children. In the 1980s, she began singing again, and soon starred on Broadway where she won a Tony Award for the musical “Black and Blue” and her first Grammy Award. She later appeared in the film “Hairspray” and her autobiography Miss Rhythm won the Gleason Award for Music Journalism.

### **Discography:**

*Ruth Brown Sings Favorite* (1956)

*Ruth Brown* (1957)

*Late Date With Ruth Brown* (1959)

*Along Comes Ruth* (1962)

*Gospel Time* (1962)

*Ruth Brown '65* (1964)

*Fine Brown Frame* (1968)

*Black is Brown and Brown is Beautiful* (1969)

*You Don't Know Me* (1970)

*Takin' Care of Business* (1980)

*Have a Good Time [live]* (1988)

*Blues on Broadway* (1989)

*Brown, Black & Beautiful* (1990)

*Fine & Mellow* (1991)

*Songs of My Life* (1993)

*Live in London* (1996)

*R+B=Ruth Brown* (1997)

*Good Days for the Blues* (1999)

*Help a Girl Go Bad* (1999)

*Miss Rhythm* (2000)

*Touch Me in the Morning* (2002)

**Buddy Guy (“Can't Be Satisfied,” “Stormy Monday Blues,” “Red House,” “Voodoo Child (Slight Return)”)** has won four Grammy Awards and is one of the pioneers in the idiom of Chicago blues. Born in the rural south, Guy made a name for himself as a session musician, most notably on the legendary Muddy Waters' 1963 album “Folk Singer” (with Willie Dixon on bass to complete the trio). His later albums include the memorable “Damn Right I've Got the Blues” and “Sweet Tea.” Guy has won

nineteen W.C. Handy Blues Awards – more than any other artist. He continues to be one of the most energetic and innovative performers today: reviewing the Salute to the Blues concert, the *New York Post* remarked, “Buddy Guy stole the show.”

**Discography:**

*I Left My Blues in San Francisco* (1967)

*A Man and the Blues* (1968)

*Blues Today* (1968)

*This is Buddy Guy [live]* (1968)

*Buddy and the Juniors* (1970)

*Buddy & Junior Mance & Junior Wells* (1971)

*In the Beginning [1958/64]* (1971)

*Buddy Guy & Junior Wells Play the Blues*  
(1972)

*Hold That Plane* (1972)

*Live in Montreux* (1977)

*Buddy & Phil Guy* (1979)

*Got to Use Your Head* (1979)

*Pleading the Blues* (1979)

*The Dollar Done Fell* (1980)

*Stone Crazy! [Alligator]* (1981)

*DJ Play My Blues* (1982)

*Drinkin' TNT 'n' Smokin' Dynamite [live]*  
(1982)

*Buddy Guy* (1983)

*The Original Blues Brothers Live* (1983)

*Ten Blue Fingers* (1985)

*Chess Masters* (1987)

*Complete DJ Play My Blues Session* (1991)

*Breaking Out* (1988)

*Live at the Checkerboard Lounge* (1988)

*I Ain't Got No Money* (1989)

*Alone & Acoustic* (1991)

*Damn Right, I've Got the Blues* (1991)

*My Time After Awhile* (1992)

*Feels Like Rain* (1993)

*Live at the Mystery Club* (1993)

*Drinkin' TNT 'n' Smokin' Dynamite* (1994)

*Slippin' In* (1994)

*I Cry* (1995)

*Live: The Real Deal* (1996)

*Try to Quit You Baby* (1997)

*As Good as it Gets* (1998)

*Heavy Love* (1998)

*Last Time Around – Live at Legends* (1998)

*The Real Blues* (1999)

*Sweet Tea* (2001)

*Blues on Blues* (2002)

*Everything Gonna be Alright* (2002)

*Blues Singer* (2002)

*Chicago Blues Festival 1964 [live]* (2003)

*Buddy Guy on Chess* (2003)

*The Blues Masterworks* (2003)

**India.Arie (“Strange Fruit”)** made noise with her Motown debut “Acoustic Soul,” earning seven Grammy nominations: the album spent more than a year on the Billboard charts and sold over 2.5 million copies. She recently released her second

album “Voyage to India.” She first appeared touring with the Lilith Fair where she was spotted by a Motown scout, and later opened for Sade on her world tour.

**Discography:**

*Acoustic Soul* (2001)

*Voyage to India* (2002)

**Macy Gray (“Hound Dog”)** soared to the top of the charts with her debut album “On How Life Is” which earned her fans in pop, rock and soul and quadruple platinum status. A student of classical piano as a child, she wrote a song for a student film at USC and ended up filling in when the vocalist didn’t show up, and agreed to join the band on something of a whim. A mother of three, Gray’s second album is “The Trouble with Being Myself.”

**Discography:**

*On How Life Is* (1999)

*The Id* (2001)

*The Trouble With Being Myself* (2003)

**Larry Johnson (“Johnson! Where Did You Get That Sound?”, “Hear the Angels Singing”)** was the son of a preacher, and learned to play blues harmonica and guitar as a child traveling the rural churches of the South. After a stint in the military, Johnson made his way to Harlem where he met Reverend Gary Davis, the legendary musician who became Johnson’s mentor. His albums include “Fast and Funky,” “Country Blues” (with John Hammond). In the 1990s, Johnson returned to the spotlight by performing in New York City showcasing his lifetime of experience as a blues musician, and currently appears regularly in concerts and blues festivals around the world.

**Discography:**

*Presenting the Country Blues* (1970)

*Country Blues* (1974)

*Fast & Funky* (1974)

*Railroad Man* (1990)

*Midnight Hour Blues* (1995)

*Saturday Night Blues* (1995)

*Blues For Harlem* (2002)

*Two Gun Green* (2002)

**John Fogerty (“Midnight Special”)** is well-known for a voice that brings to mind a southern bayou, but actually spent his formative years as a musician in the San Francisco Bay area as the guitarist, vocalist and songwriter for the seminal rock band Creedence Clearwater Revival. Following massive success with albums such as “Cosmo’s Factory,” Fogerty quit recording for nearly a decade before reemerging with the multi-platinum “Centerfield” in 1985. Fogerty was inducted into the Rock and Roll Hall of Fame as a member of Creedence Clearwater Revival, and has returned to touring regularly performing both old and new classics.

**Discography:**

*Blue Ridge Rangers* (1973)

*Eye of the Zombie* (1985)

*John Fogerty* (1975)

*Knockin’ on Your Door* (1986)

*Hoodoo* (1976)

*Blue Moon Swamp* (1997)

*Centerfield* (1985)

*Premonition [live]* (1998)

**Clarence “Gatemouth” Brown (“Okie Dokie Stomp”)** was born in Vinton, Louisiana and raised on the Gulf Coast, and learned guitar and fiddle from his father. He began playing drums professionally in World War II, then guitar after a stint in the military. He toured in front of his own 23-piece orchestra and recorded for Peacock Records for a number of years, before moving to Nashville where he added country to his vast repertoire and even appeared on “Hee Haw.” His dynamic mixture of blues, country, rhythm-and-blues, jazz and Cajun music has influenced artists as far and wide as Frank Zappa and Eric Clapton. A Grammy Award-winner, Brown’s latest album is the Louisiana-flavored “Back to Bogalusa.”

**Discography:**

*The Blues Ain’t Nothin’* (1972)

*Real Life [live]* (1987)

*Cold Strange* (1973)

*Standing My Ground* (1989)

*Sing Louis Jordan* (1973)

*No Looking Back* (1992)

*Black Jack* (1975)

*Live 1980* (1994)

*Down South in Bayou County* (1975)

*Man* (1995)

*Bogalusa Boogie Man* (1976)

*A Long Way Home* (1996)

*Alright Again!* (1981)

*Gate Swings* (1997)

*One More Mile* (1982)

*American Music, Texas Style* (1999)

*More Stuff* (1985)

*Back to Bogalusa* (2001)

*Hot Club Drive* (2003)

## Clarence “Gatemouth” Brown Discography Continued

*House of the Blues, Vol. 3* (2003)

*Okie, Okie Stomp* (2003)

*Texas Guitarman* (2003)

*The Guitar According to Gatemouth* (2003)

**Bonnie Raitt** (“Coming Home,” “Paying the Cost to Be the Boss”) is one of the American music scene’s greatest treasures, a singer, guitarist and songwriter of exceptional talent and great heart. The nine-time Grammy winner is the daughter of celebrated Broadway singer John Raitt and accomplished musician Marge Goddard, and received her first guitar at the age of 8. While attending Harvard as a Social Relations/African Studies major, Raitt became politically active and also developed her guitar skills. She soon found herself opening for some of the giants of the blues tradition – Muddy Waters, John Lee Hooker, Son House and others. Her first album was released in 1971 to critical acclaim, but it wasn’t until the 1990 release of “Nick of Time” that Raitt became a superstar: the album went platinum five times over and won Raitt four Grammy Awards, and the follow-up “Luck of the Draw” sold even better. She was inducted into the Rock and Roll Hall of Fame in 2000 and remains one of the most vibrant, creative and loved entertainers in the world.

### Discography:

*Bonnie Raitt* (1971)

*Give It Up* (1972)

*Takin’ My Time* (1973)

*Streetlights* (1974)

*Home Plate* (1975)

*Sweet Forgiveness* (1977)

*The Glow* (1979)

*Green Light* (1982)

*Nine Lives* (1986)

*Nick of Time* (1989)

*Luck of the Draw* (1991)

*Longing in Their Hearts* (1994)

*Road Tested [live]* (1995)

*Fundamental* (1998)

*Sliver Lining* (2002)

*The Best of Bonnie Raitt On Capitol 1989-2003* (2003)

Singer/harmonica player **Steven Tyler** and guitarist **Joe Perry** (“I’m a King Bee”) are the backbone of the legendary hard rock band Aerosmith, who have been recording rock and blues for nearly three decades. The Boston-based band wrote the rock anthems “Walk this Way” and “Dream On” in the

1970s before striking mainstream gold with their best-selling albums “Permanent Vacation” and “Pump” in the eighties. Their latest album is a collection of blues standards done Aerosmith-style, “Honkin’ on Bobo.”

**Steven Tyler and Joe Perry Discography:**

<i>Aerosmith</i> (1973)	<i>Permanent Vacation</i> (1987)
<i>Get Your Wings</i> (1974)	<i>Pump</i> (1989)
<i>Toys in the Attic</i> (1975)	<i>Get a Grip</i> (1993)
<i>Rocks</i> (1976)	<i>Toxic Graffiti</i> (1993)
<i>Draw the Line</i> (1977)	<i>Pandora’s Toys</i> (1995)
<i>Live Bootleg</i> (1978)	<i>Nine Lives</i> (1997)
<i>Night in the Ruts</i> (1979)	<i>A Little South of Sanity [live]</i> (1998)
<i>Rock in a Hard Place</i> (1982)	<i>Just Push Play</i> (2001)
<i>Done With Mirrors</i> (1985)	<i>Honkin’ on Bobo</i> (2004)

**Hubert Sumlin (“Killin’ Floor”)** was born in Greenwood, Mississippi, and first played music by stretching a bailing wire from a nail in the wall, and eventually found a mentor in blues legend Howlin’ Wolf, who brought Sumlin to Chicago; Sumlin performed with Wolf for several years, including on the legendary recordings of classics such as “Built for Comfort,” “Killing Floor” and “Wang Dang Doodle.” Despite losing a lung to cancer in recent years, he continues to perform as a guitarist and bandleader, particularly at All-Star Tributes to Howlin’ Wolf.

**Discography:**

<i>Kings of Chicago Blues, Vol. 2</i> (1971)	<i>Blues Anytime!</i> (1994)
<i>My Guitar &amp; Me</i> (1975)	<i>Blues Guitar Boss</i> (1994)
<i>Groove</i> (1976)	<i>I Know You</i> (1998)
<i>Hubert Sumlin’s Blues Party</i> (1987)	<i>Wake Up Call</i> (1998)
<i>Heart &amp; Soul</i> (1989)	<i>About Them Shoes</i> (2003)
<i>Healing Feeling</i> (1990)	<i>Hubert’s American Blues</i> (2003)

**David Johansen (“Killin’ Floor”)** has been one of the music industry’s most eclectic and exciting performers for three decades. His first incarnation was as the front man for the legendary glam rock band the New York Dolls in the early 1970s; he then

embarked on a lucrative solo career which eventually saw him assume the guise of singer “Buster Poindexter” on the 1986 hit single “Hot Hot Hot.” Embracing the “lounge singer” persona that would become fashionable a decade later, Johansen also began appearing as an actor in films such as “Married to the Mob” and “Scrooged.” Johansen retired Poindexter in 1994, and has recently been performing with a New York-based band the Harry Smiths, named after a legendary historian of folk music. The Harry Smiths frequently cover tunes by Chicago blues legends like Mississippi John Hurt, Muddy Waters and Lightning Hopkins.

***Discography:***

<i>David Johansen</i> (1978)	<i>Sweet Revenge</i> (1984)
<i>Live</i> (1978)	<i>The Live at the Bottom Line</i> (1993)
<i>In Style</i> (1979)	<i>David Johansen &amp; The Harry Smiths</i> (2000)
<i>Here Comes the Night</i> (1982)	<i>Shaker</i> (2002)
<i>Live It Up</i> (1982)	<i>Live 1977</i> (2004)

**Shemekia Copeland (“Something’s Got a Hold on Me,” “I Pity the Fool”)** is one of the most passionate and talented newcomers on the contemporary blues scene and has already earned four W.C. Handy Awards, five Living Blues Awards and a Grammy nomination. Her first album, “Turn the Heat Up,” was followed by the Grammy nominated “Wicked” and her latest album, “Talking to Strangers,” produced by Dr. John. Often compared to legends like Aretha Franklin, Etta James and Tina Turner, the Harlem-born diva learned Texas blues from her father, and is already renowned for her incendiary concerts, including headlining the 2002 Chicago Blues Festival.

***Discography:***

*Turn the Heat Up!* (1998)  
*Wicked* (2000)  
*Talking to Strangers* (2002).

**Robert Cray (“I Pity the Fool,” “Paying the Cost to Be the Boss”)** made his debut as one of the industry’s most talented blues guitarists and songwriters with the release of his first album, “Who’s Been Talkin’” in 1980. It was 1986’s “Strong Persuader,” featuring the hit singles “Smokin’ Gun” and “Right Next Door” that brought him popular acclaim, multiplatinum status and a Grammy Award for Best Contemporary

Blues Recording. He continues to record and tour with the Robert Cray Band, and has also recorded with blues legends such as Eric Clapton, B.B. King and John Lee Hooker.

**Discography:**

<i>Who's Been Talkin'</i> (1980)	<i>Score: Charly Blues Masterworks, Vol. 16</i>
<i>Bad Influence</i> (1983)	(1993)
<i>False Accusations</i> (1985)	<i>Shame + A Sin</i> (1993)
<i>Showdown</i> (1985)	<i>Some Rainy Morning</i> (1995)
<i>Strong Persuader</i> (1986)	<i>Sweet Potato Pie</i> (1997)
<i>Don't Be Afraid of the Dark</i> (1988)	<i>In Concert</i> (1999)
<i>Midnight Stroll</i> (1990)	<i>Take Your Shoes Off</i> (1999)
<i>Too Many Cooks</i> (1990)	<i>Shoulda Been Home</i> (2001)
<i>I Was Warned</i> (1992)	<i>Time Will Tell</i> (2003)

**The Neville Brothers (“Big Chief”)**, Arthur, Charles, Aaron and Cyril, have spent their lives making music together and separately. Ever since oldest brother Arthur cut a single with his high school band, the Hawkettes, in 1954, the Nevilles have been working as songwriters, performers and musicians. Aaron scored the first big hit with “Tell it Like it Is” in the 1960s, and legendary producer Allan Toussaint hired Art Neville and the Sounds as his house band at Sansu Enterprises, where they backed up artists such as Robert Palmer, Labelle and Lee Dorsey. Finally uniting as the Neville Brothers in 1977, they quickly became one of the most prominent and popular recording acts in the industry, and continue to record together and separately with musical artists from all around the world. Second-generation star **Ivan Neville** is a player who appears in the Salute to the Blues Concert with the all-star House Band.

**Discography:**

<i>The Neville Brothers</i> (1978)	<i>Family Groove</i> (1992)
<i>Fiyo on the Bayou</i> (1981)	<i>Live on Planet Earth</i> (1994)
<i>Nevillization I &amp; II/Live at Tipitina's</i> (1982)	<i>Mitakuye Oyasin Oyasin/All My Relations</i>
<i>Neville-ization [live]</i> (1984)	(1996)
<i>Uptown</i> (1987)	<i>Live at Tipitina's 1982</i> (1998)
<i>Yellow Moon</i> (1989)	<i>Valence Street</i> (1999)
<i>Brother's Keeper</i> (1990)	<i>Live in New Orleans</i> (2003)
	<i>Hook Line and Sinker</i> (2004)

**Solomon Burke** (“**Turn on Your Love Light**,” “**Down in the Valley**”) calls himself “The King of Rock and Soul,” and his nearly five decades of music influenced by gospel, blues and country have made him a performing legend. He first scored in the 1960s for Atlantic Records with “Just Out of Reach” and “Everybody Needs Somebody to Love.” The father of 21 children, Burke toured relentlessly and continued recording, making his first blues album in 1993, “The Soul of the Blues.” In 2002, he released “Don’t Give Up on Me,” where he worked with legendary songwriters and Burke fans such as Nick Lowe, Elvis Costello, Bob Dylan, Brian Wilson and Van Morrison.

**Discography:**

<i>Solomon Burke</i> (1962)	<i>Take Me, Shake Me [live]</i> (1983)
<i>Rock ‘n’ Soul</i> (1964)	<i>Soul Alive!</i> (1985)
<i>The Rest of Solomon Burke</i> (1965)	<i>A Change is Gonna Come</i> (1986)
<i>I Wish I Knew</i> (1968)	<i>Homeland</i> (1990)
<i>King Solomon</i> (1968)	<i>Into My Life You Came</i> (1990)
<i>Proud Mary</i> (1969)	<i>This is His</i> (1990)
<i>Electronic Magnetism</i> (1972)	<i>Soul of the Blues</i> (1993)
<i>King Heavy</i> (1972)	<i>Live at the House of Blues</i> (1994)
<i>I Have a Dream</i> (1974)	<i>Definition of Soul</i> (1997)
<i>Back to My Roots</i> (1975)	<i>We Need a Miracle</i> (1998)
<i>Music to Make Love By</i> (1975)	<i>Not by Water But Fire This Time</i> (1999)
<i>Lord We Need a Miracle</i> (1979)	<i>Don’t Give Up on Me</i> (2002)
<i>Sidewalks, Fences &amp; Walls</i> (1979)	<i>Soulman</i> (2002)
<i>Get Up and Do Something</i> (1979)	<i>The Incredible Solomon Burke at His Best</i> (2002)
<i>King of Rock ‘n’ Soul</i> (1981)	<i>The Apollo Album</i> (2003)

**Chuck D. (“Boom, Boom”)** first burst onto the music scene with Public Enemy, who were recently voted one of the 50 Immortal Acts of Rock and Roll by Rolling Stone magazine. Their albums include “Fear of a Black Planet” (1990) (with the legendary rap protest song, “Fight the Power”), “Apocalypse ’91: The Enemy Strikes Black” (1991) and the compilation “Revolverlution” (2002). An outspoken political activist, Chuck D. is also one of the few recording artists to support file-sharing of music on the internet, and now appears with the **Fine Arts Militia**, who just released their first album.



**B.B. King Discography:**

*Singin' the Blues* (1956)

*B.B. King Wails* (1960)

*Sings Spirituals* (1960)

*The Blues* (1960)

*More* (1961)

*My Kind of Blues* (1961)

*Blues for Me* (1962)

*Blues in My Heart* (1962)

*Easy Listening Blues* (1962)

*Heart Full of Blues* (1962)

*Twist With B.B. King* (1962)

*Mr. Blues [ABC]* (1963)

*Swing Low* (1963)

*Rock Me Baby [Kent]* (1964)

*Boss of the Blues* (1965)

*Confessin' the Blues* (1965)

*Let Me Love You* (1965)

*Live at the Regal* (1965)

*Live! B.B. King on Stage* (1965)

*9 X 9.5* (1966)

*The Original Sweet Sixteen* (1966)

*The Soul of B.B. King* (1966)

*Turn on to B.B. King* (1966)

*Blues is King* (1967)

*R&B Soul* (1967)

*The Jungle* (1967)

*Blues on Top of Blues* (1968)

*Lucille* (1968)

*Completely Well* (1969)

*Live & Well* (1969)

*The Feeling They Call the Blues, Vols. 1 & 2* (1969)

**B.B. King Discography Continued:**

*Let the Good Times Roll: The Music of*

<sup>32</sup> *Louis...*(1999)

*Got My Mojo Working* (1989)  
*Lucille Had a Baby* (1989)  
*Live at the Apollo* (1990)  
*Live at San Quentin* (1991)  
*There is Always One More Time* (1992)  
*Why I Sing the Blues* (1992)  
*Better Than Ever* (1993)  
*Blues Summit* (1993)  
*I Just Sing the Blues* (1993)  
*Mr. Blues [King]* (1993)  
*You Done Lost Your Good Thing Now* (1993)  
*Everyday I Have the Blues* (1994)  
*Kansas City 1972 [live]* (1994)  
*B.B. King & Friends* (1995)  
*Lucille & Friends* (1995)  
*Swing Low Sweet Chariot* (1995)  
*Deuces Wild* (1997)  
*Paying the Cost to Be the Boss* (1997)  
*Blues on the Bayou* (1998)  
*King Biscuit Flower Hour Presents B.B. King [live]* (1998)

Guitarist **Vernon Reid** was born in England but raised in Brooklyn, where he was inspired to pick up the guitar by listening to the albums of Carlos Santana. He began studying jazz guitar as a teenager, and in 1984 formed the seminal group Living Colour, who won two Grammy Awards and sold millions of records in the early 1990s. He has recorded with artists such as B.B. King, the Ramones, Mariah Carey, Tracy Chapman, Mick Jagger, and his childhood hero Carlos Santana.

## **Vernon Reid Discography [With Living Colour]:**

*Vivid* (1988)

*Time's Up* (1990)

*Stain* (1993)

*Mistaken Identity [solo]* (1996)

*Play it Loud!* (1997)

*CollideØscope* (2003)

*Known Unknown [solo]* (2004)

**John Hammond** has spent forty years entertaining blues, folk and rock audiences around the world, performing intense solo-acoustic blues. A Grammy Award-winner and four time nominee, Hammond is also a multiple W.C. Handy award-winner who has shared the stage and/or recorded with many of the masters, including Muddy Waters, Willie Dixon, John Lee Hooker and Howlin' Wolf. Hammond has recorded over twenty-five albums and also hosted the Bravo TV special, "The Search for Robert Johnson."

## **Discography:**

*John Hammond* (1962)

*Big City Blues* (1964)

*Country Blues* (1964)

*So Many Roads* (1965)

*I Can Tell* (1967)

*Mirrors* (1967)

*Sooner or Later* (1968)

*Southern Fried* (1969)

*Source Point* (1970)

*Little Big Man [Original Soundtrack]* (1971)

*When I Need* (1971)

*I'm Satisfied* (1972)

*Can't Beat the Kid* (1975)

*John Hammond Solo [live]* (1976)

*Footwork* (1978)

*Hot Tracks* (1979)

*Mileage* (1980)

*Frogs for Snakes* (1982)

*Hits for the Highway* (1983)

*Spoonful* (1984)

*Nobody But You* (1988)

*Got Love If You Want It* (1992)

*Live* (1992)

*You Can't Judge a Book by the Cover* (1993)

*Trouble No More* (1994)

*Found True Love* (1996)

*Long as I Have You* (1998)

*Wicked Grin* (2001)

*At the Crossroads: The Blues of Robert Johnson* (2003)

*Ready for Love* (2003)

*My Spanish Album* (2003)

*The Search for Robert Johnson* (2003)

**Dr. John** (House Band) was born Malcolm John Rebennack in New Orleans, and was a professional songwriter by the age of 18. He moved to Los Angeles where he became a sought-after session player, and developed the persona of "Dr. John, the Night

Tripper,” creating music that combined the soulful playfulness of the Mississippi Delta blues with the progressive mellowness of West Coast Rock. His hits include 1973’s “Right Place, Wrong Time” and “Such a Night,” each featuring his distinctive vocal growl and raucous piano stylings. He won a Grammy Award for 1990s “Going Back to New Orleans.”

**Discography:**

- |  |   |
|--|---|
| <i>Gris-Gris</i> (1968)                    | <i>On a Mardi Gras Day [live]</i> (1990)  |
| <i>Babylon</i> (1969)                      | <i>Goin’ Back to New Orleans</i> (1992)   |
| <i>Remedies</i> (1970)                     | <i>Television</i> (1994)  |
| <i>The Sun, Moon &amp; Herbs</i> (1971)    | <i>Afterglow</i> (1995)   |
| <i>Dr. John’s Gumbo</i> (1972)             | <i>Trippin’ Live</i> (1997)   |
| <i>In the Right Place</i> (1973)           | <i>Anutha Zone</i> (1998)   |
| <i>Desitively Bonnaroo</i> (1974)          | <i>Duke Elegant</i> (2000)  |
| <i>Hollywood Be Thy Name [live]</i> (1975) | <i>Creole Moon</i> (2001)   |
| <i>Mardi Gras</i> (1975)                   | <i>All by Hissself: Live at the Lonestar</i> (2003)                                   |
| <i>City Lights</i> (1978)                  | <i>The Rebennack Chronicles, Vol. 1: All by Hissself, Live at the Lonestar</i> (2003) |
| <i>Tango Palace</i> (1979)                 | <i>N’Awlinz: Dis Dat or d’Udda</i> (2004)   |
| <i>Dr. John Plays Mac Rebennack</i> (1981) | <i>Anytime Anyplace</i> (2004)  |
| <i>Love Potion</i> (1981)                  |   |
| <i>The Brightest Smile in Town</i> (1983)  |   |
| <i>Such a Night! Live in London</i> (1984) |   |
| <i>In a Sentimental Mood</i> (1989)        |   |

**Danny Kortchmar** (House Band) has been one of the business’ busiest guitar players and session musicians for nearly forty years. After performing as a duo with James Taylor early in his career, “Kootch” was later part of the groups the Flying Machines with Taylor and the City with Carole King. He has appeared on albums with friends like David Crosby, Graham Nash, Jackson Browne, Don Henley and Linda Ronstadt. Kortchmar is also featured as an early member of “The Thamesmen” in the cult classic “This is Spinal Tap,” and continues to work regularly as a composer, musician and producer.

**Discography:**

- Kootch* (1973)
- Innuendo* (1980)

**Kim Wilson** (House Band) is best known as the lead singer and harmonica player for the group the Fabulous Thunderbirds, the voice of the hits “Tuff Enuff” and “Wrap it Up.” The Detroit native moved to Austin, Texas in the 1970s where he and guitarist Jimmy Vaughn served as the house band at the legendary club Antone’s, where he backed up legendary stars such as Buddy Guy and Muddy Waters. He continues to tour the world regularly, both on his own and with the Fabulous Thunderbirds. His first solo album, “Smokin’ Joint” was nominated for a Grammy as Best Traditional Blues album, and his latest effort is “Lookin’ For Trouble.”

**Discography:**

*Tigerman* (1993)

*That’s Life* (1994)

*My Blues* (1997)

*Will the Circle Be Unbroken* (1997)

*Smokin’ Joint* (2001)

*Lookin’ for Trouble* (2003)

*Kim Wilson* (2003)

**Larry Taylor** (House Band), a fixture on the blues and rock 'n' roll circuit for the past 35 years, has played upright and electric bass for hundreds of artists. The original bass player for the legendary band Canned Heat which recorded such late '60s hits as “On the Road Again,” “Let's Work Together,” and “Goin' Up the Country,” Taylor has played with blues legends Buddy Guy, John Lee Hooker, Joe Turner, John Mayall, Lightning Hopkins, Clarence "Gatemouth" Brown, Kim Wilson, Jerry Lee Lewis, and the Hollywood Fats Band. He currently plays upright bass for singer/songwriter Tom Waits.

**Willie Weeks** (House Band) has played bass professionally for decades, appearing both on record and in performance with artists such as the Doobie Brothers, John Mellencamp, Vince Gill, Alicia Keys, Joan Baez and Janis Ian, among others.

**Levon Helm** (House Band) is best known as the drummer and singer for The Band, and is the voice behind such classics as “The Night they Drove Old Dixie Down” and “The Weight.” The Band backed up Bob Dylan in his controversial move to “electric” music before scoring on their own with albums such as “Music from Big Pink.” After the Band’s initial retirement in the late 1970s, Helm continued to perform as a musician while also starting a career as an actor, notably as Loretta Lynn’s father in “Coal Miner’s Daughter” and in the John Sayles film “Matewan.” Though his voice has

been ravaged by a bout with throat cancer, Helm continues to perform, notably with his daughter Amy in the blues band the Barnburners.

**Discography [With The Band]:**

*Music from Big Pink* (1968)

*The Band* (1969)

*Stage Fright* (1970)

*Cahoots* (1971)

*Rock of Ages [live]* (1972)

*In Concert [live]* (1973)

*Moondog Matinee* (1973)

*Northern Lights – Southern Cross* (1975)

*Woodstock Album* (1975)

*Islands* (1977)

*Levon Helm & the RCO All-Stars [solo]*(1977)

*The Last Waltz* (1978)

*Levon Helm [1978] [solo]* (1978)

*American Son [solo]* (1980)

*Levon Helm [1982] [solo]* (1982)

*Jericho* (1993)

*Stage Fright (1994)*

*High on the Hog* (1996)

*Jubilation* (1998)

*Souvenir, Vol. 1 [solo]* (2000)

*The Last Waltz [2003 Remaster]* (2003)

**Bill Cosby** (appearing on stage as a non-musical performer) is one of America's most beloved entertainers. Cutting his teeth in stand-up comedy with a number of top-selling comedy albums, Cosby first found his way onto television screens co-starring in the series "I Spy" – the first African-American actor to play a starring in a television series. He created the long-running cartoon series "Fat Albert" and other television shows before redefining the family sitcom in 1984 with the debut of "The Cosby Show," which ran for over a decade on NBC. He later starred in the sitcom "Cosby" and the drama "The Cosby Mysteries," and has served as host or guest host for countless talk shows. He also authored the best-selling book Fatherhood and continues to be active as a comedian, educator and producer.

### **Bill Cosby Discography:**

- Bill Cosby is a Very Funny Fellow...Right [live]* (1963)
- I started Out as a Child [live]* (1964)
- Why is There Air? [live]* (1965)
- Wonderfulness* (1966)
- Revenge [live]* (1967)
- Silver Throat: Bill Cosby Sings* (1967)
- 200 M.P.H.* (1968)
- Bill Cosby Sings Hooray for the Salvation Army Band!*  
(1968)
- To Russell, My Brother, Whom I Slept With [live]*  
(1968)
- Bill Cosby: 8:15 12:15* (1969)
- It's True! It's True!* (1969)
- Live: Madison Square Garden Center* (1970)
- Bill Cosby Presents Badfoot Brown and the Bunions*  
*Bradford Funeral & Marching Band* (1971)
- For Adults Only [live]* (1971)
- Talks to Kids About Drugs* (1971)
- When I was a Kid [live]* (1971)
- Inside the Mind of Bill Cosby* (1972)
- Fat Albert [live]* (1973)
- Bill Cosby is not Himself These Days*  
(1976)
- Disco Bill* (1977)
- My Father Confused Me, What Should*  
*I Do?* (1977)
- Bill's Best Friend* (1978)
- Bill Cosby "Himself"* (1982)
- Those of You With or Without*  
*Children, You'll Understand [live]*  
(1986)
- Where You Lay Your Head* (1990)
- My Appreciation* (1991)
- Oh Baby [live]* (1991)
- Hello Friend: To Ennis, With Love*  
(1997)

## THE MUSIC

(includes archival, rehearsal and performance footage)

“First Time I Met The Blues”  
Written by Montgomery Eurreal  
Performed by **Buddy Guy**  
Courtesy of Zomba/Jive Records

“Zélié”  
Written by Belle Bellow  
Performed by **Angélique Kidjo**  
Courtesy of Columbia Records

“See That My Grave is Kept Clean”  
Written by Blind Lemon Jefferson and Furry  
Lewis  
Performed by **Mavis Staples**

“Gamblin’ Man”  
Written by David “Honeyboy” Edwards  
Performed by **David “Honeyboy” Edwards**  
Courtesy of Earwig Music Company, Inc.

“Love in Vain”  
Written by Robert Leroy Johnson  
Performed by **Keb’ Mo’**  
Keb’ Mo’ courtesy of Okeh/Epic Records

“Jim Crow Blues”  
Written by Huddie Ledbetter and Alan Lomax  
Performed by **Odetta**  
Courtesy of MC Records

“St. Louis Blues”  
Written by W.C. Handy  
Handy Bros. Music Publishing Co., Inc.  
Performed by **W.C. Handy**

“St. Louis Blues”  
Written by W.C. Handy  
Performed by **Natalie Cole**  
Courtesy of Verve Records

“Death Letter Blues”  
Written by Eddie J. House, Jr.  
Sondik Music Administered by Bug Music  
Performed by **Son House**

“Sittin’ On Top of the World”  
Written by Chester Burnett  
Performed by **James “Blood” Ulmer and  
Alison Krauss**  
Alison Krauss appears courtesy of Rounder  
Records

“Mama (He Treats Your Daughter Mean)”  
Written by Herbert J Lance, Charles Singleton,  
and John H Wallace Jr.

Performed by **Ruth Brown**  
Courtesy of Rounder Records

“Men Are Like Streetcars”  
Written by L. Jordan  
Performed by **Ruth Brown, Natalie Cole, and  
Mavis Staples**  
Natalie Cole appears courtesy of Verve Records  
Ruth Brown appears courtesy of Rounder  
Records

“Satisfied”  
Traditional  
Performed by **Florence Stamp & group of girls**  
Courtesy of Rounder Records

“Can’t Be Satisfied”  
Written by McKinley Morganfield  
Performed by **Buddy Guy**  
Courtesy of Zomba/Jive Records

“Strange Fruit”  
Written by Lewis Allan  
Performed by **India.Arie**  
Courtesy of Motown Records  
under license from Universal Music Enterprises

“Hound Dog”  
Written by Jerry Lieber and Mike Stoller  
Performed by **Macy Gray**  
Courtesy of Epic Records

“Johnson! Where Did You Get That Sound?”  
Written by Larry Johnson  
Performed by **Larry Johnson**

“Hear the Angels Singing”  
Written by Larry Johnson  
Performed by **Larry Johnson**

“Long John”  
Written by Alan Lomax and John A. Lomax  
Ludlow Music, Inc.  
Performed by **Lightning And Group**  
Courtesy of Rounder Records

“Midnight Special”  
Written by Huddie Ledbetter  
Performed by **Leadbelly**  
Courtesy of Rounder Records

“Midnight Special”  
Written by Huddie Ledbetter  
Performed by **John Fogerty**

“Okie Dokie Stomp”  
Written by Davis Plummer  
Performed by **Clarence “Gatemouth” Brown**  
Courtesy of Real Records, Inc.

“Chicago Bound”  
Written by Jimmy Rogers Arc Music Corp.  
Performed by **Jimmy Rogers**  
Courtesy of MCA Records under license from  
Universal Music Enterprises

“Coming Home”  
Written by Elmore James  
Performed by **Bonnie Raitt**  
Courtesy of Capitol Records

“I’m a King Bee”  
Written by James Moore  
Performed by **Steven Tyler and Joe Perry**  
Courtesy of Columbia Records

“Dust My Broom”  
Written by Elmore James and Robert Johnson  
Performed by **Howlin’ Wolf**

“Killin’ Floor”  
Written by Chester Burnett  
Performed by **David Johansen and Hubert Sumlin**  
David Johansen appears Courtesy of Chesky  
Records

“Something’s Got A Hold On Me”  
Written by Pearl Woods, Leroy Kirkland and  
Etta James  
Performed by **Shemekia Copeland**  
Courtesy of Alligator Records

“I Pity the Fool”  
Written by Deadrie Malone  
Performed by **Shemekia Copeland and  
Robert Cray**  
Shemekia Copeland appears Courtesy of  
Alligator Records

“Big Chief”  
Written by Earl King Johnson  
Performed by **The Neville Brothers**

“Turn On Your Love Light”  
Written by Don D. Robey and  
Joseph Wade Scott  
Performed by **Solomon Burke**

“Down in the Valley”  
Atlantic Records  
Written by Solomon Burke, Bert Berns,  
Babe Chivian and Joseph C. Martin  
Performed by **Solomon Burke**

“Down in the Valley”  
Written by Solomon Burke, Bert Berns,  
Babe Chivian and Joseph C. Martin  
Performed by **Solomon Burke**

“She’s Nineteen Years”  
Written by McKinley Morganfield  
Performed by **Muddy Waters**

“Stormy Monday Blues”  
Written by Aaron Walker  
Performed by **Buddy Guy**  
Courtesy of Zomba/Jive Records

“Red House”  
Written by Jimi Hendrix  
Performed by **Buddy Guy**  
Courtesy of Zomba/Jive Records

“Voodoo Child (Slight Return)”  
Written by Jimi Hendrix  
Performed by **Angélique Kidjo and Buddy Guy**  
Buddy Guy appears courtesy of Zomba/Jive  
Records  
Angélique Kidjo appears courtesy of  
Columbia Records

“Boom, Boom”  
Written by John Lee Hooker  
Performed by **John Lee Hooker**

“Boom, Boom”  
Written by John Lee Hooker  
Performed by **Chuck D and The Fine Arts  
Militia**  
Courtesy of Slam Jamz Records

“Sweet Sixteen”  
Written by Riley B. King and J. Josea  
Performed by **B.B. King**  
B.B. King appears courtesy of Courtesy  
of Ace Records Ltd.

“Minnesota Blues”  
Written by Mos Def  
Performed by **Mos Def**  
Courtesy of Geffen Records

“Paying the Cost to be the Boss”

Written by Riley B. King

Performed by **B.B. King, Bonnie Raitt and Robert Cray**

B.B. King appears courtesy of Ace Records Ltd.

Bonnie Raitt appears courtesy of Capitol Records