**Blues Project 2013: Legacy of the Blues**

Welcome to Ben Franklin Middle School’s 7th annual Blues Project. This year we focused our study on

the “Legacy” of the Blues. A legacy is what is left behind for future generations. One of the most impressive aspects of the blues is that it continues to a viable, living, emotional means of expression for Americans well over a hundred years after its inception. To think that the sounds heard in southern fields made by thousands of African slaves would continue to inspire and arouse the souls of people in the 21st century is truly a revelation. Indeed, the blues is not an art form that has been frozen in time for historians to merely study; it is played and enjoyed today by millions, in cities not only around the country, but around the world.

This music is not merely an heirloom – something to be displayed in a glass case to be admired and revered by posterity - it is a legacy that has been played with, roughed up, and reshaped by the generations that is was entrusted to. The legacy of the blues is the way the blues has been re-imagined by the heirs of this music. From the songs of slaves came the blues, and from the blues came jazz, rock, country, heavy metal, and hip-hop. This is a legacy that was given not only to African-Americans, but to people all over the world who have used this pallet of colors to paint their own stories and experiences in their own ways. When you hear the Black Keys, Jay-Z, the Zack Brown Band, or Christina Aguilera you are hearing the legacy of the blues.

That legacy is exactly what you’ll be hearing tonight. We will be highlighting how the blues has been revered and reinterpreted by popular musicians over the past 50 years, black and white, male and female, American and foreign. And by discovering their sources of inspiration, we can learn more about our culture, our history, and ourselves.

Our journey tonight must begin with the sounds of American slaves in the deep south in the 17th, 18th, and 19th centuries. It’s important to note that North America was not the only place to be infected with the evils of African slavery; indeed, during the same time, enslaved Africans could be found in continents all over the globe. But those African slaves who found themselves on the North American continent were exceptional. The unique relationship that these slaves had with their labor, their owners, and the southern American landscape combined to produce a distinctive musical culture that was unique among other enslaved Africans around the world. In their Field Hollers, Work Songs, and Spirituals, they developed a unique rhythms, note-structures, and musical devices that would become the essential ingredients of majority of all American Popular music. It is the legacy of these first *African-Americans* that we remember tonight.

To those of us whose families did not suffer through the degradation of slavery, being able to trace our families back for several or many generations is no problem at all. But, for black Americans whose mothers and fathers were sold at the whim and for the financial benefit of their slave owners, and who were treated as property rather than human beings, even knowing who your real parents were could be an extremely difficult puzzle to solve. Songs such as “Sometimes I Feel Like A Motherless Child” convey that feeling of separation and aloneness that so many black Americans must have felt during those times.

**Introduce: Kylie Staples, Amanda Hurley, Sam Prevost, Natalie Girman - vocals**

**Baylee Stack - drums**

**Peter Fink - congas**

**Strings - Directed and Arranged by Sherri Nord**

**Blaise Sellers, Alex Clanton, Jessica Rodriguez, Amber Tan (last minute decision)**

**1. Van Morrison – “Motherless Children”**

After the Civil War ended, and the slaves were freed, the music coming from the American south began to change. Replacing the group singing that rose from slave plantations, increasingly, was the sole cry of a sharecropper who faced little social or economic prospects, and was indebted to the same plantations who once owned his ancestors. The music gained a more personal focus, and was refined in heat of the Jim Crow south.

For hundreds of years, African-Americans were not thought of as people, but as property, and were simply given first names by their owners. After emancipation, many of them just assumed the last names of the people who had owned them. During the late 19th Century, when slavery was replaced by segregation and enforced through white terrorist organizations, black men continued to answer to the term, “Boy.” They were freed slaves, but they were still under the control of landowners who paid them subsistence wages as sharecroppers and kept them in debt to the so-called “company store.” Not being able to provide a comfortable life for their wives and children, and being called boys, made many black men wonder when, if ever, they would be treated as men.

**Introduce: Fruteland Jackson - guitar, vocals**

**2. Big Bill Broonzy – “When Will I Get To Be Called A Man?”**

Between WWI and WWII, many black people, male and female, decided to leave the South and move into cities in the North, in what is known as the Great Migration. They traveled to places like New York, where the Harlem Renaissance took place, and Chicago, where the blues moved from the Delta acoustic guitar of Son House to the uptown electric guitar of performers like Muddy Waters and Howlin’ Wolf. But even in the urban electric blues of Muddy Waters, you can still hear the legacy of the slaves – the rhythm of their labor and the call-and-response of their field hollers.

While the Great Migration provided new opportunities for some, it also broke up families. Some preferred to stay in familiar places where dangers were real but known, rather than travel to big cities where they knew no one and risked being swallowed up by things new and foreign to them. Many a black man or woman leaving his or her home in the South heard the plea to stay, “Baby, Please Don’t Go.”

**Introduce: Katy Philpott - guitar/vocals**

**3. Muddy Waters – “Baby Please Don’t Go”**

Muddy Waters once famously said, “the blues had a baby and they called it rock and roll.” In concentrating on the Legacy of the Blues, we would be amiss not to address the birth of Rock and Roll. In a nutshell, rock is simply a faster and younger version of the blues, which is optimized in the rise of the “King of Rock and Roll,” Elvis Presley. Though Elvis is credited by many with recording the first Rock and Roll song in 1954 with “That’s Alright Mama,” the reality is that black artists had been playing music that could easily be considered rock and roll for decades. In fact, “That’s Alright Mama” was written and recorded by bluesman Arthur Crudup almost a decade before Elvis got a hold of it.

**Student report on The Birth of Rock and Roll by Harry Douglas-Arnold**

**Read by Grace Hathaway**

**Introduce: Declan Murray - drums**

**Austin Florio - vocals**

**4. Elvis Presley - "That's Alright Mama"**

W.C. Handy is considered the “Father of the Blues,” and his 1914 smash hit, “St. Louis Blues,” was the song that, in effect, introduced the blues to the world. It was so popular, it inspired a major motion picture, started a dance craze, and was the favorite song of kings and queens the world over. The “St. Louis Blues” became what the blues *should* sound like.

It should be noted that W.C. Handy was a trained musician, proud of his talent, who was standing along a track waiting for a train when he heard some music coming from a harmonica that simply carried him away. It was mournful. It was magical. To Handy, it represented the pain, perseverance, hope, and humor of what it meant to black in America at the turn of the 20th Century. Handy was smitten. His orchestral arrangement of the “St. Louis Blues” spawned the development of a genre that would stretch from Handy through Bessie Smith, Robert Johnson, John Lee Hooker, and Muddy Waters all the way to a young rock and roller from St. Louis named Chuck Berry.

**Introduce: Lexi Gonzalez – vocals**

**Scott Fisher – Drums**

**Gianni Pupillo – guitar**

**5. Chuck Berry - “St. Louis Blues” (W.C. Handy)**

Thanks to W.C. Handy, the whole world was exposed to the music of African-Americans, and by the 1960’s, Britain was in the throes of what became known as a “Blues Revival.” Young Englishmen began discovering old records from greats like Leadbelly, Big Bill Broonzy and Muddy Waters. Before long, bands like the Yardbirds, the Animals, and Fleetwood Mac began forming, devoting themselves to the blues, and reinterpreting the music of the American south.

One of those young Englishmen, Keith Richards, heard Robert Johnson do “Sweet Home Chicago” and asked someone how many guitarists were playing with Johnson on that number. Keith was amazed when he learned that Johnson made all of that music by himself. Keith, and his mates, Mick, Charlie, and Brian dig deeper and uncovered a song by a black blues guitarist and singer who recorded for Chess Records out of Chicago. He called himself Muddy Waters, and he had a song called “Rollin’ Stone.” These young Londoners decided to create their own blues band and call themselves “The Rolling Stones.” In 1964, they recorded a song by another Chess Records performer, a six-foot, three-inch, 300 pound dynamo who went by the name of “Howlin’ Wolf.” The song was “Little Red Rooster,” and it went to #1 on the British charts – the first blues song to ever do so.

**Introduce: Gracie Ault – guitar**

**Lilly Letnich – vocals**

**6. Rolling Stones – “Little Red Rooster” (Dixon/Wolf)**

The earliest of the successful male blues artists was Blind Lemon Jefferson, the man who is considered the originator of what have come to be known as Texas blues. The Texas blues have evolved from Blind Lemon right up through Stevie Ray Vaughan and ZZ Top, artists whose names are more familiar to you. Blind Lemon was so successful with his recordings in the 1920s that he did not have to hold down a day job, the way so many other blues entertainers did. And, there are still questions as to exactly how blind he was, since pictures of him as an adult show him wearing what appear to be prescription glasses. What we do know is that he was an amazing talent who died mysteriously in 1930, when he somehow got lost during a snow storm in Chicago. Many blues artists have included in their lyrics, “I’m sittin’ here wonderin’, would a matchbox hold my clothes?” That was a line from his most famous song, a song that was later redone by yet another group of English performers, the Beatles, in their remake of his “Matchbox Blues.”

**Introduce: Gianni Pupillo - vocals**

**Bella Gonzales - guitar**

**Landon Davison - Tambourine**

**7. Beatles - "Matchbox" (Blind Lemon Jefferson)**

If it had not been for a folk music fad that swept the nation in the late 1950s and early 1960s, most people would never have known who Skip James was. He had been an amazing guitar player, using a unique, three-finger style, throughout the 1920s and 1930s, but had pretty much given up on music until he, like blues legend Son House, was discovered by chroniclers of blues history in the late 1950s. Skip James played blues like Skip James. He was moody, seldom socialized with other blues players or his fans, and was certain that he copied no one, and that his style of blues playing was uniquely his own. Although he was from Mississippi, the blues that he played more closely resemble the Piedmont blues of the Carolinas than the blues in the Delta, from which he came. One of his songs, “I’m So Glad,” was recorded by a young Eric Clapton and his band, Cream, in 1966. The royalties from that recording helped to pay for Skip James’s expensive cancer treatment in his final years. Another one of his songs, “Hard Time on the Killing Floor,” was featured in the movie, “O Brother, Where Art Thou?” Skip James remains, to those who have studied his blues, a genius and an enigma.

**Introduce: Eric Evory –guitar**

**Madeline Grenier - organ**

**Emma Adams, Megan Bentley, Ollie Grcich, Carson Swallow, Taya Stock, Payton Kunze, Mikaela Karolczak - Background Vocals**

**8. Cream - "I'm So Glad" (Skip James)**

Geography affects music, and while the blues as we popularly know it was being developed in the Mississippi Delta, blues in other parts of the south were evolving in slightly different ways. One of the most exciting and distinctive styles of the blues was from the Piedmont region of costal Georgia and the Carolinas.

**Student report on Blind Willie McTell and the Piedmont Blues by Alec Rittgers**

**Read by Landon Davison**

**Introduce: Angela Harrington - organ**

**Maddie Ross - bass**

**Soren DeKock - congas**

**Rocco Calapari Jr. - slide guitar**

**9. Allman Brothers Band - "Statesboro Blues" (Blind Willie McTell)**

Everyone associates Jimi Hendrix with “Foxy Lady,” “Hey Joe,” “All Along the Watchtower” and other songs associated with the “Psychedelic Era” of Rock and Roll. But most people don’t think of him as a bluesman, but that’s just what he was. There might not be a purer blues that Jimi Hendrix doing “Red House.” The blues was the music he grew up with, and it was the music that he cut his teeth on as a sideman for Rhythm and Blues acts like King Curtis and Little Richard. And like many American bluesmen, Hendrix was not appreciated at first. When Chas Chandler, bassist for the Animals, heard a struggling Jimi Hendrix for the first time, he knew right away that he would be a smash in the England, where a blues revival was in full swing. He flew Jimi to England, assembled him a band, and recorded an album. The English loved it. They couldn’t get enough. He met the Beatles, Clapton, the Stones, you name it. But his talent was still not recognized in his own country until he came back and played at the “Monterey Pop Festival.” What song did he pick to reintroduce himself to America? Howlin’ Wolf’s “Killing Floor.” During the concert, he wowed the audience by playing behind his back and with his teeth, guitar tricks passed down from blues greats like T-Bone Walker and Buddy Guy. But he took that legacy a step further. He ended his set in a blaze of distortion, famously setting his guitar on stage while coaxing the flames from his burning instrument. The blues would never be the same.

**Introduce: Planetary Blues Band:**

**Vocals/Guitar – Martin Shaffer Murray**

**Guitar – Michael Shaffer Murray**

**Bass – Bobby Shaffer Murray**

**Drums -**

**10. Jimi Hendrix - "Killing Floor" (Wolf)**

When you think about the Legacy of the Blues, no one optimizes that more than Robert Johnson. During his short lifetime, few outside the Mississippi Delta knew anything about this phenomenal musician. Legend has it that he sold his soul to devil at the crossroads to gain his extraordinary ability on the guitar, and he traveled all around the country playing on street corners and juke joints for the next 8 years until his mysterious death at age 27. Robert Johnson recorded music only twice in his entire life - both times in Texas – and he received less than fifty dollars a song. With the exception of one minor, regional hit, “Terraplane Blues,” none of his 29 songs sold particularly well in his lifetime, and apart from certain small blues circles, the name Robert Johnson was virtually unknown. It wasn’t until 1961 when Columbia Records released a collection of his songs titled, “King of the Delta Blues Singers,” that the power of Robert Johnson was truly felt. “The King of the Delta Blues” sold the world over, inspiring countless musicians to explore the blues in America and Europe, and was recognized by Rolling Stone magazine as the 22 greatest album of all time. Now over 70 years after his death, Johnson has sold over one million albums, and is more popular and influential that ever. One group of Englishmen who was especially moved by Johnson’s recordings was an english band called Led Zeppelin. Lead singer Robert Plant recognized Johnson as the man “to whom we all owed our existence, in some way.” In 1969, the band paid tribute to Johnson by recording a supercharged version of “Traveling Riverside Blues.”

**Introduce: Kenny Thurman - bass**

**JP Kunze - guitar**

**Julia Dalton - vocals**

**11. Led Zeppelin – “Traveling Riverside Blues” (Robert Johnson)**

In the 1940’s, a business man in Cincinnati Ohio named Syd Nathan, had a novel idea – to start his own independent record company from the ground up that would give people the music they wanted. Focusing first on Hillbilly music, Nathan soon recognized the huge demand for blues and R&B, and began recording, pressing, an marketing songs for both genres. Soon, Cincinnati’s King Records became the 6th largest record company in the US and first fully integrated one.

**Student report on King Records by Amber Tan**

**Read by Emma Schlottman**

**Introduce: Luke Brown - guitar**

**Scott Schultz - vocals**

**12. Aerosmith - "Train Kept A Rollin'" (Tiny Bradshaw)**

When Stevie Ray Vaughan died in a freakish helicopter crash in 1990, Eric Clapton lamented what a terrible loss to blues that was. You see, whether you are listening to Stevie Ray do “Texas Flood,” “Pride and Joy,” or “Cold Shot,” you are hearing the Blind Lemon Jefferson of the late 20th Century, the man who carried the torch called Texas Blues. Blind Lemon was unique among bluesmen for his single string playing style, and influenced countless bluesmen, but none more than a youngster that history would remember as T-Bone Walker. T-Bone served as a lead boy for Blind Lemon, collecting tips and guiding him from gig to gig around Dallas, in exchange for guitar lessons. T-Bone would go on to revolutionize the blues in his own way, electrifying many of the licks he learned from Blind Lemon and adding many of his own. T-Bone had a flair for showmanship, and would often be seen doing the splits on stage, playing his electric guitar behind his head or with his teeth. Coming from the same Texas neighborhood as T-Bone Walker was Stevie Ray Vaughan. Vaughan carried on T-Bone Walker’s legacy by employing many of T-Bone’s guitar tricks on stage and putting a heavy emphasis on the electric guitar as the main ingredient in the blues. Stevie Ray Vaughan’s rendition of T-Bone Walker’s “Call It Stormy Monday” is a classic, and a fitting tribute to the musical family tree of the Texas Blues. Rolling Stone Magazine ranked Stevie Ray Vaughan in the top ten out of the one-hundred greatest guitar players of all time. Certainly Stevie Ray Vaughan and his group, Double Trouble, were largely responsible for the blues revival of the 1980s.

**Introduce: Olivia Froelich - vocals**

**John Miller - guitar**

**13. Stevie Ray Vaughan -- “Call It Stormy Monday” (T-bone Walker)**

B.B. King is really Riley King. The “B.B” part is an abbreviation for “Blues Boy,” a nickname he earned around Memphis in the early 1940s. His guitar is named Lucille because he once performed in a venue that caught on fire when two men who were fighting over the same woman fell against a kerosene heater and knocked it over. King refused to leave the burning building until he found his guitar and got out with it. Later, King learned that the woman they were fighting over was named Lucille. Ever since, B.B. King has named every one of his guitars Lucille. B.B. credits Frank Sinatra for getting him into venues that had white audiences so that he could broaden his fan base. And, because Sinatra sang with bands and orchestras, B.B. King also does most of his music backed up by a band of his choosing. B.B’s legacy is felt the world over, and as a result is sometimes called “The Ambassador of the Blues.” In fact, in 1987, B.B. was playing the blues in Dublin, Ireland, and it just so happened that members of the multi-platinum rock band U2 were in the audience. They were so enthused by his performance that night that they wrote a song for him, and the following year, traveled to his home of Memphis, TN to record it the tune with B.B. in the legendary Sun Studios. It became his highest charting song outside of the US and passed the legacy of the blues to new generations of people all over the globe. He is still around, and still touring at age 87. In fact, he’ll be playing at Four Winds Casino in New Buffalo on April 6th.

**Introduce: Liz Bianco - Vocals**

**Elise Loring - Organ**

**Horns – Sydney Grenier, Madeline Grenier, Oliver Howe, Sam Thompson, Samantha Frey , Gianni Pupillo, Isabell Sterns, Peter Fink, John Miller**

**Carolyn Bezotte, Kelly Fraine, Chloe George, Lilly Letnich - Background Vocals**

**14. U2 w/ BB King - "When Love Comes To Town"**

In the 1950’s Muddy Waters, brought the blues from the Mississippi Delta to Chicago, plugged in his electric guitar and recorded the blues classic “Mannish Boy,” declaring to the world that he was a MAN. African Americans for most of American history have been fighting to be recognized a fully human. From slavery, to reconstruction, to the Jim Crow South, and the Civil Rights movement, blacks males have been fighting for their manhood. Water’s song features a rock-solid beat, an incessant guitar riff, and his own vocal affirmation of his masculinity.

In the 1980’s, young blacks in urban ghettos used these same devices to declare their own masculinity just as their blues forefathers had. Rap and Hip-Hop share with us the daily realities of life in urban neighborhoods that America has neglected. As rapper Chuck D famously said, “Rap is like CNN for black people.” Like the blues, it features a repetitive musical structure (often borrowed from other musicians), a strong, steady beat, and personal accounts of daily events. And just as the blues was the music of young black males for much of the 20th century, Hip-Hop is the music of young black males in the 21st century. It is the legacy of the blues.

**Introduce: Robert Ross - bass**

**Logan Jones - rap**

**15. Nas - "Bridging The Gap" (Muddy Water's sample)**

Lead Belly (Hudie Ledbetter) really just wanted to be the first black, singing cowboy in movies. He knew Tex Ritter and was a tremendous admirer of Gene Autry. But that was never to be. Hudie Ledbetter grew up around Shreveport, Louisiana, and developed a reputation for being able to pick up musical instruments and play them, but also a reputation for getting into trouble. He spent much of his early life traveling around Texas with Blind Lemon Jefferson, or being locked up in jail for murder. But, he entertained wardens with his guitar (he played cheap twelve strings his entire life), and tended to get out of prison after not serving as much time as he seemingly should have. He is best known to you for songs like “The Midnight Special,” “The Rock Island Line,” “C.C. Rider,” and “Goodnight Irene.” His voice was booming and the twelve string guitar enabled him to play loud. He eventually moved to New York, had his own radio show in the 1940s, befriended legends like Woody Guthrie and Pete Seeger, and is remembered just as much a folk singer as he was a blues performer. He is widely regarded as one of the best American songwriters to ever live.

**Introduce: Jack Thorne - bass**

**Zach Flasch - guitar**

**Mr. Nathan Kaufman - guitar/vocals**

**16. Nirvana - "Where Did You Sleep Last Night" (Leadbelly)**

Moby is really Richard Melville Hall, an American musician, DJ, and photographer. He is a genius at electronic music; he simply can use technology to generate myriad sounds. He has a wonderful, amazing ability to mix and match music, combining his vivid imagination with his expertise in musical technology. One example is the song, “Natural Blues.” Moby takes this a sample of the song, “Trouble No More” recorded in the 1930s by Vera Hall, a black female singer from Alabama, and makes it special for modern listeners. But, the fact that Vera Hall was ever recorded at all is somewhat of a miracle. It was thanks to the father and son team of John and Alan Lomax, who with the support of the Library of Congress, traveled throughout the American south with a portable recording device housed in the trunk of their car and documented the sounds of rural America in the 1930s. They recorded everyday Americans singing in the fields, in chain-gangs, prisons, and front porches, and these recordings are a major reason that we have any sense at all of what the earliest African American music must have sounded like. One of the many talented Americans that Alan Lomax discovered was Vera Hall, and he was so enamored with her voice that he got her out of Alabama to New York, where she performed at the American Music Festival at Columbia University. She may have died in obscurity in 1964, back home in Alabama, but first, because of the vision and dedication of John and Alan Lomax, and later, because of the talent and ingenuity of Moby, her legacy lives on.

**Introduce: Emma Schlottman, Angela Harrington, Megan Bently – vocals**

**Scott Fisher - Congas**

**Sydney Grenier – piano**

**17. Moby - "Natural Blues" (Vera Hall)**

One of driving forces of the Great Migration, the Boll Weevil infestation of the early 20th century robbed many southern blacks of their homes and their crops, and caused thousands of blacks to escape the south for Northern cities, helping to turn a predominately rural people to a predominantly urban one.

**Student report on Boll Weevil by Marlon Massaro**

**Read by Katherine Gray**

**Introduce: Gianni Pupillo – bass**

**18. White Stripes - "Ballad of the Boll Weevil" (Leadbelly)**

If you were a southern sharecropper in the Mississippi Delta and the Boll Weevil didn’t get you, then the Great Mississippi Flood of 1927 did. After spring rains of almost biblical proportions, the Mississippi River overflowed into parts of 10 states in 1927, killing hundreds, destroying an estimated 130,000 homes, and causing the equivalent of $5 billion in damage in today’s currency. Areas in Mississippi, Arkansas, and Louisiana were some of the hardest hit, and over 700,000 people were displaced, many who were African-Americans and contributing to the Great Migration to northern cities. The devastation caused by the flood became the inspiration of many a blues song, and “Backwater Blues,” by Bessie Smith might just be the best of the lot.

In the 1920s, the greatest blues singer was undoubtedly Bessie Smith from Memphis, Tennessee. She had such a huge, powerful voice for belting out blues that all she really needed in the background was someone playing piano or a horn. The person playing the horn was sometimes a very young man named Benny Goodman. Whether you are listening to “Nobody Knows You When You’re Down And Out,” “Beale Street Papa,” or “Baby Won’t You Please Come Home,” you can come to understand why a young white girl in Texas heard her music and idolized her. That young girl was named Janis Joplin, and she is one of many who carried on Bessie’s legacy by performing “Backwater Blues.” Bessie Smith died young, following an auto accident in the deep South. Some say she died from the accident. Others say she died because she would have been denied admission to the white hospital which was closer than the hospital for blacks, and simply bled to death. But the tombstone that is on Bessie Smith’s grave was paid for by none other than Janis Joplin.

**Introduce: Emily Miltenberger - vocals**

**Ollie Grcich - vocals**

**Gabby Doeling - guitar**

**19. Kenny Wayne Shepherd - "Backwater Blues" (Bessie Smith)**

Before there was the blues, there were spirituals. When Africans were brought to this country as slaves they were encouraged to convert to Christianity. Despite it virtually being forced upon them, this religion genuinely resonated with many slaves and it became a center piece of African-American culture. Keep in mind, that here you have a religion in which the main characters become slaves in Egypt and are freed, a God who preaches to the poor and oppressed, a Savior who is beaten and killed by the strong and powerful, and the promise of a new life in Heaven for all who believe. When you also factor in that many masters would allow slaves time off to worship and sing, it’s no wonder that so many slaves converted to Christianity and would so fervently sing about their faith.

Jonny Lang is a young guitar slinger who is carrying on the legacy of the blues by watering its spiritual roots. Lang is actually a white boy that hails from that Deep Southern city of Fargo, North Dakota. This is one of the wonderful things about the blues – they grab a hold of you whether you are black or white, whether you are as Mississippi as B.B. King or as United Kingdom as Eric Clapton, whether you are from the Delta like Bessie Smith or from Burbank, California, like Bonnie Raitt.

**Introduce: Baylee Stack, Scott Fisher, Declan Murray, Soren DeKock – percussion**

**Veronika Mockus, Emily Miltenberer, Tia Ligvay-Guuardiola, Emma Schlottman, Olivia Froelich, Allison Bewick, Angela Harrington, Anne Johnson, Alexis Gonzales, Katelyn Philpott - Background Vocals**

**20. Jonny Lang –“I Believe”**

Who is going to carry the legacy of the blues on today? One of the strongest candidates for the job is Gary Clark Jr. Just last year, he was invited to the White House to play for President Obama along side BB King, Buddy Guy, and Mick Jagger. His latest album, Black and Blu, continues to be the best selling blues album on this week’s Billboard charts. He recently talked with Vanity Fair about why the blues is important:

“Well, for a black male, the sound of the blues is pre–Civil Rights. It’s oppression. In high school I had a friend who asked me why I played the blues, that black people don’t play blues. And for the most part, he was right. But I said, how can you abandon what we come from? All the stuff that you’re jamming to [now] came from this foundation. Jimmy Reed sang “Big Boss Man,” and, as a black man, he sang that because he couldn’t say it in the workplace. He sang that and had people dancing to it… that was the foundation to be able to say whatever you want. And that stuff sounds as good as it did when I first heard it.”

**Introduce: Erik Muntzing - guitar**

**Angelo Cicco - guitar/vocals**

**21. Gary Clark Jr. - "Bright Lights"**

Seven years ago when I first started the Blues Project, I didn’t know how it was getting into. I was brand new in town, didn’t know a soul, and I naively thought I could put on a show to teach kids about the blues. Thank goodness there was another guitar slinger teaching at BF at the time, Zach Hall, who agreed to join me and help me get this off the ground. But that first year, I put on the morning announcements for any kid who was interested in playing the blues to come down to my room after school. There was this group of 6th graders who heard that there was some blues club or something going on, and decided to take a chance and come out. Ever since then, for the past 7 years, they have been coming back and bringing more of their classmates with them to share their talents, learn their history, and develop their musical skills. Kids like John Miller, Peter Fink, and Erik Muntzing are what’s great about Valpo schools. They are the one who inspire me to keep doing this, and they are the legacy of this project. We have highlighted some of them on songs throughout the evening, but lets take a second now to celebrate them.

**Introduce: John Miller – vocals/guitar**

**Erik Muntzing – guitar**

**Peter Fink –drums**

**Bobby Gallowitch – bass**

**Landon Davison – tambourine**

**Greer Brown – vocals/piano**

**Amanda Hurley, Samantha Prevost, Kylie Staples, Natalie Girman - background vocals**

**22. Buddy Guy - "Who's Gonna Fill Those Shoes"**