



JAZZ & BLUES
F L O R I D A

NOVEMBER 2014



FLORIDA'S ONLINE GUIDE TO LIVE JAZZ & BLUES

FEATURED ARTIST

**GRAHAM
WOOD
DROUT**

NICHOLAS PAYTON TRIO • MR. SIPP • GRETCHEN PARLATO

NIGHTHAWKS W/BOB MARGOLIN • BRAZILIAN TRIO

GRACIE CURRAN & THE HIGH FALUTIN' BAND • MARIA MULDAUR

JW-JONES • IGNACIO BERROA QUARTET • ROY ROBERTS

ROBERTO FONSECA • ETIENNE CHARLES

GRAHAM WOOD DROUT

by Bob Weinberg



GRAHAM WOOD DROUT LIKENS A DECADE

he spent playing Miami's Tobacco Road to the movie *The Time Machine*. "Remember when the professor's sitting in the machine and he's looking out the window and the buildings go up and down, and the fashions change, but he's still sitting in that little machine?" he asks. "That's exactly what happened to me in the 1980s. This whole decade happened, and I spent the entire thing inside Tobacco Road."

The lead singer and songwriter for veteran Miami roots-blues band Iko-Iko no longer has that luxury. The ever-changing skyline will morph once again, as the 102-year-old Tobacco Road, which closed its doors in October, keeps its appointed date with the wrecking ball.

Drout's tenure at the Road started in 1981 with the Fat Chance Blues Band. The group played from 11PM to 4AM to Mariel refugees, cokeheads and hookers. When Patrick Gleber and Kevin Rusk bought the place in '82, they cleaned it up and added a stairway to a second-floor performance space. Rechristened Iko-Iko, Drout's band played downstairs, trading sets with the likes of Albert King, John Lee Hooker

and Buddy Guy, who held court above. Drout also presided over the Monday-night jam, where he coached young blues musicians including Albert Castiglia, Rachele Coba and Grady Champion. He also cemented his friendship here with the late Fleet Starbuck, the Miami bluesman who gave him his first bass lesson.

While Drout harbors deep emotions about the Road's demise, he and Iko are enjoying a resurgence. In September, they won a spot at the International Blues Challenge in Memphis, where they'll represent the South Florida Blues Society in January. Iko topped other bands during a qualifying contest at The Funky Biscuit in Boca Raton. "People say, 'Why didn't you do it before?'" Drout relates. "It's like a dog chasing a car. What if you catch the car? You gotta be ready."

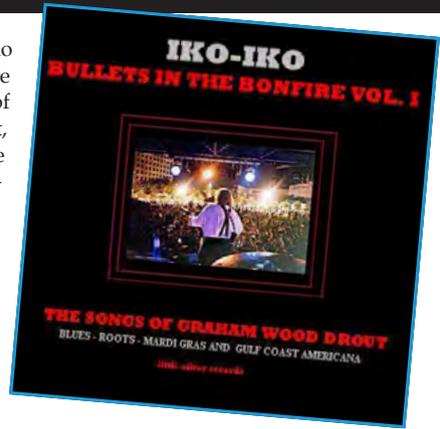
Iko is indeed ready, if not overdue. A new release, *Bullets in the Bonfire Vol. 1*, compiles songs from the band's repertoire, as performed by incarnations spanning some 25 years. At the center of it all, besides Drout's engaging growl of a vocal, is his lyrical and literate songwriting, a craft he truly realized when he started working with guitarist Nick Kane. In one night, he and Kane came up with the tunes that would comprise Iko's 1987 debut album, *Snowstorm in the Jungle*, including fan faves "Don't Mess With the Voodoo" and "Too High to Drive," both of which appear on *Bullets* (the former taken from the live '91 album *Riding on the Rims*).

If you detect a New Orleans-Gulf Coast feel to the compilation, that's no accident. Drout spent his teen years in Rio de Janeiro, recognizing the link between Carnival and Mardi Gras and falling under the hoodoo spell of Dr. John. He assembled the material on *Bullets* with that vibe in mind, including second-line fare such as "Party Car" and "Celebration" and nods to Cajun and zydeco music with "American Dream" and "Jalapeño Be Thy Name." Stung by criticism of Iko's eclecticism, he determined to stay on point. "'It's singer-songwriter, it's New Orleans, it's Americana, it's this, it's that,'" Drout quotes Iko detractors. "And I said, 'If I took all my records, I could make three [themed] records out of them. One would be singer-songwriter, one would be rock 'n' roll and one would be somethin' else.'"

GRAHAM WOOD DROUT

Already, *Bullets* has scored space on national radio charts and earned strong reviews. Drout promises more volumes to come. He's also discussing the possibility of a new live album to be recorded at The Funky Biscuit, spotlighting Iko's current lineup of Drout, longtime compadre Good Rockin' Johnny Wenzel on guitar, keyboardist Ron Taylor, bassist Mitch Mestel and drummer Jimmy Daniel.

Drout explains that when he was growing up in Texas, he attended a Boy Scouts jamboree in which someone tossed live ammo into a bonfire. The results were as dangerous and unpredictable as could be imagined. "That's always been something in the back of my head," he says, applying the imagery to his songcraft. "It's like throwing these things out there and letting 'em go where they will."



Iko-Iko will perform Nov. 1 at Titanic Brewery in Coral Gables, Nov. 7 at Fritz and Franz Bierhaus in Coral Gables, Nov. 12 at the Johnson Street Bandshell on Hollywood Beach and Nov. 22 at the Dania Beach Grill. Visit Iko-iko.com for more.

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MARIA MULDAUR & THE BLUESIANA BAND
BRADFORDVILLE BLUES, TALLAHASSEE/NOV. 6
SKIPPER'S SMOKEHOUSE, TAMPA/NOV. 7
FUNKY BISCUIT, BOCA RATON/NOV. 8

No one evinces classic blues divas with the skill and conviction of Maria Muldaur. A student of the genre since she was fronting jug bands in the '60s, the Bay Area resident can conjure the likes of Sippie Wallace, Memphis Minnie or Blue Lu Barker with hip-cocking sass. Expect to hear many of the raunchy blues tunes that Muldaur made her own — including Blue Lu's "Don't You Feel My Leg" — on her current tour. Titled "Way Past Midnight," the multimedia show celebrates the singer's 50th year as a recording artist with photos, videos and stories from throughout



her career. Of course, the show title refers to her huge hit, "Midnight at the Oasis," which turned 40 this year and which she'll likely reprise with her Bluesiana Band. With some 40 albums to her name, including salutes to Bob Dylan and Peggy Lee, Muldaur has plenty of material from which to choose. **BW**

ROBERTO FONSECA
MIAMI NICE JAZZ FESTIVAL, OLYMPIA THEATER,
MIAMI/NOV. 1

Cuba has a history of exporting highly original jazz pianists, and Roberto Fonseca continues a lineage that includes Chucho Valdes and Gonzalo Rubalcaba. Born in the mid-1970s, Fonseca grew up with more modern elements than his predecessors, and those influences are evident on the pianist's latest release, 2013's *Yo*. The title translates to "I" or "me" in Spanish, yet its English slang meaning in hip-hop culture isn't incidental. Fonseca alchemizes acoustic and electric instruments that link traditional jazz, Cuban music and electronica — or, as he describes it, "all these ideas which I had put aside, unable to use until now." Further nodding to modern



influences, the pianist offers remixes of the opening tracks — the percussive "80s" and the dreamy "Bibisa," with guest vocalist Fatoumata Diawara — at disc's end. Fonseca also plays Hammond organ and percussion, so expect an explosive collage when he takes the stage with bassist Yandy Martinez and drummer Ramses Rodriguez. **BM**

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ETIENNE CHARLES

MIAMI NICE JAZZ FESTIVAL, SOUTH MIAMI-DADE CULTURAL ARTS CENTER, CUTLER BAY/NOV. 1

Afro-Cuban styles are prevalent in Latin jazz, but trumpeter Etienne Charles brings the lesser-known Afro-Caribbean hybrid further into focus. The Trinidad-born Charles' latest CD, *Creole Soul*, convincingly incorporates melodic and rhythmic influences from the Caribbean islands. Still in his early 30s, Charles is Assistant Professor of Jazz Studies at Michigan State University, proof that he learned much from his studies at Tallahassee's FSU — with professor and piano genius Marcus Roberts — and then at New York City's Juilliard. A daring improviser who also plays his country's indigenous steel drum and the four-stringed cuatro,



Charles brings new perspective to jazz standards (Thelonious Monk's "Green Chimneys"), blues (Bo Diddley's "You Don't Love Me") and reggae (Bob Marley's "Turn Your Lights Down Low"). The trumpeter's originals range from the Haiti-inspired "Creole" to the Trinidadian ode "Roots" to a soulful ballad for his parents, "The Folks." **BM**

MR. SIPP, THE MISSISSIPPI BLUES CHILD

BRADFORDVILLE BLUES, TALLAHASSEE/NOV. 7

2014 has been a breakout year for guitar virtuoso Castro Coleman, a.k.a. Mr. Sipp, The Mississippi Blues Child. The McComb, Miss., native won the International Blues Challenge and Gibson Best Guitarist Award in Memphis, and also copped the Juk' Blues Bobby Rush Entertainers Award. Having picked guitar from the age of 6, Sipp has contributed to some 125 sessions — almost half of them gospel — and also was cast in the recent James Brown bio-pic *Get on Up*. In 2013, Sipp showcased his heated riffage and soulful vocals on the album *It's My Guitar*. On the title track, he explains his relationship with his ax: "She takes good care of me when I need her/And when I want her to answer, all I gotta do is just squeeze her." But if you want to know what truly makes him special, you have to witness Sipp in action. Just cue up his IBC-winning set on Youtube. Reminiscent of Buddy Guy, the kinetic bluesman's fiery playing, expressive singing and joyful performance on original tunes wowed judges and audience alike.



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S P O T L I G H T

THE NIGHTHAWKS WITH BOB MARGOLIN
ACE'S, BRADENTON/NOV. 15
LOU'S BLUES, INDIATLANTIC/NOV. 18

Steady Rollin' Bob Margolin joins veteran bar-band The Nighthawks for what's sure to be a raucous night of bare-knuckle blues. Margolin made his bones alongside Muddy Waters during an eight-year apprenticeship. His ability to play like Muddy, particularly on slide, is all but unrivaled. And he's displayed great versatility on his own albums, interpreting swing, rockabilly and all kinds of blues. The Nighthawks have backed many blues greats, establishing themselves as D.C.'s toughest band. Founding vocalist and harp blower Mark Wenner draws blood with his cutting tone, fronting a lineup of guitarist Paul Bell,



bassist Johnny Castle and drummer Mark Stutso, all of whom sing. The Nighthawks' latest CD, *444*, is a stone-cold gas, showcasing the talents of all the cats on a mix of blues, rockabilly and R&B. The title alludes to Castle's fingerpoppin' "4:44 a.m.," a jukebox-rockin' raver about the wee hours in which you better lock up your daughter. **BW**

GRETCHEN PARLATO
FESTIVAL MIAMI, UNIVERSITY OF MIAMI,
GUSMAN CONCERT HALL/NOV. 5

Los Angeles-born vocalist Gretchen Parlato seriously emerged from the Valley when she relocated to New York City in 2003. She'd been accepted into the Thelonious Monk Institute of Jazz Performance by an esteemed panel of judges that included Herbie Hancock — to whom she returns the favor with a scintillating cover of his song "Butterfly" on her 2013 CD, *Live in NYC*. And when the expressive singer won the 2004 Thelonious Monk Jazz Vocals Competition, her career was officially on the move. The live CD is only Parlato's fourth release since her self-titled 2005 debut. That's due in part to her status as an in-demand guest on recordings by the



likes of bassist-vocalist Esperanza Spalding and trumpeter Terence Blanchard. The singer's intoxicating delivery, which often features wordless vocals, will be on display with the UM Jazz Vocal 1 Ensemble directed by Kate Reid, and in a duo with dean and pianist Shelly Berg. Hancock has called Parlato "a singer with a deep, almost magical connection to the music." **BM**



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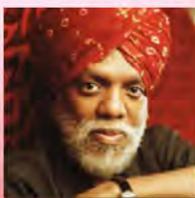
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BRAZILIAN TRIO

MINIACI CENTER, FORT LAUDERDALE/NOV. 8

Drummer Duduka Da Fonseca is a rhythmic marvel. He and his Brazilian Trio, with pianist Helio Alves and bassist Nilson Matta, will open the South Florida JAZZ organization's 2014-2015 concert series and are likely to wow both seasoned and uninitiated listeners. The players, each of whom relocated from Brazil to New York City, made their recorded debut as a trio with 2008's *Forests*, a dense thicket of samba rhythms and hummable melodies. And its followup, 2012's *Constelação*, furthers their unique and obvious chemistry. Matta also plays with Da Fonseca, this trio's elder statesman, in the acclaimed Trio Da Paz. The bassist and drummer fuel pianist Alves' lyrical forays,



their comfort level built during a 20-year musical partnership that included playing behind saxophonist Joe Henderson. Concertgoers can expect tunes from *Constelação*, including numbers composed by all three, as well as material by Brazil's most noted composer, Antonio Carlos Jobim, such as "Luiza," "Quebra Pedra" and "O Boto." **BM**

GRACIE CURRAN & THE HIGH FALUTIN' BAND

BRADFORDVILLE BLUES, TALLAHASSEE/NOV. 15
Gracie Curran's powerhouse vocals and outsize charisma invite comparisons to soul and blues greats such as Etta James, Janis Joplin and the Alabama Shakes' Brittany Howard. The Boston-based singer and her High Falutin' Band have been gaining all kinds of notice, earning high marks for their 2013 debut release *Proof of Love*, and snagging a 2014 Blues Music Award nomination for Best New Artist. Beantown blues fans have known what the rest of the country is now discovering, i.e., Curran and company expertly evoke the Golden Age of soul without sounding like a nostalgia act. In fact, original tracks such as "Take You With Me" and "Rock & a Hard Place" hold up pretty well against vintage selections.



Certainly, Curran is on the same page as guitarist Tommy Carroll, bassist Erik Kramer and drummer John Wood, who supply expert backing in soul or blues mode. The group will likely leave scorch marks on the rafters of Bradfordville Blues, when their current tour drops them off in Tally for a one-night stand. **BW**

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Tues	18	The Broadcast	8pm
Wed	19	Breeze	8pm
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Fri	21	Spred The Dub With The Sh-Booms	9pm
Sat	22	JP Soars & The Red Hots	8pm
Mon	24	Biscuit Jam With Mark Telesca	8pm
Tues	25	Stinky Pockets	8pm
Wed	26	The Lee Boys & Bobby Lee Rodgers	8pm
		With Special Guests Juke	
Thur	27	Closed For Thanksgiving Day	
Fri	28	Unlimited Devotion & Crazy Fingers	9pm
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Sun	30	AllStar Blues Pancreatic Cancer Benefit	5pm

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JW-JONES

HOG'S BREATH SALOON, KEY WEST/NOV. 24-30

On *Belmont Boulevard*, JW-Jones' debut CD for the Blind Pig label, the Canadian guitar-slinger lets you know where he comes from and where he might be going. Naturally, the disc features Jones' remarkable facility to evoke blues heroes such as Magic Sam, Otis Rush and Buddy Guy. But Jones recorded in Nashville with producer Tom Hambridge, who pushed him outside his comfort zone. So, in addition to showcasing his mastery of Chicago and Texas blues, Jones ventures into blues-rock territory. Strong roots keep it anchored. Just 34, Jones has toured with Johnny Winter and recorded with Hubert Sumlin, Charlie Baty and Charlie Musselwhite. Naturally, he blazes with authority on tracks



such as Robert Parker's "Watch Your Step," his own "What's Inside of You," and the sizzling, reverb-laden instrumental "Magic West Side Boogie." Jones also pays homage to a major influence, Jimmie Vaughan, with the engaging "What Would Jimmie Do?" He and his band close out the month with a weeklong stand in Key West. **BW**

NICHOLAS PAYTON TRIO

BEAR CREEK MUSIC & ARTS FEST, SPIRIT OF SUWANNEE MUSIC PARK, LIVE OAK/NOV. 15-16

Trios led by trumpet players are rare. But such is the vision of New Orleans-born Nicholas Payton. His 20-year recording career has ranged from the Crescent City-influenced *Gumbo Nouveau* to the fusion of *Sonic Trance* to the new *Numbers*, a funk- and soul-drenched release on which the trumpeter also plays Fender Rhodes electric piano. Expect both instruments in this trio, which features a rhythm section of suitably versatile accompanists. Bassist Vicente Archer was born in Woodstock, N.Y., studied at the New England Conservatory, and has worked with Roy Haynes, Donald Harrison and the Jazz at Lincoln Center Orchestra with Wynton Marsalis. Drummer Bill Stewart is an Iowa native whose propulsive style has fueled projects by jazz artists (Pat Metheny, Joe Lovano) as well as funk icons (James Brown, Maceo Parker). The group should fit right in among the multiple indoor and outdoor stages of fusion and jam bands at Live Oak's annual Bear Creek Music Fest. **BM**



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IGNACIO BERROA QUARTET

ARTS GARAGE, DELRAY BEACH/NOV. 22

Drummer Ignacio Berroa left his native Cuba in 1980 during the Mariel boatlift, which followed a sharp downturn in the Cuban economy. But he soon found the right bandleader to precipitate a career upturn in legendary trumpeter Dizzy Gillespie. From 1981 until Gillespie's death in 1993, Berroa performed with the trumpeter's all-star big bands as well as with his genre-blending United Nations Orchestra. The pupil clearly learned well, as he's proven on his Grammy-nominated 2007 CD *Codes* and on sideman work with luminaries such as McCoy Tyner, Gonzalo Rubalcaba, Charlie Haden and Danilo Perez. Berroa, 61, effortlessly straddles traditional American jazz and Afro-Cuban



rhythms. His new CD, *Heritage & Passion*, features pianists Rubalcaba and Luis Perdomo, guitarist Adam Rogers and saxophonist Mark Shim, and showcases his brilliant melding of idioms. Berroa will bring pianist Martin Berjerano, saxophonist David Fernandez and bassist Geoff Sanders to the Arts Garage in Delray Beach. **BM**

ROY ROBERTS

BRADFORDVILLE BLUES, TALLAHASSEE/NOV. 28
Greensboro, N.C., was an important hub of the Chitlin' Circuit, attracting soul and blues greats to the Gate City in the '60s and '70s. Guitarist Roy Roberts moved there from a small town in Tennessee in 1961. The 18-year-old determined to make a name for himself after seeing singer Jerry Butler mobbed by girls after a show at the El Rocco. Roberts went on to tour with the likes of Solomon Burke, Eddie Floyd, William Bell and Otis Redding, and recorded a number of soul, blues and funk 45s that earned him a regional following. Working as a gospel-music producer, Roberts returned to the blues after hearing Robert Cray on the radio, exclaiming, "That cat's got my style!" From 1995 to the present,



Roberts has been performing and recording high-quality, original soul-blues, as can be found on CDs such as 2011's *Strange Love* and 2012's *Three Pair*, a teamup with Johnny Rawls and Barbara Carr. His latest, 2013's *Anthology of Soul & Blues*, compiles 20 recent tunes. Also look for him in the upcoming documentary *Gate City Soul*. **BW**



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RODOLFO ZUNIGA'S
SURFACES QUARTET
Thursday, February 12, 2015
7:30pm



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LISANNE LYONS
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PUBLISHER: Charlie Boyer
charlie@JazzBluesFlorida.com

CONTRIBUTING EDITOR: Bob Weinberg
bobweinberg@mac.com

ART DIRECTOR: Hope Jason
hope@JazzBluesFlorida.com

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PHOTO CREDITS: Graham Wood Drouot
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