

JAZZ & BLUES

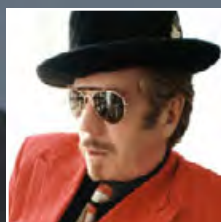
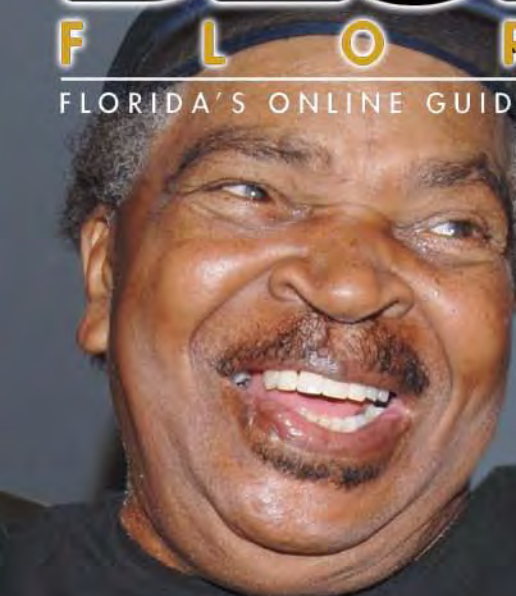
F L O R I D A

FLORIDA'S ONLINE GUIDE TO LIVE JAZZ & BLUES

DECEMBER
2011



**MATT
"GUITAR"
MURPHY**



DAN HICKS & THE HOT LICKS



EMMET COHEN



IRVIN MAYFIELD



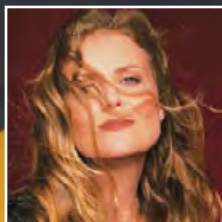
THE DILLENGERS



RENE MARIE



MIKE SHANNON/TOMCAT BLAKE



TIERNEY SUTTON



VICTOR WAINWRIGHT



WATERMELON SLIM



WOODY ALLEN

THIS EDITION IS DEDICATED TO THE MEMORY OF INGRID PASTORIUS 1950-2011

MATT "GUITAR" MURPHY

by Bob Weinberg

AS THE SHORT-ORDER COOK WHO walks out on Aretha Franklin, Matt "Guitar" Murphy gained widespread fame in the 1981 *Blues Brothers* movie. But the Sunflower, Miss., native was already a star among blues aficionados. Legendary artists including Howlin' Wolf, Memphis Slim and Ike Turner had sought out his searing six-string since he was a teenager. And, after turning heads and dropping jaws around Memphis, Murphy became an in-demand session player, contributing to classic recordings by Sonny Boy Williamson, Otis Rush, Etta James, Buddy Guy and Koko Taylor.

Yet it was Jake and Elwood Blues—John Belushi and Dan Aykroyd—who truly brought Murphy to the masses. A photo of the Blues Brothers Band, the one from the back cover of their 1978 debut album *Briefcase Full of Blues*, hangs on the wall of Murphy's Kendall apartment, where he lives with his newlywed wife, Kathy, and a couple of dogs and cats.

"The only time I wore shades," Murphy says of the iconic eyewear sported by the bandmates in that photo, "was when I got with the Blues Brothers."

Murphy, who turns 82 at the end of the month, relocated to South Florida from Boston about a decade ago. Not long after, he suffered a stroke, which curtailed his ability to play. However, Murphy's dexterity has greatly improved — check out the Youtube video of his stunning performance this summer at The Blue Note in New York City.

Murphy was at the peak of his powers when Belushi and Aykroyd came calling. The movie's concept of putting together a band mirrored reality, the guitarist says, as Jake and Elwood assembled A-list musicians including horn players Lou Marini and Tom Malone, as well as the Stax/Volt tandem of guitarist Steve Cropper and bassist Duck Dunn.

Throughout the '80s, Murphy incorporated tunes from *Briefcase*—as well as from the movie's soundtrack—into his act. In fact, *Last Call*, a newly released recording of a 1986 show at the 40 Watt Club in Athens, Ga., opens with "Sweet Home Chicago" and closes with "Soul Man" and "Hey Bartender," all of which he had performed with the Blues Brothers. Razor-sharp and utterly up-to-date, Murphy's molten leads show why he was feared, revered and often copied by rivals.



MATT "GUITAR" MURPHY

While Murphy's influence on peers such as Buddy Guy—and, very likely, Otis Rush and Freddy King—proved indelible, he never quite achieved their level of stardom. "Those guys made it because they played guitar *and* sang," Murphy theorizes. "I didn't do that. I always wanted to play, I didn't ever want to sing. But then, later on, I went, 'Wait a minute. I might not be able to sing like those guys, but I can carry a tune.'"

While Murphy leaves the singing to bandmate Tim O'Donnell these days, he takes a vocal turn on *Last Call*, as he spells soul-shouter Howard Eldridge on Jimmy Reed's "You Got Me Running." And, on the 1952 Memphis Slim single "Cool Down Baby," a rare instance in which the pianist ceded the mic to his guitarist, he displays a jazzy singing style that nods to heroes such as T-Bone Walker and Charles Brown.

Murphy was already a veteran of Howlin' Wolf's band when Slim hired him. "He asked me would I like to play with him," Murphy recalls. "I said, 'Yeah, I'd be glad to play with you,' because he was pretty good at what he did. He had a very good voice, and he played very well."

Lifting an unplugged electric guitar from the couch, Murphy fingers a riff he says he came up with for Slim's 1953 tune "The Come Back," illustrating the stop-time figure that would later drive Muddy Waters' "Hoochie Coochie Man" and George Thorogood's "Bad to the Bone," among

BLUES BROTHER NO. 1

others. Not that Murphy ever received credit—or dollar one—for it.

"I told [Slim], 'If you use this, I want to have my name on the record,' " he relates. "He told me yes, but he didn't do it. That's why he wanted me with him, because I was bringing another approach to the blues." Unquestionably, Murphy's jazz-influenced phrasing added a degree of sophistication to Slim's music.

Murphy had long been wary of getting ripped off. That's the reason he didn't record with Howlin' Wolf, he says, and why his successor in the band, Hubert Sumlin, receives credit for his contributions to Wolf's classic sides.

"I found out in a way that I beat my own self down," Murphy says. "If I had [recorded with Wolf] back then, I would have been more powerful. I just didn't want anyone to take advantage of me. Of course, it happened anyway."

Still, thanks to the Blues Brothers, Murphy's better recognized than many octogenarian bluesmen. His longevity — and stroke recovery — might stem from lifelong personal habits. "I didn't drink or smoke or do drugs," he says, although he admits to the occasional glass of Manischewitz or Bailey's. "I always wanted to have my head clear. I was high on life. Life itself is music."



Matt "Guitar" Murphy will perform during a CD release party on Dec. 10 at Satchmo Blues Bar in Fort Lauderdale. For more information, call 954/533-6092 or visit Satchmoblues.com.



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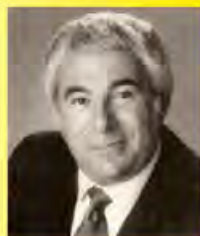
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Founded in 1996, the Fort Pierce Jazz & Blues Society is a nonprofit organization whose mission is to foster a greater awareness and love for Jazz and Blues by exposing these great American art forms to the community at large and to the schools.

S P O T L I G H T

DANELECTRO VS. TOMCAT BLAKE
RINGSIDE CAFE, ST. PETERSBURG/DEC. 1
LITTLE HARBOR RESORT, RUSKIN/DEC. 2
5 O'CLOCK CLUB, SARASOTA/DEC. 3

The show's title may suggest a battle, but harmonica man Mike "Danelectro" Shannon and guitarist Tomcat Blake are actually good pals. A native of St. Louis, Blake worked with blues great Henry Townsend. He later settled in the Tampa area, where he played behind revered blues artists such as Diamond Teeth Mary and Rock Bottom, as well as fronting his own jump-blues band. Meanwhile, Shannon was heating up central Florida stages with Dan Electro & the Silvertones, who backed Pinetop Perkins and jammed with Brian

Setzer and Jeff Healey. In 2008, Shannon and Blake collaborated on Shannon's *What You're Looking For*. Blake also recorded 2009's *Strange Blues in a Strange Land*, which showcases his expressive vocals and stinging leads. For this reunion, which features bassist Richard Price and drummer Dennis McCarthy, get ready for plenty of jumping blues. **BW**



IRVIN MAYFIELD & THE NEW ORLEANS JAZZ ORCHESTRA W/ KERMIT RUFFINS, MARCIA BALL, BIG CHIEF MONK BOUDREAUX & THE GOLDEN EAGLES MARDI GRAS INDIANS
ARSHT CENTER, MIAMI/DEC. 9

Trumpeter, composer, bandleader, educator, impresario: Irvin Mayfield's clean-shaven head never gets cold with all these hats to choose from. The 32-year-old New Orleans native will host an all-star group of Crescent City superstars as he helms the 20-piece New Orleans Jazz Orchestra, which grew out of the New Orleans Jazz Institute he founded. The band scored a Grammy in 2010 for Best Large Ensemble Album, *Book One*. For this show, Mayfield and the NOJO will be joined



by fellow trumpeter and singer Kermit Ruffins, along with two-fisted boogie-woogie pianist and smoky-voiced singer Marcia Ball. Also on the roster is Big Chief Monk Boudreaux. The leader of the Golden Eagles Mardi Gras Indians uses his powerful shout on traditional chants as well as on soul, funk and R&B tunes. **BW**

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DEC. 11 JIMMY THACKERY & THE DRIVERS

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S P O T L I G H T

DAN HICKS & HIS HOT LICKS
HENEGAR CENTER, MELBOURNE/DEC. 15
SQUITIERI STUDIO THEATRE, UF, GAINESVILLE/DEC. 16
BAMBOO ROOM, LAKE WORTH/DEC. 17

If you routinely turn your nose up at holiday music, it's possible you haven't heard Dan Hicks' take on the genre. As heard on his 2010 recording *Crazy for Christmas*, the singular singer-songwriter puts a new flame to the old Yule log with his wry yet affectionate odes to the season. Hicks and the superb roots revivalists of his Hot Licks band transcend sappy department-store standards with effortless swing and twinkling wit. Dig the nod to Louis Jordan in "Santa Gotta Choo Choo" and the ensemble scat of "Carol of the Bells." Hicks has



been refining his take on Western swing and hot jazz for decades, releasing a string of classic albums starting with 1969's *Original Recordings*. He and his Licks are engaging performers during any season, but these intimate holiday shows are certain to put some zip in your eggnog. Be sure to wish Hicks a happy birthday — he turns 70 on Dec. 9. BW

WATERMELON SLIM (SOLO)
BRADFORDVILLE BLUES, TALLAHASSEE/DEC. 16
BACK ROOM, DELRAY/DEC. 17

No question, Bill "Watermelon Slim" Homans can raise a ruckus with his band The Workers. But he's equally potent accompanying himself on guitar and harmonica. Slim's humor shines through his music and persona, but so does his compassion for the working man and concern for social justice. A Vietnam vet with three college degrees, Slim has worked as a truck driver, a forklift operator and yes, a watermelon farmer. His love of the blues began early, listening to his family's maid singing tunes by John Lee Hooker. In recent years, Slim and The Workers racked up 17 Blues



Music Award noms in four years, and two of their CDs were *Mojo* magazine's No. 1 blues CD of the year. A mesmerizing performer with a whiskeyed, Okie-accented voice, Slim plays with the intensity of heroes such as Hooker and Sonny Boy Williamson. His latest disc, *Okiesippie Blues*, pairs him with fellow blues iconoclast Super Chikan. BW

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Herb Snitzer
Glorious Days and Nights
A Jazz Memoir

A photojournalist for *Life*, *Look* and *Fortune*, Snitzer was the photo editor and later associate editor of the influential jazz magazine *Metronome*.

During the 1960s, politics, race and social strife swirled in Snitzer's life as a working artist. But throughout the bus boycotts, demonstrations, civil and racial unrest, what remained constant for him was jazz.

Snitzer's reflections run the gamut from serious meditations on his development as a young photographer

working with musicians already of great stature to more conversational recollections of casual moments spent having fun with the jazz artists—many of whom became close friends.

This book includes Snitzer's very best jazz photographs. He reveals the essences of the artists, their struggles, joys and pains. A number of these images have become iconic, including shots Louis Armstrong, John Coltrane, Thelonious Monk and Miles Davis.

With 85 black and white images of jazz giants, *Glorious Days and Nights* provides a long-awaited testimony to the friendships and artistry that Snitzer developed over his remarkable career.

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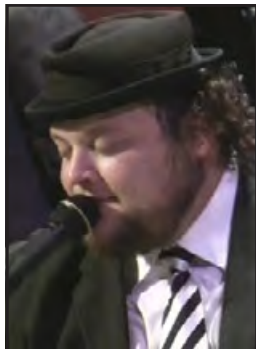
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**VICTOR WAINWRIGHT & THE WILD ROOTS
BANK AND BLUES, DAYTONA/DEC. 30
CHEF JOHN'S, JUPITER/DEC. 31**

You couldn't task for a better New Year's Evesoundtrack than the jump blues and boogie of Victor Wainwright & the Wild Roots. And what a year it's been for the Memphis-by-way-of-Savannah pianist and vocalist. His latest recording, *Lit Up!* has been lighting up listeners to Dan Aykroyd's House of Blues Radio Hour and B.B. King's Bluesville on Sirius XM, and the band has been winning converts wherever they tour. Wainwright also lent his talents to the blues supergroup Southern Hospitality, which includes Florida-based headliners Damon Fowler and JP Soars.



"The Piana From Savannah" continues to win acclaim for his ferocious piano attack, full-force vocals and partying original tunes. All this can be heard on *Lit Up!*, the followup to 2009's *Beale Street to the Bayou*, his debut with the Wild Roots. Wainwright leads his expert ensemble though a mix of boogie, R&B and down-home blues. **BW**

**RENE MARIE
STRAZ CENTER, TAMPA/DEC. 2-3**

Late bloomer, throwback and free spirit are all tags that apply to vocalist Rene Marie. The 56-year-old didn't start singing professionally until after she turned 40, following a marriage at age 18, having two children by age 23, and suffering through that 23-year union to an abusive member of a strict religious group. Freed from that situation, Marie has showcased her powerful voice in a variety of ways ever since. Impressive early efforts like *How Can I Keep From Singing?* led to wider-ranging forays. Her 2007 single, "This is (Not) a Protest Song," benefited the Colorado Coalition for the Homeless. In 2009, Marie starred in her own



one-woman play, *Slut Energy Theory*, and released "Three Nooses Hanging" in reaction to the Jena Six case in Louisiana. And this year, she released two very different projects: *Black Lace Freudian Slip* is a provocative set of original compositions, while *Voice of My Beautiful Country* features Tin Pan Alley tunes, Motown and rock covers. **BM**

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jazz
project

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12/24
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1/14, 2012
ED CALLE ▶

1/28, 2012
WENDY PEDERSEN




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THE DILLENGERS

OLD SCHOOL SQUARE, DELRAY BEACH/DEC. 9

Passing a rare milestone for a South Florida band, The Dillengers celebrated their 20th anniversary this year. Although the West Palm Beach roots trio has changed personnel along the way, guitarist and vocalist Rick Rossano remains at the helm. Adept at everything from blues slide and baritone guitar to country chicken-picking and effects-laden surf music, Rossano once earned the distinction of one of "America's 10 Best Unknown Guitarists" in *Guitar One* magazine. Any live performance by The Dillengers—Rossano, bassist/vocalist Bill Rabon and drummer/vocalist Mike Vullo—could include material from their three



albums, as well as some unusual covers. 2004's *Instro-mania* followed 1996's *Live at Elwood's*, which was recorded early in their eight-year tenure as house band at Elwood's Dixie Bar-B-Q. The juke joint was just east of Old School Square, where The Dillengers will perform during the lighting of Delray Beach's oversized Christmas tree. BM

TIERNEY SUTTON BAND

LARGO CULTURAL CENTER/DEC. 9

ST. MARTHA CHURCH, MIAMI SHORES/DEC. 17
Tierney Sutton's 13-year recording career has been a steadily building wave. Having studied at Berklee, Sutton found her niche as a singer after moving to Los Angeles in the mid-1990s. Her 1998 debut created a ripple thanks to her pristine phrasing and interaction with pianist Christian Jacob, bassist Trey Henry and drummer Ray Brinker. Sutton then added a second bassist, Kevin Axt, to her existing quartet for the fabulous 2005 live CD *I'm With the Band* (which earned her the first of three consecutive Best Vocal Jazz Album Grammy nominations). On the quintet's



new *American Road*, the musicians deliver cascading arrangements of evergreens from "Amazing Grace" to "On Broadway." The band's Dec. 17 pairing with Shelly Berg—pianist and dean of UM's Frost School of Music—will feature his "Meditation for Two Pianos," performed with Paul Posnak and commissioned by St. Martha Concerts. BM

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- DEC 3 **Gatmoon**
- DEC 4 **A Time for Tim** BENEFIT FOR TIM SWARTZBAUGH 2-6PM
- JAN 7 **AZ Kenny & 56 Deluxe**
- JAN 14 **Backyard Bluesfest** featuring **Victor Wainwright**
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DECEMBER 12 Dinner Show with
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DECEMBER 16+30
JP Soars
& The Red Hots



DECEMBER 17
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of Blues



DECEMBER 23
Frank Ward &
The Nuclebusters



DECEMBER 31 Dinner Show with
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The Wildroots \$75 RSVP



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EMMET COHEN

BANYAN BOWL, PINECREST GARDENS/DEC. 10
BROWARD COLLEGE SOUTH, PEMBROKE PINES/DEC. 16

Being a musical prodigy is a slippery slope. But 21-year-old pianist Emmet Cohen appears to have avoided the pitfalls. Studying since age 3, he foreshadowed his future by joining a classical youth keyboard program at the University of Miami, where he's pursuing a music degree. After being accepted into the pre-college division of the Manhattan School of Music for classical studies at age 10, Cohen was bitten by the Big Apple jazz bug. His new debut CD, *In the Element*, displays his dazzling classical technique, beyond-his-years compositional



subtleties and impeccable interaction with bassist Joe Sanders and drummer Rodney Green. The third-place finisher in the 2011 Thelonious Monk International Piano Competition is also an outstanding Hammond organist. His studies at the UM's Frost School of Music practically ensure that his prodigious career will stay on track. **BM**

WOODY ALLEN & HIS NEW ORLEANS JAZZ BAND
JACKIE GLEASON THEATER, MIAMI BEACH/DEC. 20
RUTH ECKERD HALL, TAMPA/DEC. 21

If you saw *Wild Man Blues*, the 1997 film documenting a European tour by Woody Allen and his band—or the new American Masters two-parter that aired on PBS in November—then you may know a little about the moonlighting clarinetist. The 75-year-old Allen is best-known as an Oscar-winning director, but the soundtracks to his films alone point out his deep knowledge of and affection for classic jazz. Born Allan Stewart Konigsberg, the Brooklyn-born filmmaker even took his professional name from clarinet hero Woody Herman. Allen's reverent Crescent City band



features banjo player Eddy Davis, pianist Conal Fowkes, trumpeter Simon Wettenhall, trombonist Jerry Zigmont, bassist Greg Cohen and drummer John Gill. Herman regularly avoids the Academy Awards ceremony in favor of performing live, which he and the band now do regularly on Mondays at the Cafe Carlyle in Manhattan. **BM**

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Spotlight by Shevaun Williams. Mike Shannon Cover and Spotlight by Francisca Morales

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