

A SONY PICTURES CLASSICS RELEASE

AN ANTIDOTE FILMS PRODUCTION

A JEFFREY LEVY-HINTE FILM

# SOUL POWER



**Directed by**  
Jeffrey Levy-Hinte

**Produced by**  
David Sonenberg  
Leon Gast

**Originally Conceived by**  
Stewart Levine

**Music Festival Producers**  
Hugh Masekela  
Stewart Levine

**Edited by**  
David Smith

**Featuring**  
James Brown Bill Withers B.B. King  
The Spinners Celia Cruz and the Fania All-Stars  
Mohammad Ali Don King Stewart Levine  
...and many more

**Running Time: 93 Minutes**

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## SYNOPSIS

In 1974, the most celebrated American R&B acts of the time came together with the most renowned musical groups in Africa for a 12-hour, three-night long concert held in Kinshasa, Zaire. The dream-child of Hugh Masekela and Stewart Levine, this music festival became a reality when they convinced boxing promoter Don King to combine the event with "The Rumble in the Jungle," the epic fight between Muhammad Ali and George Foreman, previously chronicled in the Academy Award-winning documentary WHEN WE WERE KINGS.

SOUL POWER is a verité documentary about this legendary music festival (dubbed "Zaire '74"), and it depicts the experiences and performances of such musical luminaries as James Brown, BB King, Bill Withers, Celia Cruz, among a host of others. At the peak of their talents and the height of their careers, these artists were inspired by this return to their African roots, as well as the enthusiasm of the Zairian audience, to give the performances of their lives. The concert has achieved mythological significance as the definitive Africa(n)-American musical event of the 20th Century.

SOUL POWER is crafted from the extensive "outtakes" that remained after making WHEN WE WERE KINGS, which documented the epic title fight, but relegated the music festival to a small, supporting role. The "outtakes" have remained vaulted for the past 34 years, until now. The film was ultimately edited down from over 125 hours worth of footage. Lensed primarily by celebrated cinematographers Albert Maysles, Paul Goldsmith, Kevin Keating and Roderick Young, SOUL POWER finally provides today's audience the opportunity to experience this historic musical event in all of its magnificent, filmed glory.

## DIRECTOR'S STATEMENT

In 1995, I was hired as an editor for *WHEN WE WERE KINGS*, a documentary chronicling the renowned fight between Muhammad Ali and George Foreman (aka "The Rumble in the Jungle") held in Kinshasa, Zaire in the Fall of 1974. As that film neared completion, I became fixated on the notion that there was a tremendous wealth of material that was being sent back to the vault. This went beyond the typical situation where beloved scenes are left on the proverbial cutting room floor; rather, there was an entire aspect of the footage that was only superficially explored.

The neglected footage was the extensive coverage of "Zaire '74", the legendary three-day music festival featuring scintillating performances by, among others, James Brown, BB King, The Spinners, Miriam Makeba, Celia Cruz, and the most popular groups of Zaire. Besides the concert itself, there was wonderful footage of the efforts to organize the festival, prepare the stadium, and the experiences of the artists who made the life-changing journey to Africa. Knowledge of this footage created a burden: I felt that if I didn't work to bring this material to the public that I would be complicit in obscuring these events, depriving people of the opportunity to "see" and "hear" what had transpired.

My original intention was to create a set of concert DVD's. However, as I waded through the hundreds of camera rolls and sound recordings with my gifted editor, David Smith, I was struck by the awesome strength of the material: from the small moments of intense humor and insight to amazing set pieces, the material was even more vibrant and compelling than I had remembered it, and there was a large portion of the material that I had never viewed because it was not relevant to the work on *WHEN WE WERE KINGS*. I soon concluded that a feature was warranted, and with the support and encouragement from David Sonnenberg and Leon Gast, the producer and director of *WHEN WE WERE KINGS*, I embarked on making *SOUL POWER*.

Given the success of *KINGS*, I was nervous that "another" documentary would be viewed as derivative and parasitic, and it would be judged harshly against its very accomplished elder sibling. Though still afflicted by this anxiety, I was convinced that I could make a film quite distinct — in terms of the focus, themes, style, and, most critically, the footage actually used — from *KINGS*. I recalled that the greatest difficulty in making *WHEN WE WERE KINGS* was how to deal with the overabundance of worthwhile material. At bottom, the fight and the music festival was just too much for one film to contain. Ultimately, the decision was made to place the primary emphasis on the fight, and Muhammad Ali's seemingly impossible quest to regain the title. Given that the definitive film about the fight had already been made, I was released from the burden of having to balance these elements, and I could focus my efforts exclusively on the music festival, the artists, their entourage, and the process of pulling off this extremely complex venture.

Viewing the material for *SOUL POWER* was an unmitigated joy — day after day a beautiful, vibrant world came alive before my eyes. However, actually working with the material was daunting — between the hundreds of hours of film and sound and the expectations of *WHEN WE WERE KINGS* fans, I was keenly aware the difficult path

upon which I had chosen to travel. Additionally, I decided that I would not include any retrospective interviews or archival materials; anything not part of the original film shoot was off limits. I wanted to make a film that would fully immerse the audience in all aspects of the music festival: the anticipation, frustration, joys, disappointment and, above all, the sheer pleasure of the musical performances. I wanted the filmed material — and the people and events it portrayed — to speak for itself.

We set about building scenes of everything and anything that that piqued our interest, without regard for how it would all hang together. Needless to say viewing the first assembly, which ran for several hours not including the concert, was a painful experience. That is when I printed out a graphic of trail leading to the summit of Mount Everest. I relabeled the graphic “Mount Zaire ‘74” and used a sticky note to trace our progress up the mountain. Knowing that the “summit” awaited us at the end of the long and arduous journey helped us persevere; it also reminded us to be prepared, careful, and not to be led astray by hubris, which is the surest path to failure for mountaineer and filmmaker alike.

After a few months of editing we felt happy with the shape of the film. That is until we screened it for an audience. Though there were many who appreciated what we were trying to achieve, the majority were perplexed, and urged us to provide more narrative signposts, to incorporate more information about the event, its meaning, context, and the consequence of the event. They suggested new interviews and archival materials to clarify the narrative. One audience member stated flatly that SOUL POWER was “not even a documentary!” Such responses were quite sobering.

Instead of following these prescriptions, I sought to respond to the feelings behind them. Many people became lost in the ambiguities of the material, so I attempted to craft a tighter more connected structure; others wanted to hear people speak about the meaning of the experiences, so I mined the footage for moments of reflection; some demanded more information on the context of the festival, so I placed explanatory cards at the beginning of the film. On a slightly different tack, a large number of people encouraged me to deemphasize the behind the scenes machinations of organizing the festival and to get right into the music. This was the most difficult note to hear as it ultimately entailed cutting a number of scenes that I found absolutely fascinating. Ultimately I am grateful for the passionate criticism that people all too freely heaped upon the film, and I am convinced that this “collaboration” enabled me to make not only a better film but one that was actually closer to the film I desired to make.

The diligent and perceptive on-the-ground direction of Leon Gast, and the phenomenal camera work of Paul Goldsmith, Kevin Keating, Albert Maysles, and Roderick Young, among a half dozen others, provided me the opportunity to make this film in the vérité tradition. Their camerawork was reliably patient, economical, insightful, and aesthetically sophisticated. Many of the camera rolls struck me as near-perfect short films, where each moment beautifully flowed into the next, while weaving in ample coverage so that scenes could be condensed at will. In a very literal sense, these cameramen are great filmmakers, and my approach to this film was wholly dependent upon their superlative ability to walk into situations and to dynamically convey what was going on.

Throughout the editorial process I was informed and guided by the masters of vérité cinema: Barbara Kopple, Albert Maysles, D.A. Pennebaker, and Frederick Wiseman. I was also emboldened by the great concert films of the era: GIMME SHELTER, WOODSTOCK, MONTEREY POP, WATTSTAX, and SOUL TO SOUL. Ultimately I hope that SOUL POWER is worthy of this heritage, but of course this is something that can only be decided by the audience. Ironically, having completed SOUL POWER, there is still a tremendous amount of material that has been left out. Fortunately, with the advent of DVD extras and the Internet, I anticipate ample opportunity to give this material a public life separate from its inclusion in film. Most importantly, I intend to make the entire concert available, but that is another mountain.

Though the musical performances are very prominent in SOUL POWER, it was the opportunity to explore the experiences of the participants that intrigued me most. For many of the participants this was a profoundly moving experience of going back to “the roots.” At times this is expressed directly, but more importantly it is found in the intensity of performances, the passion of Muhammad Ali’s diatribes against racial injustice, the joy of spontaneous music making. (I deeply regret it that I was unable to provide greater attention to the experiences of the African participants, but the footage simply wasn’t there). The music festival was the expression of a profound desire to forge musical, cultural, political, spiritual connections and to rediscover a common heritage and sensibility — it is this theme that animates SOUL POWER. Sadly this opening was all too brief, and the promise of greater understanding and interchange with the people of Africa is today very much diminished. However, with the election of Barack Obama, and its potentially transformative effect on policy and consciousness, I can not help but to hope that this will facilitate a resurgence of interest and interchange with Africa.

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## Credits

Produced & Directed By  
Jeffrey Levy-Hinte

Produced By  
David Sonenberg  
Leon Gast

Originally Conceived by  
Stewart Levine

Music Festival Producers  
Hugh Masekela  
Stewart Levine

Edited By  
David Smith

Cinematographers  
Paul Goldsmith, ASC  
Kevin Keating  
Albert Maysles  
Roderick Young

Originally Conceived by  
Stewart Levine

## CHARACTERS IN ORDER OF APPEARANCE

"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  
Philippé 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 International Lead Singer  
Tabu Ley Rochereau

PRODUCTION CREW

Production Manager:  
Barrie Singer

Production Coordinators  
John Ginnes  
Louise Marshall

Unit Managers  
St. Claire Bourne  
Ossie Brown

Additional Cinematographers:  
Bob Fletcher  
Joseph Galloway  
Wardell Gaynor  
Jack Harris  
Roy Lewis  
Roland Mitchell  
Karma Stanley  
Burleigh Wartes

Still Photographers  
Kwame Brathwaite  
Lynn Goldsmith  
Millard Thomas

Location Sound Recordists  
Gene Defever  
Peter Hliddel  
Ed Lockman  
Tony Miller  
Mark Paturet  
Randal Shepard  
Richard Wells  
Shane Zarrantash

Gaffers  
Michael Barrow  
Norman Leigh

Grips

Larry Kirsch  
Bob Kragen

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Concert Music Recording by

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Chris Stone  
Gary Kellgren  
Alan Manger  
Record Plant Studios, Los Angeles

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Bernard Fox

Camera Technician

Egon Stephan

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Larry Bullard  
Richard Edelen  
Cynthia Henry  
Bob Hewitt  
Frank D'Angelo  
Peter Lasoff  
Rich Wardell

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Coordinator for DASFilms Ltd.

Andréa Timpone

Additional Coordinator for Antidote Films

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Kari Mulholland  
Jon Tripp

Post Production Interns

Emma Meehan

Keith Davis  
Max Berger  
Tiffany Che  
Emi Yamazaki

French Translation  
Hannie Dauman

Music Mixer  
Tom Cassel

Audio Post Facility  
Dig It Audio

Sound Supervisor & Re-recording Mixer  
Tom Efinger

Sound Design  
John Moros

Assistant Sound Editor  
Jeff Seelye

Foley Engineer  
Eric Gitelson

Foley Artist  
Leslie Bloome

Foley Carpenter  
Zack J. Moros Sr.

Loop Group Artists:  
Emie Alice  
James Mohammed Didin  
Veronica Fellman  
Lea Kadima  
Franklin Kunganzi  
Christian Kadima Kayembe  
Joseph T. Mbangu  
Destinee B. Mbangu  
Harmonie G. Mbangu  
Hope T. Mbangu  
Lance Woods

Dig It In-House Producer  
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Dolby Consultant  
James Nichols

Digital Intermediate and Mastering Services  
Final Frame

Mastering Colorist  
Will Cox

Assistant Mastering Editor  
Charlie Rokosny

Online Services  
Final Frame

Online Colorist  
Will Cox

Assistant Online Editor  
Charlie Rokosny

Titles  
Andrew Goldman

For Universal Studios Digital Services:

Dailies Telecine  
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Rene Zamora

2K Digital Scans  
John Heitmann  
Mike Karlman  
Skip Martin  
Juan Figueroa

Project Coordinators  
Mary Schneider  
Bonnie Stern

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Post Works, NYC

Digital Effects and Restoration  
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Ricardo Galbis  
Jeffrey Levy-Hinte

Negative Preparation

Stan Stzaba  
World Cinevision

Music Transfers  
Mark Berger  
Dreamhire

Nagra Tape Machine Rental  
Professional Sound Services

Video Transfers  
Dirk Van Dall  
Broadway Video

Negative Preparation  
Stan Stzaba  
World Cinevision

Music Transfers  
Mark Berger  
Dreamhire

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Donaldson & Calif

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MUSIC

**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  
Under License from Unichappell Music, Inc.  
on behalf of Dynatone Publishing Co. (BMI)

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## ABOUT THE FILMMAKERS

**Jeffrey Levy-Hinte, Director/Producer** is President of Antidote Films in New York. He recently completed several documentaries, including SOUL POWER and DUNGEON MASTERS, both of which premiered at the 2008 Toronto International Film Festival. He is also preparing production for THE KIDS ARE ALL RIGHT, written and to be directed by Lisa Cholodenko.

Most recently, Levy-Hinte produced ROMAN POLANSKI: WANTED AND DESIRED, the widely acclaimed documentary feature by director Marina Zenovich, which enjoyed premieres at the 2008 Sundance Film Festival and 2008 Cannes Film Festival. The film was broadcast on HBO in June 2008, and released in U.S. theaters by Think Film, with international release coming soon from The Weinstein Company.

Additionally, Levy-Hinte produced the critically acclaimed eco-horror thriller, THE LAST WINTER, (released by IFC Films) and the documentary BOMB IT, a comprehensive investigation of graffiti, covering street art from all around the world. THE LAST WINTER premiered at the 2006 Toronto International Film Festival while BOMB IT premiered at the 2007 Tribeca Film Festival's World Documentary Competition.

Selected as one of Variety's "Producers to Watch" in 2003, Jeffrey has also produced many other critically successful and award-winning films, including THE HAWK IS DYING, MYSTERIOUS SKIN, THIRTEEN, and LAUREL CANYON. Additionally, Jeffrey edited the 1996 Academy Award-winning documentary WHEN WE WERE KINGS, has served as a juror for the Independent Spirit Awards, and is Board Chair for Independent Features Project (IFP) of New York.

Born in Santa Monica, California, Jeffrey Levy-Hinte is a graduate of Cal State, Northridge and the University of Michigan.

**Leon Gast, Producer** is a director, producer, screenwriter, cinematographer and editor. He is known for making such seminal documentaries as HELL'S ANGELS FOREVER and the Oscar-winning chronicle of the 1974 landmark fight between Muhammad Ali and George Foreman, WHEN WE WERE KINGS. During the 1960s and 1970s, Gast became famous for his still photography and his work appeared in such magazines as Vogue, Esquire, and Harper's Bazaar. Other works include 1 LOVE, SALSA: THE FILM and CELIA CRUZ AND THE FANIA ALL-STARS IN AFRICA.

OUR LATIN THING, which he directed and did cinematography for, won the Truer Than Fiction Award and WHEN WE WERE KINGS won the Independent Spirit Award. Gast is currently directing PAPARAZZO: THE UNWELCOME ART OF RON GALELLA, produced by Adam Schlesinger and Linda Saffire, written by Roger Rosenblatt, photographed by Don Lenzer, and edited by Doug Abel.

**David Sonenberg, Producer** is a Harvard Law School graduate, who began the music management label DAS communications. He has managed Meat Loaf, Jim Steinman, The Fugees, the Spin Doctors, Keke Palmer, Joan Osborne, John Legend, The Black

Eyed Peas, Fergie and many other successful acts. Sonenberg has produced several films, most notably the 1996 Academy-Award winning documentary, WHEN WE WERE KINGS.

**David Smith, Editor** has worked in post-production for 10 years, on many features including THE KID STAYS IN THE PICTURE, ETERNAL SUNSHINE OF THE SPOTLESS MIND, VANITY FAIR, and THE NAMESAKE. He is currently working on Mira Nair's biopic of Amelia Earhart, featuring Hilary Swank. SOUL POWER is David's feature editorial debut.

**Paul Goldsmith, Cinematographer** is a member of the American Society of Cinematographers, and has received a number of awards for his work as a director of photography.

He recently completed cinematography on the first three films in WGBH/ American Experience's WE SHALL REMAIN miniseries (airing Spring '09). He was a contributing cinematographer on TWO DAYS IN OCTOBER (PBS, dir: Robert Kenner), which won an Emmy and a Peabody in 2006.

Paul won the 1998 Emmy for Documentary Cinematography for "Don't Say Goodbye" (PBS/National Geographic). Earlier, Paul was a cinematographer on the feature documentary WHEN WE WERE KINGS (dir: Leon Gast), about the Ali - Foreman fight in Zaire, which won the Oscar for Best Documentary Feature in 1997.

Among Paul's feature credits are JEREMY (dir: Arthur Barron, Camera D'Or, Cannes) and SHOCK TO THE SYSTEM (dir. Jan Egleson, starring Michael Caine). Among other television credits, he was director of photography of the series MAX HEADROOM (Lorimar ABC), and the PBS special MEN IN CRISIS (directed by and starring Woody Allen).

Paul's work in commercials includes several spots featured on the Superbowl over the past decade. He has also DP'd dozens of music videos, for artists as varied as James Taylor, Smashing Pumpkins and INXS.

As a member of TVTV (a seminal guerilla television group) he co-produced a number of TV specials including THE LORD OF THE UNIVERSE (PBS) which won a Columbia DuPont Award and HARD RAIN (NBC, for Bob Dylan). He has received grants for two short documentaries, which he is currently at work on when he is not booked on commercials.

Paul is married with four daughters and lives just outside Los Angeles, California.

**Kevin Keating, Cinematographer** has a career as a Director of Photography that spans over 25 years and covers the full range of filmmaking from features, broadcast news and television specials, to educational, industrial projects and many documentaries. Beginning in the early 1970s, his passion for political filmmaking led him

to work closely with the Maysles brothers and Barbara Kopple among others. He was also a staff cinematographer for WNET's *The 51st State* and went on to shoot parts of the Maysles *Gimme Shelter* and Leon Gast and Jerry Garcia's *The Grateful Dead Movie*. He also filmed Mohammed Ali in Zaire and Manila for what would become parts of *When We Were Kings*<sup>2</sup> (Leon Gast 1996), more than two decades later.

In addition to *When We Were Kings*, Kevin's other Academy Award credits include *Harlan County, USA* (Barbara Kopple 1977), *American Dream* (Barbara Kopple, 1992) and the Academy Award nominated *Liberators* (Nina Rosenblum/ William Miles 1993). Other credits include *On Company Business*, a fourhour documentary about the CIA which aired on PBS; *No Holds Barred*, a CBS-TV special; *Wyeth at Kuerner's*; and *Hells Angels Forever*, a theatrically-released documentary that he co- directed. He began K Video Productions in 1994 and has since worked on a variety of projects: from music and educational videos to feature film screenplays and, of course, documentaries.

Kevin made his directorial debut with *Giuliani Time* (2006), a major feature documentary that examines Giuliani's rise to power, his policies and his so-called turnaround of New York City.

**Albert Maysles** and his brother David (1932-1987) are two of America's foremost non-fiction filmmakers and are recognized as pioneers of "direct cinema," the distinctly American version of French "cinéma vérité." They earned their distinguished reputations by being the first to make non-fiction feature films- films in which the drama of human life unfolds as is, without scripts, sets, or narration.

Born in Boston of Jewish immigrants from Eastern Europe, Albert received his B.A. at Syracuse and his M.A. at Boston University where he taught Psychology for three years. He made the transition from Psychology to film in the summer of 1955 by taking a 16mm camera to Russia to film patients at several mental hospitals. The result, *PSYCHIATRY IN RUSSIA*, was Albert's first foray into filmmaking. Several years later, the Maysles brothers made a motorcycle journey from Munich to Moscow and along the way shot their first collaborative film on the Polish student revolution.

In 1960, Albert was co-filmmaker of *PRIMARY*, a film about the Democratic primary election campaigns of Kennedy and Humphrey. The use of hand-held cameras and synchronous sound allowed the story to tell itself. With their fine-tuned sense of the scene-behind-the-scene, the Maysles brothers made *MEET MARLON BRANDO* (1965) and *WITH LOVE FROM TRUMAN* (1966). Then they came out with the landmark non-fiction feature film *SALESMAN* (1968), a portrait of four door-to-door Bible salesmen from Boston. It won an award from the National Society of Film Critics and is regarded as the classic American documentary. In 1992, the Library of Congress saluted the film for its historical, cultural and aesthetic significance.

Albert was made a Guggenheim Fellow in 1965. His next three films became cult classics: *SALESMAN* (1968); *GIMME SHELTER* (1970), the dazzling portrait of Mick Jagger and the Rolling Stones on their American tour which culminated in a killing at the notorious concert at Altamont; and *GREY GARDENS* (1976), which captures on film the

haunting relationship of the Beales, a mother and daughter living secluded in a decaying East Hampton mansion. These films were released theatrically to great acclaim.

Maysles Films Inc. has produced many films on art and artists, including a long-standing collaboration of celebrated artists Christo and Jeanne-Claude, whose monumental environmental projects were documented in Academy Award-nominated CHRISTO'S VALLEY CURTAIN (1974), RUNNING FENCE (1978), ISLANDS (1986), CHRISTO IN PARIS (1990), and UMBRELLAS (1995) - which won the Grand Prize and People's Choice Award at the Montreal Festival of Films on Art.

Albert's forays into the world of music range from WHAT'S HAPPENING! THE BEATLES IN THE USA (1964) to films on Leonard Bernstein, Seiji Ozawa, Vladimir Horowitz, Mstislav Rostropovich and Wynton Marsalis, several of which have received Emmy Awards. In 1994, Albert filmed an up-to-date portrait of the greatest rock'n'roll band in the world, CONVERSATIONS WITH THE ROLLING STONES (broadcast on VH-1).

Albert worked with Susan Froemke and Deborah Dickson on ABORTION: DESPERATE CHOICES, which examined one of the most controversial topics in America (broadcast on HBO in 1993). In 1996, LETTING GO: A HOSPICE JOURNEY (broadcast on HBO in 1996) told the stories of three terminally ill patients and their experiences with hospice care. Albert collaborated with Susan Froemke and Bob Eisenhardt on CONCERT OF THE WILLS: MAKING THE GETTY CENTER (1997). Shot over twelve years, the film chronicles the development of the Los Angeles Center from concept through construction. Most recently, Albert joined with Froemke and Dickson again for the HBO commissioned project LALEE'S KIN: THE LEGACY OF COTTON, a story of one family's struggle to break free from the cycles of poverty and illiteracy in the Mississippi Delta.

In 1994, the International Documentary Association presented Albert with their Career Achievement Award. He has received S.M.P.T.E.'s 1997 John Grierson Award for Documentary, the American Society of Cinematographers' 1998 President's Award - given for the first time to a documentarian, the Boston Film and Video Foundation's 1998 Vision Award, Toronto's Hot Docs 1999 Lifetime Achievement Award, the 1999 Flaherty Award and the Thessaloniki 2001 Lifetime Achievement Award. In 1999 Eastman Kodak saluted Albert as one of the 100 world's finest cinematographers.

In 2001 Albert received the Sundance Film Festival 2001 Cinematography Award for Documentaries for LALEE'S KIN: THE LEGACY OF COTTON. In 2001 LALEE'S KIN was nominated for an Academy Award and in 2004 the film received the DuPont Columbia Gold Baton Award.

Albert received exclusive access to the Dalai Lama and filmed his visit to New York in the summer of 2003 and is currently producing, along with Antonio Ferrara, THE GATES, a documentary of Christo and Jeanne-Claude's latest art piece, The Gates - A Project for New York City which took place in February 2005. Also in the works are IN TRANSIT, SCAPEGOAT ON TRIAL and HANDHELD FROM THE HEART.

**Roderick “Kwaku” Young, Cinematographer** has a lauded career in documentary and narrative film spanning more than 30 years. He has worked as a director of photography, cinematographer, photographer, and actor on numerous acclaimed features including the most recent documentary, SOUL POWER.

His other works include the Academy award-winning documentary WHEN WE WERE KINGS, which recounts the famed 1974 boxing match between Muhammad Ali and George Foreman, New Line Cinema’s comedy sensation FRIDAY, as well as PERFUME, FAR OUT MAN, BUSH MAMA and PASSING THROUGH directed by Larry Clark. In 1973, Roderick collaborated on the Golden Globe winning film, WATTSTAX, directed by Mel Stuart and starring Issac Hayes, Reverend Jesse Jackson, Richard Pryor alongside several other prominent African American entertainers. The celebrated film chronicled the 1972 Watts Summer Festival in LA to commemorate the 1965 Watts race riots.

He continues to make his mark within the film industry by collaborating with diverse and notable filmmakers on captivating and thoughtful projects.

## ABOUT THE CHARACTERS

### MUSICIANS:

**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.

His musical legacy includes more than 900 songs, among them: "I Got You (I Feel Good)" (1965), "Cold Sweat" (1967), "Sex Machine" (1970), "Hot Pants" (1971) and "The Payback" (1973). His "Say It Loud: I'm Black and I'm Proud" (1969) became an anthem during the civil rights movement.

Brown's live recording at the famed Apollo Theater in October 1962 was considered a pivotal event in his career and was declared one of the greatest 100 moments in rock music in the 1960s by *Entertainment Weekly*. The recording, which was released three months later, "marked the beginning of Brown's transformation from minor R&B star into soul's greatest bandleader," the magazine said in 1999.

In 1965, Brown's "Papa's Got a Brand New Bag" won a Grammy for best R&B recording, and in 1987, his "Living in America" single, which is heard in the movie *ROCKY IV*, received one for best male R&B vocal performance. In 1992, he won a Grammy Award for lifetime achievement. He was one of the initial artists inducted into the Rock and Roll Hall of Fame, in 1986, along with Elvis Presley, Chuck Berry, Sam Cooke, Fats Domino and Buddy Holly. In 2003, he was honored by the John F. Kennedy Center of Performing Arts.

Early in his life, Brown learned to wrestle success out of adversity. Born James Joe Brown Jr. on May 3, 1933, in Barnwell, S.C., he was abandoned by his mother at age 4. His father took him to Augusta, Ga., where he lived with an aunt who ran a brothel. As a child, he picked cotton, worked odd jobs and shined shoes. Dropping out of school by 12 to help support his family, Brown sang and danced for soldiers at nearby Fort Gordon and helped his father wash cars. He also ventured into larceny, breaking and entering and stealing cars, spending three years in reform school for his thefts. From 1953 to 1955, he turned to boxing and semiprofessional baseball.

Then with longtime friend Bobby Brown, he sang gospel in churches in Toccoa, Georgia, before forming James Brown and the Famous Flames. The group moved to Macon, Georgia, and performed during an intermission of a Little Richard show. In 1956, the group, then known as the Flames, cut its first record, "Please, Please, Please," which later became Brown's signature piece.

Brown, a driven bandleader and businessman, built a close-knit ensemble of singers, dancers and musicians, numbering 40 members at one point. For decades, he maintained a grueling schedule on the road, selling out theaters along the way, becoming known as "The Hardest-working Man in Show Business".

Brown's ascension from R&B megastar to cultural icon may have come in 1968 in the heat of Martin Luther King Jr.'s assassination. Preparing for a concert at the Boston Garden, he took to the airwaves and urged viewers not to dishonor King's memory by turning to violence. He continued his message of self-reliance and education in songs such as "I Don't Want Nobody to Give Me Nothing (Open Up the Door, I'll Get It Myself)".

He traveled to Vietnam to perform for U.S. troops, spoke out about the importance of job opportunities and surprised and angered some by endorsing Richard M. Nixon for president in 1968.

As a businessman, he once owned James Brown Productions, three recording companies, two real estate concerns, several radio stations and publishing companies before falling into trouble with the Internal Revenue Service in the late 1970s. He was a philanthropist, sponsoring food stamps for the poor and giving money and land to those in need, especially in Africa.

In the 1980s, as he began to make a musical comeback, other problems got in the way. Among them were drug and alcohol abuse and charges of hitting his third wife. In 1988, he was high on PCP and carrying a shotgun when he entered an insurance seminar next to his Augusta office, then led police on a half-hour chase from Augusta into South Carolina and back to Georgia. Police had to shoot out the tires of his truck. Brown received a six-year prison sentence and spent 15 months in a South Carolina prison before being paroled in February 1991. In 2003, the South Carolina parole board granted him a pardon for his crimes in that state.

James Brown died of congestive heart failure in Atlanta, Georgia on December 25, 2006. He indelibly transformed 20th-century music, 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. He left Brown's band in 1975 and spent several years playing with George Clinton's various Parliament/Funkadelic projects, and recorded a couple of albums as the leader of a spin-off group, The Horny Horns.

Wesley became a force in jazz in 1978 when he joined the Count Basie Orchestra. He released his first jazz album as a leader, "To Someone" in 1988. It was followed by "New Friends" in 1990, "Comme Ci Comme Ca" in 1991, the live album "Swing and Be Funky", and "Amalgamation" in 1994.

In the early nineties Wesley toured with his colleagues from the James Brown band, Pee Wee Ellis and Maceo Parker, as the JB Horns. With the departure of Ellis, the band became The Maceo Parker Band. Wesley was featured trombonist with Parker until 1996 when he formed his own band, The Fred Wesley Group.

Wesley's 35-year career includes playing with and arranging for a wide variety of other artist such as Ray Charles, Lionel Hampton, Randy Crawford, Vanessa Williams, The SOS Band, Cameo, Van Morrison, Socalled and rappers De La Soul, to name a few. Many other artists have sampled his work.

In 2002 Wesley wrote Hit Me, Fred: Recollections of a Sideman, an autobiography about his life as a sideman. Also in 2002 he recorded an album entitled "Cuda Wuda Shuda" with a group of jazz musicians calling themselves the Fred Wesley Band. Wesley served as an adjunct professor in the Jazz Studies department of the School of Music at the University of North Carolina at Greensboro from 2004 to 2006.

**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. There were other projects and short hiatuses during Parker's on and off time with Brown, including a brief spell

overseas when he was drafted, and in 1970 when he left to form Maceo and All the Kings Men with some fellow James Brown band members (the two albums from this period are on a constant reissue cycle even some thirty years later.) In the mid '70's, Maceo hooked up with Bootsy Collins, George Clinton, and the various incarnations of Funkadelic and Parliament. He had now worked with all of the figureheads of Funk music at the height of their success.

In 1990, Maceo began to concentrate on his own projects. He released two successful solo albums entitled "Roots Revisited" (which spent 10 weeks at the top of Billboard's Jazz Charts in 1990) and "Mo' Roots" (1991). But it was his third solo album, Maceo's ground breaking CD "Life on Planet Groove", recorded live in 1992, which soon became a funk fan favorite.

He then embarked upon a successful solo career, building a new funk empire, fresh and stylistically diverse. Touring relentlessly, he navigates deftly between James Brown's 1960's soul and George Clinton's 1970's freaky funk while exploring mellower jazz and the grooves of hip-hop.

In 2003, after several years as Band Leader for the Rhythm and Blues Foundation Awards, Maceo received a Pioneer Award from the Rhythm and Blues Foundation for his contribution as a sideman to the genre of R & B.

At the beginning of 2007, Maceo had a chance to fulfill one of his dreams in working with a Big Band. Working with Grammy Award Winners the WDR Big Band, he broadcast and performed a live series of shows paying tribute to Ray Charles and putting Maceo's own funky music to a Big Band setting. This has led to his latest release "Roots and Grooves", a live recording taken from these shows which also features Dennis Chambers and Rodney "Skeet" Curtis.

Maceo Parker's collaborations over the years performing or recording or both have included Ray Charles, Prince, Ani DiFranco, James Taylor, De La Soul, Dave Matthews Band and the Red Hot Chili Peppers. His timeless sound has garnered him a fresh young fan base.

**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. He later played with Al Green and Maceo & All the King's Men. He also released some recordings under the

name "Sweet Charles", including his first solo album, "Sweet Charles: For Sweet People", on James Brown's label People Records.

In 1996 he joined Maceo Parker's band, and has been on stage with him doing backing vocals and an amazing "Mustang Sally" performance since then. He has also been recording and touring with the dutch P-Funk band Gotcha! Since 2002.

**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. He was born September 16, 1925, on a plantation in Itta Bena, Mississippi, near Indianola. In his youth, he played on street corners for dimes, and would sometimes play in as many as four towns a night. In 1947, he hitchhiked to Memphis, TN, to pursue his music career. Memphis was where every important musician of the South gravitated, and which supported a large musical community where every style of African American music could be found. B.B. stayed with his cousin Bukka White, one of the most celebrated blues performers of his time, who schooled B.B. further in the art of the blues.

B.B.'s first big break came in 1948 when he performed on Sonny Boy Williamson's radio program on KWEM out of West Memphis. This led to steady engagements at the Sixteenth Avenue Grill in West Memphis, and later to a ten-minute spot on black-staffed and managed Memphis radio station WDIA. "King's Spot," became so popular, it was expanded and became the "Sepia Swing Club." Soon B.B. needed a catchy radio name. What started out as Beale Street Blues Boy was shortened to Blues Boy King, and eventually B.B. King.

In the mid-1950s, while B.B. was performing at a dance in Twist, Arkansas, a few fans became unruly. Two men got into a fight and knocked over a kerosene stove, setting fire to the hall. B.B. raced outdoors to safety with everyone else, then realized that he left his beloved \$30 acoustic guitar inside, so he rushed back inside the burning building to retrieve it, narrowly escaping death. When he later found out that the fight had been over a woman named Lucille, he decided to give the name to his guitar to remind him never to do a crazy thing like fight over a woman. Ever since, each one of B.B.'s trademark Gibson guitars has been called Lucille.

Soon after his number one hit, "Three O'Clock Blues," B.B. began touring nationally. In 1956, B.B. and his band played an astonishing 342 one-night stands. From the chitlin circuit with its small-town cafes, juke joints, and country dance halls to rock palaces, symphony concert halls, universities, resort hotels and amphitheaters, nationally and internationally, B.B. has become the most renowned blues musician of the past 40 years.

Over the years, B.B. has developed one of the world's most identifiable guitar styles. He borrowed from Blind Lemon Jefferson, T-Bone Walker and others, integrating his precise and complex vocal-like string bends and his left hand vibrato, both of which have become indispensable components of rock guitarist's vocabulary. His economy, his every-note-counts phrasing, has been a model for thousands of players, from Eric Clapton and George Harrison to Jeff Beck. B.B. has mixed traditional blues, jazz, swing, mainstream pop and jump into a unique sound.

In 1968, B.B. played at the Newport Folk Festival and at Bill Graham's Fillmore West on

bills with the hottest contemporary rock artists of the day who idolized B.B. and helped to introduce him to a young white audience. In 1969, B.B. was chosen by the Rolling Stones to open 18 American concerts for them; Ike and Tina Turner also played on 18 shows.

B.B. was inducted into the Blues Foundation Hall of Fame in 1984 and into the Rock and Roll Hall of Fame in 1987. He received NARAS' Lifetime Achievement Grammy Award in 1987, and has received honorary doctorates from Tougaloo(MS) College in 1973; Yale University in 1977; Berklee College of Music in 1982; Rhodes College of Memphis in 1990; Mississippi Valley State University in 2002 and Brown University in 2007. In 1992, he received the National Award of Distinction from the University of Mississippi.

In 1991, B.B. King's Blues Club opened on Beale Street in Memphis. Since then, a second club was launched at Universal CityWalk in Los Angeles, a third in New York City's Times Square, and two more at Foxwoods Casino in Connecticut. In 1996, the CD-Rom *On The Road With B.B. King: An Interactive Autobiography* was released to rave reviews. Also in 1996, B.B.'s autobiography, *Blues All Around Me* (written with David Ritz for Avon Books) was published. In a similar vein, Doubleday published *The Arrival of B.B. King* by Charles Sawyer, in 1980.

B.B. continues to tour extensively, averaging over 250 concerts per year around the world. Classics such as "Payin' The Cost To Be The Boss," "The Thrill Is Gone," "How Blue Can You Get," "Everyday I Have The Blues," and "Why I Sing The Blues" are concert (and fan) staples. Over the years, the Grammy Award-winner has had two #1 R&B hits, 1951's "Three O'Clock Blues," and 1952's "You Don't Know Me," and four #2 R&B hits, 1953's "Please Love Me," 1954's "You Upset Me Baby," 1960's "Sweet Sixteen, Part I," and 1966's "Don't Answer The Door, Part I." B.B.'s most popular crossover hit, 1970's "The Thrill Is Gone," went to #15 pop.

**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 Berno 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".

During a break in touring, Withers recorded his second album, "Still Bill". The single "Lean on Me" went to number one in 1972. A performance that October was recorded for the live album "Bill Withers, Live at Carnegie Hall" released in 1972. Withers recorded the album "+Justments" in 1973, then became involved in a legal dispute with the Sussex label and was unable to record thereafter. During this time, he wrote and produced two songs on the Gladys Knight & the Pips record "I Feel a Song".

Withers signed with Columbia Records in 1975. His first release with the label, "Making Music, Making Friends", included the single "She's Lonely" which was featured in the film LOOKING FOR MR. GOODBAR. The next three years saw an album released each year with "Naked & Warm" (1976), "Menagerie" (1977, containing the hit "Lovely Day") and "Bout Love" (1978).

Due to problems with Columbia, he focused on joint projects between 1977 and 1985, including the hit, "Just the Two of Us", with jazz saxophonist Grover Washington, Jr., which was released in June 1980, and won a Grammy in 1982. Withers next did "Soul Shadows" with The Crusaders, and "In the Name of Love" with Ralph MacDonald, the latter being nominated for a Grammy for vocal performance. In 1985 came "Watching You, Watching Me", which featured the Top 40 R&B single "Oh Yeah". Withers left the Columbia label after this release.

In 1988, a new version of "Lovely Day" from the 1977 Menagerie album, titled "Lovely Day (Sunshine Mix)" and remixed by Ben Liebrand, reached the Top 10 in the United Kingdom, leading to Withers' performance on the long running Top of the Pops that year. In 1987, he received his ninth Grammy nomination and in March 1988 his third Grammy for Best Rhythm and Blues Song as songwriter for the re-recording of "Lean On Me" by Club Nouveau on their debut album. Withers contributed two songs to Jimmy Buffett's July 13, 2004 release "License To Chill."

Bill Withers was inducted into the Songwriters Hall of Fame in 2005 and into the inaugural class of the West Virginia Music Hall of Fame in 2007. Also, in 2007 his "Lean On Me" was inducted into the Grammy Hall of Fame. Currently, a feature documentary entitled STILL BILL THE MOVIE is being made about Withers.

### **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.

Among the many musicians that performed as members or guests of the Fania All-Stars were: Adalberto Santiago, Andy Montañez, Barry Rodgers, Billy Cobham, Bobby Cruz, Bobby Rodriguez, Bobby Valentin, Celia Cruz, Eddie Palmieri, Hector "Bomberito" Zarzuela, Héctor Lavoe, Ismael Miranda, Jimmy Sabater, Joe Bataan, Johnny Pacheco, Jorge Santana, Jose Cheo Feliciano, Larry Harlow, Larry Spencer, Louie Ramírez, Luis "Perico" Ortiz, Manu Dibango, Nicky Marrero, Orestes Vilato, Papo Lucca, Pete "El Conde" Rodriguez, Ralph Robles, Ramon Mongo Santamaria, Ray Barretto, Renaldo Jorge, Ricardo Richie Ray, Roberto Roena, Rubén Blades, Santitos Santos Colon, Tito Puente, Victor Paz, Willie Colón, and Yomo Toro.

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. In its early years, Fania self-distributed its records to music aficionados around New York City, even selling their products out of the trunks of cars. Eventually good word-of-mouth and immense success from Johnny Pacheco's "Cañonazo" recording allowed the label to develop its roster. Masucci and Pacheco, now executive negotiator and musical director respectively, began acquiring fresh and creative New York City artists like Bobby Valentín, Larry Harlow and Ray Barreto.

Like Pacheco, most of these new artists were residents of the city's barrios and boroughs who had emigrated from their homelands and brought their music with them. Fania and its All-Stars were results of this era of musical renaissance and understanding among the many cultures of New York City. They created songs using a variety of genres available in this melting pot, including salsa, boogalu, Cuban Jazz and Latin R&B.

In 1968, with Fania Records garnering more acclaim and a troupe of emerging artists, Jerry Masucci and Johnny Pacheco decided to create an ensemble of the most well-known and innovative Fania artists, a continuously-revolving line-up of entertainers known as the Fania All-Stars. During the 1970s, the star-studded group became renowned worldwide for their spectacular one-of-a-kind musical performances. Their music was primarily captured and lives on today through a series of best-selling live recordings.

Among the most treasured of these recordings is the legendary arrangement "Fania All Stars: Live At The Cheetah, Volumes 1 and 2". The set, recorded in 1971 and produced a year later by Fania's keyboard player Larry Harlow, exhibits the entire All-Star family performing before a capacity audience in New York's Cheetah Lounge. The volumes went on to become the biggest-selling Latin albums ever produced by one group from one concert.

Following sell-out concerts in Puerto Rico, Chicago and Panama, the All-Stars embarked on their first appearance at New York's Yankee Stadium on August 24th,

1973. The Stars performed before an unprecedented crowd of 63,000 spectators in a concert that highlighted the talents of Ray Barretto, Willie Colón, Larry Harlow, Johnny Pacheco, Roberto Roena, Bobby Valentín, and Jorge Santana (younger brother of Carlos Santana), among others.

Following their performance at Zaire 74, the All-Stars returned to Yankee Stadium in 1975 for a historic concert. This time the highlighted acts included Celia Cruz, Hector Lavoe, Cheo Feliciano, Ismael Miranda, Justo Betancourt, Ismael Quintana, Pete "El Conde" Rodriguez, Bobby Cruz and Santos Colón. That year, "Live at Yankee Stadium" was included in the second set of 50 recordings in the List of recordings preserved in the United States National Recording Registry, solidifying the All-Stars as "culturally, historically, and aesthetically significant".

Fania made a deal with Columbia Records in the US for a series of crossover albums by the All Stars. The first project was the lukewarm "Delicate & Jumpy" (1976), in which Steve Winwood united with the All Stars' Pacheco, Valentin, Barreto and Roena. It was also in 1976 that the Fania All Stars made their sole UK appearance. They produced a memorable sell-out concert at London's Lyceum Ballroom, with Steve Winwood guesting. In 1978 the All-Stars released "Live," a full-blown version of the band recorded in concert at New York's Madison Square Garden in September of that year. 1979 saw the release of "Crossover," the All-Stars' last Columbia Records album, as well as "Havana Jam on Fania", which came from a historic concert recorded on March 3rd 1979 in Havana, Cuba. The Fania All-Stars performed alongside artists such as Billy Joel, Rita Coolidge, Kris Kristofferson, Stephen Stills and Weather Report, together with Cuba's Irakere and Orquesta Aragon.

The first signs of recession appeared in 1980, when Fania suffered setbacks including an unsuccessful movie, tension from artists with unpaid royalties, and failed distribution deals with Columbia and Atlantic Records at boosting salsa into the mainstream US market. In addition, the New York salsa scene, which had always been vital to the success of the label, was gradually succumbing to the rise of merengue from the Dominican Republic and salsa romantica from Puerto Rico. As the decade ended, the All-Stars recorded fewer albums together, as the genre -- and the star-studded group that propelled it -- reached the end of its golden age.

**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 Lechon de Cachete" about himself.

Yomo Toro has recorded with major artists such as Cuban legend Arsenio Rodriguez 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 Garcia-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 Corazon". 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.

President Bill Clinton awarded Cruz the National Medal of Arts in 1994. Among her many other honors were a star in the Hollywood Walk of Fame in 1999 and an honorary doctorate of music from Yale in 1998.

Cruz went on to win four Latin Grammy Awards, and 2 more Grammy awards, for Best Salsa Album "La Negra Tiene Tumbao" in 2002, and Best Salsa/Merengue Album "Regalo del Alma" in 2003. Of the more than 70 albums she recorded, over 50 are available today.

Cruz died of a cancerous brain tumor at her home in Fort Lee, New Jersey on July 16, 2003, she

**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.

Throughout his 40-year involvement with the development of Latin music, Johnny Pacheco has received many kudos. In 1998, he was inducted into the International Latin Music Hall of Fame. In 1997, he was the recipient of the Bobby Capo Lifetime Achievement Award, awarded by Governor George Pataki. In 1996 the president of the Dominican Republic bestowed him with the prestigious Presidential Medal of Honor. In addition, Pacheco was presented with the First International Dominican Artist Award from the distinguished Casandra Awards; and in 1996, he was the first Latin music producer to receive the NARAS (National Academy of Recording Arts & Sciences) Governor's Award in New York City.

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.

Born in Santiago de los Caballeros, Dominican Republic, Johnny Pacheco moved with his family to New York at age 11. He learned to play the accordion, violin, saxophone, flute and clarinet, and attended the Julliard School of Music where he studied percussion and became one of the leading percussionists of the time.

In 1960, he organized his first orchestra, Pacheco y Su Charanga. The band signed with Alegre Records and its first album "Johnny Pacheco Y Su Charanga Vol. 1" sold

over 100,000 copies within the first year, becoming the best selling album of the time, and introducing a new dance craze called "Pachanga". Pacheco became an internationally renowned star, touring extensively throughout the United States, Europe, Asia, and Latin America. Pacheco Y Su Charanga, was the first Latin band to ever headline the Apollo, in 1962 and 1963.

In late 1963, Pacheco created Fania Records with Jerry Masucci. In 1964, the label released Pacheco's next endeavor entitled "Caonazo" featuring a switch from the Charanga to Conjunto style. As the company's executive, creative director and musical producer, he was responsible for launching the careers of many of the young stars that came out of Fania Records, also creating the label's headlining group, the Fania All-Stars.

For more than 40 years, Johnny Pacheco has been one of the most in-demand artists in the music industry. He has played with the best Latin musicians of the century including Perez Prado, Xavier Cugat, Tito Rodriguez, Tito Puente, and Celia Cruz; and has performed and collaborated with many legends of Jazz and popular American music such as Quincy Jones, Stan Kenton, Tony Bennett, George Benson, Sammy Davis, Jr., Ethel Smith, Stevie Wonder and many others. He remains highly active in the recording industry performing and recording with his group as the guiding force behind the best tropical music.

**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 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.

Mr. Barretto won a Grammy Award for best tropical Latin performance in 1990, for a duet with Celia Cruz, "Ritmo en el Corazon." In 1992 he returned to small-group jazz, forming a band called New World Spirit and enlisting some of the finest talent in New York. He won the *Down Beat* critics poll for percussion in 2003 and 2005, and his last album, "Time Was — Time Is", was nominated for a Grammy in 2006.

Barretto received his highest honor in January 2006, when the National Endowment for the Arts gave him its Jazz Masters Award, a distinction for lifetime achievement. He accepted the award at an induction ceremony in New York on January 13, and suffered a heart attack two days later. He died of heart failure in February 2006.

**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.

He lived in Europe from 1989 - 1996, where he taught at The Conservatory of Rotterdam in Holland; recorded and performed with Conexion Latina and Nueva Manteca; recorded and toured with The Piano has been Drinking and recorded various albums with Jan Kazda, Buitenkunst, Jay Stapeley, Mezcla and others.

When Marrero returned to the US, he joined Larry Harlow and his Latin Legends Band. He then recorded the Latin jazz album "World on a String" with Dave Valentin, which was nominated for a Grammy as Best Latin Jazz Album in 2006. He did a Live recording in January 2008 called "Live at Willie's Steak House" with old friends and colleagues Willie Rodriguez, Andy Gonzalez, Roland Guerrero and Richy Mely, which was released in March 2008. Marrero continues to teach and perform around the world.

**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 re-recording 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.

Dibango served as the first chairman of the Cameroon Music Corporation, with a high profile in disputes about artists' royalties. Dibango was appointed a UNESCO Artist for Peace in 2004.

**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, Franco 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 anti-hero. 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.

Franco formed a number of recording companies to control his own work and nurture new talent, including Surboum OK Jazz, Epanza Makita, Boma Bango and Éditions Populaires. In the 1970s Congolese music spread throughout Africa, led by OK Jazz and its line-up of star musicians and songs such as their huge 1971 hit "Infidélité Mado", which combined rumba with bolero and other new rhythms, switching between traditional Congolese music, Latin rhythms, American funk, and the electric guitar sebene style known as soukous.

In 1970 Franco suffered the loss of his younger brother and rival guitarist Bavon Marie-Marie Siongo who was killed in a car accident after angrily driving away from a quarrel with Franco over a girlfriend, who was also crippled in the accident. He retreated into his home for several months, returning with a quieter and sometimes melancholy persona and music. Nevertheless the band quickly revived, now becoming TPOK Jazz, and scoring another pan-African hit in 1973 with "AZDA" which was recorded as a commercial for Zaire's Volkswagen dealership.

Remaining close to Mobutu, despite occasional conflict, Franco thrived in the 1970s, becoming president of the Musicians' Union, and an employee of the royalty agency, while continuing to perform and record. He went on to own land in France, Belgium and Zaire including the four biggest nightclubs in Kinshasa, one of which (the Un Deux Trois club) became his headquarters, including a recording studio, offices and apartments. Following his second arrest, in 1978, for indecency when bootleg cassettes of private recordings of obscene songs found their way on to the market, Franco left Zaire touring constantly, particularly in Africa and Europe. At this point, there were two OK Jazz(es), one left behind playing nightly at his clubs in Zaire, while the other was on the road in Europe.

OK Jazz never broke into the American market; a 1983 U.S. tour was unsuccessful. For reasons that have never been explained, Franco declared himself a Muslim in the mid-1970s and changed his name to Abubakkar Sidikki. However, he never observed the tenets of the Islamic faith and continued to be known as Franco.

In 1980, Franco was named a Grand Master of Zairean music by the government, an honor that linked him with the ruling elite that was responsible for much of the economic problems beggaring the country. The subject of his songs shifted dramatically in this period to patriotic songs and praise songs to wealthy fans. He also began a drastic

weight gain, eventually reaching about 300 pounds. However, he retained the ability to move and excite people with his music. In 1985, Franco released his biggest hit ever, "Mario", an account of a gigolo who lives off of his older lover.

In 1987 rumors began to circulate that Franco was very ill. The only solo composition he released that year was "Attention Na SIDA" (Beware of AIDS), a warning to avoid catching the disease, leading to unconfirmed speculation that he had contracted HIV. He began to withdraw his energies from OK Jazz, causing the band to begin to disintegrate under internal tensions, and reconverted from Islam to Roman Catholicism. Franco died on October 12, 1989 in a Belgian clinic. His body was flown back to Zaire where his coffin was transported on a flag-draped hearse with police escort through streets packed with thousands of grieving fans. The government declared four days of national mourning during which state radio played nothing but Franco's songs.

**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 Manhattans 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 Manhattans, 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".

They released the album "All-American Girls" in 1981, yielding two hits, the title track, and "Next Time You'll Know". The sisters continued singing new material throughout the 1980s and 1990s. They achieved an international gold record with "Frankie" in 1985. In 1992, Kathy left the group and recorded the solo album "Heart". The group continued to perform with her and recorded the album "African Eyes" in 1998 as well as the "Live in Concert" album in 1997.

Their biggest hits, "We Are Family", "Lost in Music", and "Thinking of You", have been re-released several times, often in newly-remixed versions which keep them sounding new and up-to-date. Their 1979 song "He's the Greatest Dancer" was sampled by Will Smith in his song "Gettin' Jiggy Wit It" and Dannii Minogue covered it in 2007.

Sister Sledge continues to perform together and tour internationally.

**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".

In 1975, following the release of their 28th album (their ninth as "The Crusaders"), Henderson left the group to pursue a full-time career as a producer. His departure created a void, permanently changing the character of the group. Another founding member, Hooper, left the group in 1983, thus signaling the end to the group's most popular period. Three more albums were recorded in the mid-1980s; however by the 1990s, "The Crusaders", for the most part, had disbanded, with a comprehensive discography behind them.

In 1991, The Crusaders (with Sample and Felder the only original members present) released "Healing the Wounds". The group did not release any more albums during the decade, as Sample focused on a solo career. Henderson, who had left the group in 1975, revived the "Jazz Crusaders" moniker (despite Sample's objections) for 1995's "Happy Again". The lineup for "Happy Again" included founding member Wilton Felder and former Crusaders guitarist Larry Carlton. The new Jazz Crusaders released a series of recordings in the late 1990s, but the music bore little resemblance to the acoustic, hard bop style of the original group.

In 2003, founding members Sample, Felder and Hooper revived The Crusaders and released "Rural Renewal". Ray Parker Jr. and Eric Clapton played guitar on the album. That same year, the Henderson-led Jazz Crusaders released "Soul Access".

**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 continued to record and perform over the next two decades. He appeared in Dizzy Gillespie's film HAVANA BOP, and played at international jazz festivals including Montreal, Monterey, Newport, The Playboy Jazz and Music Festival, and Zaire '74. It was Big Black on congas in Ali's corner that opened the fight's festivities.□□

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", "Kaful 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.

### **OTHER CHARACTERS:**

**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.

Inducted into the Boxing Hall of Fame in 1997, King was the only boxing promoter named to *Sports Illustrated's* list of the "40 Most Influential Sports Figures of the Past 40 Years." *The New York Times* published a list that included Don King among "100 African Americans who have helped shape this country's history during the last century".

King's career as a promoter spans three decades and includes more than 500 world-championship fights, but it began as a plea to help save a Cleveland hospital in 1972. Facing a severe shortage of funds, Forest City Hospital was prepared to shut down. King knew the hospital served a vital function to a poor, working-class community. He sought out heavyweight champion Muhammad Ali and asked him to come and support a fundraising benefit to help turn around the hospital. The two men hit it off, and a new era began in boxing.

King inked a fight between Ali and George Foreman in 1974 that promised both fighters more than \$5 million each, which was unheard of at the time. When his financial backers lost faith and pulled out and everyone else turned their backs on Don, he held the fight together on his own and took it to Zaire. He proved the doubters and critics wrong by staging one of the greatest fights in history with *The Rumble in the Jungle*.

King has gone on to set new high-water marks in the boxing promotion business.

Nearly 100 individual boxers have earned \$1 million, or more, under Don King Productions-promoted events. The first Mike Tyson vs. Evander Holyfield fight shattered all previous viewing records for a boxing event, seen in more than 100 countries by more than two billion people. Holyfield-Tyson II created even more attention, attracting 1.99 million domestic households in addition to a massive global audience. The live gate sold out in days as a crowd of 16,279 paid a record \$14.2 million to see the fight in person.

Don made a commitment to provide quality fight cards, and in 1993 he staged a fight in Mexico headlined by Julio Cesar Chavez that featured four world championship bouts on one night. The public responded as 136,274 fans flocked to Estadio Azteca in Mexico City, Mexico, and established a paid live-gate record of more than 132,000 that is still listed in the Guinness Book of World Records. Twice, he has promoted fight cards with six world-title fights. In 1994 he staged a record 47 world-championship bouts. In 1981 King was the first promoter in history to guarantee \$1 million paydays to non-heavyweights when featherweights Salvador Sanchez and Wilfredo Gomez clashed. That same year he became the first promoter to guarantee one fighter (Sugar Ray Leonard) a \$10 million purse in the first Leonard vs. Roberto Duran fight.

For every successful boxing event Don promotes, he makes it a personal rule to give back far more than he ever receives. He established the Don King Foundation, which has donated millions of dollars to worthy causes and organizations. As a reminder of the economic hardship he endured growing up, King has gone into neighborhoods every holiday season and personally handed out turkeys to needy families. Don's "Turkey Tour" has given away hundreds of thousands of turkey dinners over the years in cities across the country during the holiday season.

King is a longtime supporter of the National Organization for the Advancement of Colored People (NAACP), the United Negro College Fund (UNCF), the Martin Luther King Jr. Foundation, the Simon Wiesenthal Center, National Hispanic Scholarship Fund, National Coalition of Title 1/Chapter 1 Parents, Wheelchair Charities, Our Children's Foundation among other organizations, charities, colleges and hospitals.

Don has been bestowed with many honors, including the Black Achievement Award and being named Man of the Year by the Black United Fund and Brotherhood Crusade. He received the Martin Luther King Jr. Humanitarian Award from the Southern Christian Leadership Conference's women's membership in 1987. Cities including Newark, N.J., have declared "Don King Day" and presented him with official proclamations for behind-the-scenes contributions he's made towards community projects.

The NAACP recognized Don with its highest honor, the President's Award, and he received Lifetime Achievement accolades from Grambling State University. Shaw University, the oldest black college in the South, bestowed Don with an honorary doctorate degree and named him to its prestigious Board of Trustees. He also recently received the prestigious "Legacy Award" for Outstanding Community Service from Medgar Evers College in Brooklyn, NY. All three major boxing organizations, the IBF, WBA and WBC, have proclaimed Don King the "Greatest Promoter in History".

He got together with Felix Trinidad, Sr. and Felix "Tito" Trinidad to donate a much

needed Fire Truck to Ladder Company 30 in New York's Harlem. Together with many celebrity friends, Don helped raise enough money to pay off the \$5,000,000.00 mortgage at Ms. Dorothy Height's building in Washington, D.C.

On Dec. 13, 2003, he promoted a sold-out event in Boardwalk Hall in Atlantic City, N.J. featuring a record-breaking eight world championship fights, breaking his own record of six world championship bouts on one card.

Don is always supportive of Armed Forces in the U.S. and around the globe. He has visited various military bases and has pledged to help them with their projects.

At age 78, King has no plans to slow down.

**“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.

#### MUHAMMAD ALI TIMELINE:

Jan 17, 1942

Born Cassius Marcellus Clay, Jr. in Louisville, Kentucky.

October, 1954

Cassius Clay's bicycle is stolen outside Columbia Auditorium during the Louisville Home Show.

Clay finds Joe Martin, a Louisville policeman, and tells him he wants to “whup” whoever stole his bike. By chance, Martin also trains young boxers at a Louisville gym.

Martin begins to train Clay, who soon makes his amateur ring debut—a three-minute, three-round split decision over another novice named Ronnie O’Keefe. The future world heavyweight champion earns \$4 for the fight.

1954-1959

Training with Joe Martin

1956

Wins novice Golden Gloves Championship, fighting as a Light Heavyweight.

1959

Wins Golden Gloves Tournament of Champions

Wins National AAU light-heavyweight title.

August, 1960

After winning a spot on the coveted US Olympic team, Ali nearly refuses participate because of his fear of flying.

August, 1960

Introducing himself and trading lapel pins with fellow international Olympians, Clay's outgoing personality earns him the nickname "Mayor of Olympic Village." During their visits to the Olympics, Clay meets with both Bing Crosby and then heavyweight champion Floyd Patterson.

September 5, 1960

After winning three preliminary bouts, Clay defeats Zbigniew Pietrzowski from Poland to win the light- heavyweight gold medal. He is World Light Heavyweight Olympic Champion less than six years after his bicycle is stolen in Louisville.

September, 1960

Ali returns to the US with a hero's welcome. He is an honoree at parades in both New York City and Louisville. Despite his accomplishments for the US, he is denied service in a segregated restaurant in Kentucky.

October, 1960

He signs a contract with the Louisville Sponsoring Group. He buys his mother a pink Cadillac when he receives \$10,000 signing bonus.

October 29, 1960

First professional fight against Tunney Hunsaker, police chief of Fayetteville, West Virginia.

1961

Angelo Dundee becomes Ali's trainer.

The young Clay had fearlessly approached Dundee when the trainer was in Louisville with one of his boxers, Willie Pastrano.

June, 1961

Clay meets professional wrestler "Gorgeous George" Wagner in Las Vegas.

1963

Henry Cooper, London, England, KO5 (first pro bout overseas)

In his first foreign professional bout, Cassius Clay defeats British heavyweight champion Henry Cooper before fifty-five thousand fans in London, United Kingdom. Cooper suffers a cut above his left eye, making this one of the bloodiest fights in Clay's young career. As Clay predicted to reporters before the fight, Cooper falls in the fifth round.

1964

With a record of 19-0, Clay earns the chance to fight the hard hitting and much-feared heavyweight champion, Sonny Liston.



February 25, 1964

Despite being a 7-1 underdog, Ali upsets Sonny Liston to win the world heavyweight championship at age 22.

February 26, 1964

“Cassius X” announces membership in Nation of Islam. This comes the day after he’s won the most coveted sporting crown in existence. His announcement is a bold step, jeopardizing potential boxing and money-making opportunities.

March 6, 1964

Adopts new name given to him by the leader of the Nation of Islam, “Muhammed Ali,” which means “Praiseworthy One.”

US Army changes conscription standards, Ali is drafted. It is understood that he would not actually fight as a member of the military, but rather serve as an entertainer and spokesperson.

1966

Ali refuses military service. He asserts conscientious objector status as a practicing Muslim minister, claiming his religious beliefs prohibit fighting in Viet Nam.

Muhammad Ali defeats Karl Mildenberger in Frankfurt, Germany on September. This bout marks the first color broadcast of a sporting event ever transmitted via satellite. It also marks the first challenger for a world heavyweight championship by a German since Max Schmeling. Though Mildenberger loses in the twelfth round, Ali’s popularity in Germany widens.

April 28, 1967

Ali’s claim is denied. U.S. Justice Department finds that his objections are political, not religious. Ali reports for induction ceremony, but refuses to step forward when called.

June 27, 1967

Ali is found guilty of refusing induction into the armed forces by the US Justice Department. They revoke his passport while Ali appeals their decision. Further, he is stripped by the boxing association of his title and effectively banned from boxing. The bans last for 3 1/2 years.

October 26, 1970

Certain states and boxing commissions begin to consider allowing Ali to fight. After a three-year exile, Muhammad Ali returns to the ring in Atlanta for a legendary fight with Jerry Quarry on October 26. Ali takes the first round; Quarry gains strength in round two before Ali returns with a surprise right hook in round three that ends the fight. Ali emerges victorious despite the years in exile for his conscientious objector conviction, which is on appeal.

March 8, 1971

Ali takes on Joe Frazier, the fighter who was given Ali’s title after Ali declined draft induction. The bout between the two is known as the “Fight of the Century.” Almost every US celebrity is in attendance at Madison Square Garden for the fight.

Ali is knocked out after 15 brilliant and brutal rounds.

June 28, 1971

The Supreme Court reverses its 1967 conviction, finds that Ali's objection to the draft was justifiably founded upon his religious beliefs.

1971-1974

Ali has not fought for three of his best years as an athlete. Between 1971 and 1974, however, he defeats Norton, Chuvalo, Patterson, and Joe Frazier in a re-match. He struggles successfully to regain prominence among fighters who are now younger than he is.

October 30, 1974

Don King organizes a fight between the old champ Ali and the reigning champion George Foreman. Contested in an outdoor arena in Kinshasa, Zaire, the fight is as the "Rumble in the Jungle." Ali is a huge underdog against the younger, hard-hitting Foreman. Using his novel "rope-a-dope" strategy, Ali defeats Foreman and reclaims the title of Heavyweight Champion of the World.

October 1, 1975

Ali defeats Joe Frazier in the "Thrilla in Manila." It is the third fight the men have had against each other, each winning once before. Ali had expected an easy bout, but Frazier takes it to the champ. Ali wins the bout in one of the greatest battles in the history of boxing.

1976

Muhammad Ali defeats Ken Norton in the fifteenth and final round at Yankee Stadium in New York on September 28. Though Norton is ahead through the first eight rounds, Ali pulls through to win all but one of the subsequent rounds. As with Frazier the year before, this bout ends the three-fight series between Ali and Norton.

February 15, 1978

Probably taking his young challenger too lightly, Ali loses his heavyweight title to Leon Spinks in a split decision.

September 15, 1978

Exactly seven months after losing to Spinks, Ali battles him in the Superdome in New Orleans. Ali defeats the younger Spinks, becoming boxing's first three-time heavyweight champion.

1978

Walnut Street in Louisville is renamed Muhammad Ali Boulevard.

December 12, 1981

Ali is now much older than the best fighters in the world. At age 39, he fights the top heavyweight title contender, Trevor Berbick. A day after losing a decision to Berbick, Ali announces his retirement from boxing.

1984

Ali announces his Parkinson's Disease diagnosis.

1990

Visits Iraq and negotiates the release of 14 U.S. hostages from Sadadam Hussein.

1996

Lights the flame at the Olympic Games in Atlanta, Georgia.

1998

Secretary-General Kofi Annan names Ali a United Nations Messenger of Peace.

1999

Named Sportsman of the Century by Sports Illustrated

Named BBC Sports Personality of the Century

Debuts on cover of the Wheaties cereal box

2005

Awarded the Presidential Medal of Freedom, the highest U.S. civilian honor

Muhammad Ali Center opens in Louisville

Today

Muhammad Ali remains active in civic and humanitarian enterprises. His annual Celebrity Fight Night has raised over \$45 million for the Muhammad Ali Parkinson Center at Barrow Neurological Institute, as well as large sums for other charities.

**Ali's Cornerman Drew "Bundini" Brown** (March 21, 1928 - September 24, 1987)

worked as a cornerman and assistant trainer for Muhammad Ali throughout the heavyweight champion's career. Mr. Brown joined the entourage of Ali in the early 1960's when the young boxer was known as Cassius Clay and remained with him until his final fight, a loss to Trevor Berbick in 1981. He was credited with originating the champion's famous battle cry, "Float like a butterfly, sting like a bee." Mr. Brown also appeared as an actor in several films, including SHAFT and THE COLOR PURPLE.

**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.

They left New York and moved to Los Angeles and formed Chisa Records as an independent label and had immediate acceptance. Levine produced Masekela's 'Grazing in the Grass' which became a #1 Pop single quickly selling over 2 million copies. While in California, Levine met members of the Jazz Crusaders, who had a small but loyal following. Levine signed them to Chisa Records with the idea of combining the "Funk" of their native Texas alongside the Jazz for which they were known. This was the beginning of a style that would become known as Jazz Funk, now called Rare Groove. Levine produced over a dozen albums with the Crusaders, many of which were certified gold and considered classics.

In 1974 Levine came up with the idea of putting together a music festival to coincide with the Ali-Foreman fight in Zaire. He produced the festival bringing together all the greats of Soul music alongside Africa's greatest artists.

He returned to recording, producing Minnie Ripperton's second album "Adventures in Paradise", believed by many to be a template for the neo-soul movement. This led to a very productive period in which he produced albums by Van Morrison, Motown legend Lamont Dozier's solo album containing the classic "Goin Back to my Roots" and the debut album of Randy Crawford. From here he produced a series of Gold albums with southern rock artist "The Marshall Tucker Band", in addition to the Allman Bros. band side project, "Sea Level" and the jazz rock grooves of "The Dixie Dregs".

He then produced the first of six albums with blues legend B.B. King. "Midnight Believer" was an instant hit putting B.B. back on the charts after a long absence with a Gold album. This was quickly followed by B.B.'s Grammy winning "There Must Be a Better World Somewhere".

In 1982 Levine produced "Up Where We Belong" with Joe Cocker and Jennifer Warnes. "Up Where We Belong" was the end title song to the film AN OFFICER AND A GENTLEMAN and became a #1 Pop hit, Grammy winner, and Academy award winner. He then produced Sly and the Family Stones debut album for Warner Bros. Records.

Next came Womack & Womack's profound debut "Love Wars". In England it quickly became a critic's darling and a #1 album. Levine moved to London and began working with a wide range of acts from the Techno Dance group Blancmange to the Cult band Killing Joke. Levine produced Simply Red's debut album "Picture Book", which instantly became a huge hit in England then America, propelled by the international #1 single "Holding Back the Years". Levine produced "Curiosity Killed the Cat" in a similar "Soul" style. It contained two #1 singles and became a #1 album in England and Europe. He followed this with Boy George's first solo album 'Sold' containing the #1 hit Reggae influenced single "Everything I Own".

Next came Simply Red's "New Flame" containing the international #1 version of "If You Don't Know Me By Now". This album sold over 8 million copies. In 1991 he produced Simply Red's "Stars" which became the largest selling album in English history selling over 3 ½ million albums. "Stars" contained four massive singles and sold over 11 million albums worldwide.

Next he produced three new songs for Lionel Richie's "Greatest Hits" album. He then produced the Grammy award-winning album by Dr. John "Goin Back to New Orleans". He followed that with albums by Huey Lewis and the News, Oleta Adams, and Ireland's Hot House Flowers. He returned to England to produce Simply Red's next album "Life". This included the #1 single "Fairground".

After this album Levine decided to take a break from the studio to concentrate on composing and playing the saxophone. He emerged re-energized in 2002 by first producing a reunion album with The Crusaders. This was followed by another reunion, this time by Simply Red. Levine produced their hit version of "You Make Me Feel Brand New" putting them back on the charts. Next came David Sanborn's first new album in many years. Sanborn's "Time Again" stayed as the #1 Jazz album for many months.

In the summer of 2003 Levine produced the debut album of young British Jazz artist Jamie Cullum. "Twenty Something" became a massive crossover hit selling 1.3 million copies in England and over 2.5 million copies worldwide. Levine followed this by producing the great "Dr. John in New Orleans", with a Who's Who of New Orleans' greatest musicians featured alongside guests B.B. King, Willie Nelson, Mavis Staples, and Randy Newman. He returned to England to produce Jamie Cullum's 2<sup>nd</sup> album "Catching Tales" which has established Jamie as an international star.

Levine has most recently produced Aaron Neville's debut for Sony-BMG. "The Soul Classics" is a collection of some of the most memorable and loved R&B songs of all time. Levine called upon many old friends including Joe Sample, David Sanborn and Ray Parker Jr. to accompany Aaron in a style suited to his distinctive interpretive powers.

As far as Levine is concerned that is the function of a producer. "To me it's about framing the artist properly. I guess it goes back to my early days as an arranger. It didn't matter how brilliant the arrangements were if you didn't make the singer sound their best. That was the only reason they hired you again!"

**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.

Huddleston asked the leader of the then Johannesburg "Native" Municipal Brass Band, Uncle Suda, to teach Masekela to play the trumpet and Hush quickly mastered the instrument. Soon, some of Masekela's schoolmates also became interested in playing instruments, leading to the formation of the Huddleston Jazz Band, South Africa's first youth orchestra. By 1956, after leading other ensembles, Masekela joined Alfred Herbert's African Jazz Revue.

Since 1954, Masekela has played music that closely reflected his life experience. The agony, conflict, and exploitation South Africa faced during the 1950's and 1960's, inspired and influenced him to make music. His music vividly portrayed the struggles and sorrows, and joys and passions of his country. His music protested apartheid, slavery, bad government, and the hardships of poverty and oppression.

Following a Manhattan Brothers tour of South Africa in 1958, Masekela was cast in the orchestra for the musical "King Kong", written by Todd Matshikiza. "King Kong" was South Africa's first blockbuster theatrical success, touring the country for a sold-out year with Miriam Makeba and the Manhattan Brothers' Nathan Mdledle in the lead. The musical later went to London's West End for two years. At the end of 1959, Dollar Brand (later known as Abdullah Ibrahim), Kippie Moekesti, Makhaya Ntshoko, Johnny Gertze and Hugh formed The Jazz Epistles, the first African jazz group to record an LP and perform to record-breaking audiences in Johannesburg and Cape Town through late 1959 to early 1960.

As a result of the March 21, 1960, Sharpeville Massacre - where 69 peacefully protesting Africans were shot dead in Sharpeville, and the South African government banned gatherings of ten or more people - and the increased brutality of the Apartheid state, Masekela left South Africa. He was helped by Trevor Huddleston and international friends like Yehudi Menuhin and John Dankworth, who got him admitted into London's Guildhall School of Music. During that period, he visited the United States, where he was befriended by Harry Belafonte. He then attended the Manhattan School of Music in New York where he studied classical trumpet from 1960-64.

With help from Miriam Makeba and Harry Belafonte, Masekela began to record in the US, having his first breakthrough with "The Americanization of Ooga-Booga". Masekela went on to partner with producer Stewart Levine in Chissa Records. Levine also produced hits for Hugh on Uni Records, beginning with "Alive and Well at the Whisky" in 1967 and then "Promise of A Future", which contained the number one smash "Grazing in the Grass", in 1968. He had another hit with the pop jazz tune "Up, Up and Away".

By the beginning of the 1970's, Masekela had attained international fame, selling out major American festivals, auditoriums and top nightclubs. Heeding the call of his African roots, he moved to Guinea, then Liberia then Ghana after recording the historical "Home is where Music is" with Dudu Pokwana. He traveled and performed throughout Africa during the 1970s.

In 1981, Hugh moved to Botswana where he started the Botswana international School of Music with Dr. Khabi Mngona. His record label Jive Records, helped him to set up a mobile studio in Gaborone where Stewart Levine produced "Techno Bush", which included the hit single "Don't Go Lose it Baby". In Botswana, he re-absorbed and re-used mbaqanga strains, a style he has continued to use since his return to South Africa in the early 1990s.

Masekela has played primarily in jazz ensembles, with guest appearances on albums by The Byrds and Paul Simon. In 1987, he had a hit single with "Bring Him Back Home" which became an anthem for the movement to free Nelson Mandela.

In the 1980s, he toured with Paul Simon in support of Simon's album "Graceland", which featured other South African artists such as Ladysmith Black Mambazo, Miriam Makeba, Ray Phiri, and other elements of the band Kalahari, which Masekela recorded with in the 1980s. He also collaborated in the musical development for the Broadway play, "Sarafina!"

From the late 1970s through the 1990s, Masekela's music transitioned from mbaqanga, jazz/funk, and the blending of South African sounds to an adult contemporary sound through two albums he recorded with Herb Alpert, and solo recordings, "Techno-Bush", "Tomorrow" (featuring the anthem "Bring Him Back Home"), "Uptownship" (a lush-sounding ode to American R&B), "Beatin' Aroun' de Bush", "Sixty", "Time", and his most recent studio recording, "Revival". His song, "Soweto Blues", sung by his former wife, Miriam Makeba, is a blues/jazz piece that mourns the carnage of the Soweto riots in 1976. He has also provided interpretations of songs composed by Caiphus Semenya, Jonas Gwangwa, Dorothy Masuka, and Fela Kuti.

In 2003, he was featured in the documentary film AMANDLA!. In 2004, he published his autobiography, Still Grazing: The Musical Journey of Hugh Masekela, co-authored with D. Michael Cheers, which details his struggles against apartheid in his homeland, as well as his personal struggles with alcoholism.

In the summer of 2007, Masekela embarked on a tour of the United States and Canada in support of the live recording "Hugh Masekela: Live at the Market Theatre", touring with most of the band mates that supported his highly regarded album, "Uptownship". He has been a Board Member of the Woyome Foundation for Africa, an International HIV/AIDS Charity Foundation based in Accra, Ghana, since October 2007

**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*.

Plimpton was a New York aristocrat and literary journalist who was known for "participatory" journalism. He wrote witty, elegant prose about his frequently hapless adventures — as "professional" athlete, stand-up comedian, movie bad guy or circus performer — chronicling them in over thirty books. His stories told of stints as a boxer, a baseball pitcher, third-string football quarterback, tennis player, hockey goalie, aerialist, and symphonist with the New York Philharmonic; frequently matched up against the greats of the sport or art. As recently as 1997, Plimpton continued his 'participatory' exploits, showing up to perform at Amateur Night at the Apollo Theater in Harlem.

All of his adventures in the sports and entertainment world defined George Plimpton, the popular commercial writer. His alter ego was as the unpaid editor of *The Paris Review*, which was founded in 1952 by Peter Mathiesen and Harold L. Humes, who asked him to be the editor. He did that from 1953 onward, working at it for the rest of his life. The magazine's fame was derived from its publication of quality fiction by initially little-known writers, including Terry Southern and Philip Roth, and for its

interviews with well-known writers, like Ernest Hemingway and William Faulkner.

In 1983, Plimpton volunteered to help the Grucci family plan and execute a fireworks display to commemorate the 100th anniversary of the Brooklyn Bridge. They accepted his offer and for a time, he was regarded as New York City's unofficial fireworks commissioner. In 1984, he wrote a book on his love of the rocket's red glare, Fireworks.

He was given to practical jokes. While he was a writer for Sports Illustrated, he invented a pitcher he called Sidd Finch, who was described as a Buddhist with a 168-mile-an-hour fastball. This unlikely individual became the centerpiece of his 1987 novel, The Curious Case of Sidd Finch.

George Ames Plimpton was born in New York on March 18, 1927, the son of Francis T. Plimpton, a successful corporate lawyer who became the American ambassador to the United Nations. His mother was the former Pauline Ames. His grandfather, George A. Plimpton, had been a publisher. The family traced its roots in this country to the Mayflower.

He was educated at Phillips Exeter Academy, Harvard and Cambridge. At Harvard, where he studied literature, his education was interrupted in 1945, near the end of World War II. He spent two years in the Army, then returned and received his bachelor's degree in 1950. He earned a second baccalaureate degree at Cambridge, where also earned a master's in English in 1952.

Mr. Plimpton's career included teaching at Barnard College from 1956 to 1958, editing and writing at Horizon magazine from 1959 to 1961, and at *Harper's* magazine, where he worked from 1972 to 1981. He also contributed material to *Food and Wine* magazine in the late 1970's. In the late 1960's, he was seen frequently as a host or guest on several television shows, and still later, he made some commercials for DeBeers diamonds.

Many of Mr. Plimpton's books dealt with his adventures, most notably Out of My League (baseball, 1961); Paper Lion (football, 1966); and The Bogey Man (golf, 1968). Among Plimpton's other writings were a children's book in 1955, The Rabbit's Umbrella. He also wrote American Journey: The Times of Robert F. Kennedy. He was a friend of the Kennedy family and was with Mr. Kennedy the day he was shot to death in Los Angeles by Sirhan Sirhan.

In 1998, he also wrote an unconventional oral biography of Truman Capote, in which he meshed the techniques of oral history and traditional biography. And in 2002, joined by Terry Quinn, he created "Zelda, Scott and Ernest," a dramatization of the letters that went to and from F. Scott Fitzgerald, his wife, Zelda, and Hemingway. It was produced in Paris.

Mr. Plimpton was an actor as well. He played a Bedouin extra in LAWRENCE OF ARABIA in 1961, and in RIO LOBO (1970) he played a crook who is shot dead by a heroic, indestructible John Wayne. When the movie version of PAPER LION was made in 1968, Mr. Plimpton's part was played by Alan Alda. Mr. Plimpton played a minor role. He also appeared in the films REDS and GOOD WILL HUNTING among



others.

George Plimpton died in 2003 at his home in Manhattan, at the age of 76.

**Photographer Lynn Goldsmith** (Born February 11, 1948) is an award winning portrait photographer whose work has appeared on and between the covers of magazines including *Life*, *Newsweek*, *Time*, *Rolling Stone*, *Sports Illustrated*, *People*, *Elle*, *Interview*, *US*, *Bunte*, and *Paris Match*. Her subjects have included entertainment personalities, sports stars, film directors, authors, and the ordinary man on the street.

Her forty years of photography have not only been an investigation into the nature of the human spirit, but also into the natural wonders of our planet. Lynn has been a consistent contributor to the highly acclaimed series of "Day in the Life" of books as well as many other photography collections. Eight of her own photographic books have been published: Bruce Springsteen, The Police, New Kids, Circus Dreams, PhotoDiary, Springsteen: Access All Areas, and Flower. Lynn's professional achievements are not limited to the world of photography. She is the youngest member ever to be inducted into the DGA (Director's Guild of America). In 1971, she was the director of Joshua Television, the first company to do video magnification for rock groups entertaining at large venues. In 1972, she was a director for the first rock show on network television; ABC's "In Concert". In 1973, Lynn directed WE'RE AN AMERICAN BAND, the first music documentary to be released as a theatrical short. In the mid-seventies, Lynn stopped her directing to concentrate more fully on photography.

In the early 80's Lynn departed from the worlds of both photography and film, to become a recording artist. Under the name Will Powers, she signed with Island Records as the first optic-music artist. Lynn has written songs with recording artists such as Sting, Steve Winwood, Todd Rundgren and Nile Rogers. Her debut album entitled "Dancing for Mental Health" won critical acclaim and her single, "Kissing With Confidence", reached #3 on the British charts. As was her plan, the videos from the album which she produced and directed became more than just commercials for the album. They were used by the United States Department of Labor to inspire unemployed youths, and by the National Marriage Counsel in England. Will Powers' videos have also been used by Harvard University to help with language instruction, and by other schools throughout the United States, as well as for their individual teaching needs. The Museum of Modern Art in New York City purchased two Will Powers performance pieces for their permanent collection. □□

Though a Magna Cum Laude graduate from the University of Michigan, with a B.A. in both English and Psychology, Lynn considers herself a self-taught artist and entrepreneur. She was the founder of LGI Photo Agency, an organization which represented the work of over two hundred worldwide photographers. E established in 1976, LGI was one of the first agencies to specialize in servicing celebrity portraiture for editorial usage. LGI was sold in 1997 so that Lynn could more fully concentrate on photography. □□The wide range of Lynn's talents, skills and achievements are products of a belief she holds constant: creativity is based on breaking limiting thought patterns.

**Black Nationalist Stokely Carmichael a.k.a. “Kwame Ture”** (June 29, 1941 – November 15, 1998), also known as Kwame Ture, was a Trinidadian-American black activist active in the 1960s American Civil Rights Movement. He rose to prominence first as a leader of the Student Nonviolent Coordinating Committee (SNCC, pronounced "Snick") and later as the "Honorary Prime Minister" of the Black Panther Party. Initially an integrationist, Carmichael later became affiliated with black nationalist and Pan-Africanist movements.

Stokely Carmichael was born in Port of Spain, Trinidad in 1941. Carmichael moved to the United States in 1952 and attended high school in New York City. He entered Howard University in 1960 and soon afterwards joined the Student Nonviolent Coordinating Committee (SNCC). □

In 1961 Carmichael became a member of the Freedom Riders; after training in non-violent techniques, black and white volunteers sat next to each other as they traveled through the Deep South. Local police were unwilling to protect these passengers and in several places they were beaten up by white mobs. In Jackson, Mississippi, Carmichael was arrested and jailed for 49 days in Parchman Penitentiary. Carmichael also worked on the Freedom Summer project and in 1966 became chairman of SNCC. □□

On June 5<sup>th</sup>, 1966, James Meredith started a solitary March Against Fear from Memphis to Jackson to protest racism, and was shot by a sniper soon after starting his march. When they heard the news, other civil rights campaigners, including Carmichael, Martin Luther King and Floyd McKissick, decided to continue the march in Meredith's name. When the marchers got to Greenwood, Mississippi, Carmichael and some of the other marchers were arrested by the police. It was the 27<sup>th</sup> time that Carmichael had been arrested, and on his June 16<sup>th</sup> release he made his famous Black Power speech. Carmichael called for "black people in this country to unite, to recognize their heritage, and to build a sense of community". He also advocated that African Americans should form and lead their own organizations and urged a complete rejection of the values of American society. □□The following year Carmichael joined with Charles Hamilton to write the book, Black Power (1967). Some leaders of civil rights groups such as the National Association for the Advancement of Coloured People (NAACP) and Southern Christian Leadership Conference (SCLC) rejected Carmichael's ideas and accused him of black racism.

Carmichael also adopted the slogan of "Black is Beautiful" and advocated a mood of black pride and a rejection of white values of style and appearance. This included adopting Afro hairstyles and African forms of dress. Carmichael began to criticize Martin Luther King and his ideology of nonviolence. He eventually joined the Black Panther Party where he became "honorary prime minister". □□

When Carmichael denounced United States involvement in the Vietnam War, his passport was confiscated and held for ten months. When his passport was returned, he moved with his wife, Miriam Makeba, to Guinea, West Africa, where he wrote the book, Stokely Speaks: Black Power Back to Pan-Africanism (1971). □□

Carmichael, who adopted the name, Kwame Ture, also helped to establish the All-African People's Revolutionary Party and worked as an aide to Guinea's prime minister, Sekou Toure. After the death of Toure in 1984 Carmichael was arrested by the new military regime and charged with trying to overthrow the government. However, he only spent three days in prison before being released.

Stokely Carmichael died of cancer on November 15<sup>th</sup>, 1998.