

# SYRACUSE AREA MUSIC AWARDS

HALL OF FAME  
**MARCH 3**  
UPSTAIRS AT THE DINO / 7:00

AWARD SHOW  
**MARCH 4**  
THE PALACE THEATRE / 7:00



## THE SAMMYS

PRESENTED BY



Featuring performances by Carolyn Kelly Blues Band,  
Ohne-ka and the Burning River, Joe Driscoll,  
Savoy Brown and a reunion by Jam Factory

Award Show tickets (\$20) available at [syracuseareamusic.com](http://syracuseareamusic.com)

**2016**

**SYRACUSE AREA MUSIC  
AWARDS**

**PRESENTED BY:**



## **The 2016 SAMMY Awards Syracuse Area Music Awards**

The mission of the Syracuse Area Music Awards has remained true since the first awards ceremony was held in 1993 to honor the musicians who work so hard to imbue the local music scene with their artistry. The SAMMY's has lived on since its founding in 1992, which speaks to the dedication of the volunteers on the Sammy's Executive Committee, aiming to bring Syracuse's most prominent musicians to the forefront of public attention.

The Sammy's Hall of Fame Induction will be Thursday March 3<sup>rd</sup> Upstairs at the Dinosaur Bar-B-Que from 7 – 10 PM. Tickets are \$25.00 and can be purchased in advance by mailing your payment to SAMMY, PO Box 11196, Syracuse, NY 13218.

Tickets for the Awards Show on Friday March 4<sup>th</sup>, at the Palace Theater in Eastwood are available through our website: [www.SyracuseAreaMusic.com](http://www.SyracuseAreaMusic.com).

The people's choice online voting is now open. Vote once every day. [www.SyracuseAreaMusic.com](http://www.SyracuseAreaMusic.com). Vote for your Local Artist or Band, Venue to See Live Music and Local Festival or Music Series.

**The Syracuse Area Music Awards  
Is Proud to Present the Following  
Hall of Fame Award Inductees**

- ❖ George Rossi
- ❖ Bells of Harmony
- ❖ Jam Factory
- ❖ Savoy Brown

**The Music Educator of the Year**

- ❖ Mark Copani

**And the Lifetime Achievement Award Recipient**

- ❖ Mark Murphy

## **GEORGE ROSSI**

Skaneateles native George “Little Georgie” Rossi entered the Syracuse music arena as a side musician. A powerful keyboardist, Rossi performed with area bands The Works, then moved onto perform with national acts The Masters of Reality and The Bogeymen, both signed to Def American Records/ Delicious Vinyl.

Rossi’s musical path with Freney began with his stint in The Neverly Brothers before going out on his own as the leader, vocalist and principal song writer for multiple SAMMY award-winning band Little Georgie and the Shufflin Hungarians.

Under Rossi’s leadership, the New Orleans rhythm & blues inspired Shuffling Hungarians were the most globally successful self-released and produced discs in the history of the CNY music scene. Rossi was recruited to join The Wild Magnolias Mardi Indian Tribe of New Orleans to produce their 25th anniversary recording “Life is a Carnival” on Blue Note Records, and relocated to the Crescent City in 1998 to pursue his interest in New Orleans piano styles.

Rossi studied with such luminaries as Cyril Neville, Squirrel Nut Zippers and a host of others. Rossi settled down as a featured piano entertainer in the world-famous dueling piano bar, Pat O’Briens. Rossi returned to Syracuse after Hurricane Katrina hit and has been recently performed with his Skaneateles childhood mentors and local elder statesmen The Dean Brothers in 2011.

Skaneateles Press  
Jane A. Stebbins

*[www.skaneatelespress.com/news/2011/nov/22/making-living-musician/](http://www.skaneatelespress.com/news/2011/nov/22/making-living-musician/)*



# **BELLS OF HARMONY**

## **How it all started**

Charles Cannon, founder of The Bells of Harmony, first started singing as a young boy in Randolph, Georgia. He remembers learning spirituals at his hometown church as a child and then singing house-to-house with his cousins every Sunday evening. In 1966 Charles came to Syracuse and took a job at General Motors where he worked for over 30 years before retiring. His first order of business when arriving in Syracuse, after getting a job, was to form a group to sing for Jesus. Charles did just that and history began, The Bells of Harmony. The group consisted of his brother Homer Cannon (deceased) and his cousins Otis (deceased), Ben and Eugene Starling. Deacon Willie "Ed" Knighton was the young groups first manager and spiritual advisor.

It has been almost 50 years and The Bells of Harmony keeps on singing. They are considered one of Central New York's finest gospel music performers. They have received countless awards and recognitions, including: Syracuse's Sammy Award; Alpha & Omega Awards; CNY Urban Music Award as Best Gospel Group; National Council of Negro Women Community Service Award.

The Bells of Harmony have performed at venues all across the country, including: M&T Jazzfest; NYS Fair; Oswego Harborfest; Utica's Live Monday Nite; Redhouse; Dinosaur BBQ; Syracuse Chamber of Commerce; Syracuse University Chancellor's Inauguration; Syracuse University Newhouse School Dedication; Community Back to School; Concerts in the Park; Liverpool Public Library; Juneteenth Celebration; Sackets Harbor.

They have shared the stage with Grammy Award winners, Shirley Caesar and The Mighty Clouds of Joy. As well as many other award winners, including The William Brothers, the Soul Stirrers and The Canton Spirituals and many more.

Recording artists also, The Bells of Harmony have recorded numerous singles and CD's of original and traditional gospel. A local favorite is "The Lord Will Make a Way."

Charles Cannon also created a radio program with his cousin Otis called the C&O Gospel Hour — now called the Charles Cannon Gospel Hour. The program has been running since 1978 on WSIV-AM 1540 each Friday from 2:30 to 6:30 p.m.

[www.thebellsofharmonysyracuse.com](http://www.thebellsofharmonysyracuse.com)



# JAM FACTORY

## **HISTORY OF SYRACUSE MUSIC - CHAPTER 21 - HOWIE WYETH, FROM SIDEWINDERS TO JAM FACTORY (UPDATED)**

One of the finest of all Syracuse groups was "Jam Factory" whose innovative material and style achieved nationwide recognition. The nucleus of Jam Factory came from the Syracuse University group known as the "Sidewinders." S.U. student Howie Wyeth was primarily responsible for its inception. Wyeth foresaw a "big" rock band with a prominent horn section, an idea that was unheard of in most rock circles of the day.

Wyeth born on April 22, 1944 in Jersey City, New Jersey. At age eight he had a very serious case of polio. But he recovered and played in his high school band and later the New Jersey All-State Band. He went on and attended Syracuse University where he studied and received a music degree. In early 1966, Howie and Ian Taddeo were playing Lorenzo's in downtown Syracuse. At this point Howie auditioned and brought together 25 of the best musicians the University had to offer. The result was the "Sidewinders". Its first version was finally limited to eleven members- Mark Hoffmann (guitar), Bill Storm (bass), Paul Petruccelli (vocals), horns- John Hall, Steve Marconi & Mike Mattia, sax -Dave Scribner, Ron Johnson & Ian Taddeo (who later formed the Stompin' Suede Greasers), singer Charlie Brown (SU football player) and drummer Howie Wyeth.

In their three years of existence, the Sidewinders went through many changes. In the fall of 1967, Charlie Brown graduated and was replaced by singer Eddie Freeman. Bill Storm was replaced by ex- Tradewind bassist Kent DeFelice, and Jon Huston was added to the horn section. By 1968, the group was cut to eight- Freeman, Wyeth, DeFelice, Hoffmann, Marcone, Mattia, Taddeo and Alan Sislán. The summer of 1968 they could still be seen playing Deb's but it brought major changes- Mattia & Taddeo left and Earl Ford of Boston was brought in to take their place. Also departing were Sislán and Eddie Freeman, while Dayton Beach's vocalist Gene McCormick was added during the fall. Wyeth's departure was filled by Rochester drummer Joe English.

Meanwhile former members Petruccelli, Wyeth, Mattia and Huston went to New York City to join with ex-All Night Workers- Otis Smith, Billy Elmiger & Steve McCord along with Paul Dickler (Tradewinds) to form a new group "The Albert". They would record two albums for Perception Records with little national success. Ian Taddeo played with The Company Store for a while after leaving the Sidewinders and in the fall of 1968 joined The Avenues, who became the Stompin' Suede Greasers in February 1970.

Early in 1969, the remaining Sidewinders (Hoffmann, Ford, English, Marcone, McCormick and DeFelice) changed their name and continued as "Jam Factory". They recorded an album for Epic Records "Sitting In The Trap" and a single "Talk is Cheap" (1971).

After Howie Wyeth's two albums with "The Albert" he appeared on albums with James Moody (1970), Zulmera (1974), McKendree Spring (1975) and Leslie West (1975). But he is best known for being the drummer for Bob Dylan on his Rolling Thunder Revue (1974-75), then

recording on Dylan's albums "Desire" (1975, and on the singles Hurricane & Mozambique), Rolling Thunder Revue (1975) and Hard Rain (1976). Howie would go on to be recorded with many-many artists, here are but a few- Roger McGuinn, Link Wray, Patti LaBelle, Don Covay & Loudon Wainwright. In recent years Howie concentrated on piano, leading his own group in ragtime, blues and early jazz in New York City clubs. His last recording, a cassette of ragtime and stride piano music called "Chadsford Getaway."

Howie appeared in many motion pictures his most successful being 1991's "Fried Green Tomatoes" (with Mary Stuart Masterson & Jessica Tandy). He was seen on Don Kirchner's Rock Concert & Midnight Special with Robert Gordon and NBC's "Hard Rain Special" with Bob Dylan. Now for the sad news, Howie Wyeth passed away on March 27, 1996 in New York City at the youthful age of 51.

Jam Factory was signed by Columbia Records President Clive Davis releasing the album "Sitting In The Trap" (1971). They played the War Memorial with Steppenwolf and The Rascals and toured across the USA playing the Fillmore West in San Francisco (Dec 26-29, 1970), along with the Whiskey A Go-Go in Hollywood (Jan 24, 1971) plus stops in Denver, Aspen, Seattle and Albuquerque. They shared the stage with The Byrds, Janis Joplin, Jimi Hendrix, Joe Walsh, Ike & Tina Turner, Beach Boys, Steve Miller, Billy Joel, Chuck Berry Issac Hayes, Rare Earth and many others. Back in Syracuse they packed every club they played.

When this great-great band separated some members of Jam Factory went on to much greater heights. Joe English went on to record and tour with Paul McCartney & Wings ("Venus & Mars", "Wings at the Speed of Sound" Wings Over America" and part of "London Town".) Joe was so kind as to invite us (David Rezak, Jack Belle, Howie Castle, Sid Marshall and myself) to Toronto to see Paul McCartney & Wings perform live at Maple Leaf Garden on May 9 1976. Joe then entered the Christian Rock community and released solo albums between 1980-87. In 1988 Joe teamed with another Syracusan Rick Cua as part of the Compassion All-Stars. Due to chronic ankle problems Joe English has been unable to play professionally since in the mid 1990's.

Upon Jam Factory's demise, trombonist Earl Ford left Syracuse to record with Martin Mull. Wet Willie, Marshall Tucker, Hydra, Bonnie Bramlett, Grinderswitch, Felix Cavaliere and Sea Level. Steve Marcone became a professor at Syracuse University's School of Music. Later joined the music faculty at William Paterson University. Last but not least Mark Hoffmann what can I say, he stayed in Syracuse and was inducted into the SAMMY's Hall of Fame on June 6, 2008. Mark, a great guy is still one of CNY greatest players to this day.

Posted by History of Syracuse Music- Ron Wray.



**JAM FACTORY**



**INTERNATIONAL FAMOUS AGENCY**  
A SUBSIDIARY OF MADYAL INDUSTRIES ASSOCIATES, INC.

## SAVOY BROWN

Legendary...a blues/rock institution...true innovators. These are just a few of the ways Savoy Brown has been described over the past forty years by music critics and fans.

One of the earliest of British blues bands, Savoy Brown, with founder guitarist Kim Simmonds at the helm, helped launch the 1967 UK blues boom movement that brought blues music back to the USA invigorating the style forever. In the process, the band became part of the framework that launched the rock and roll music of the 1970's. Their influence now stretches into modern rock as we know it today.

The band recorded their first singles for Mike Vernon's Purdah label in 1966 and quickly followed up with the landmark album "Shakedown". Singer Chris Youlden joined the band in 1968 and many classic records appeared with songs such as "I'm Tired" and "Louisiana Blues" becoming radio staples. Blues-rock and boogie music always was the band's calling card and they captured, forever, the spirit of the music on the live side of "A Step Further" (1969) with a twenty-minute boogie "The Savoy Brown Boogie" dedicated to fans in Detroit.

By 1971, Youlden had departed on a solo career and band members Dave Peverett, Roger Earle, and Tony Stevens had left to form their own group Foghat.

Kim Simmonds rebuilt the band using former members of the blues band Chicken Shack and vocalist Dave Walker. That year, "Street Corner Talking" brought the band its best chart success up to that date. "Tell Mama", "Street Corner Talking", "All I Can Do Is Cry" and the band's funky re-make of the Motown classic, "I Can't Get Next To You", took the band to platinum status and placed them in front of wildly enthusiastic rock audiences in arenas all over the world.

After the successful run of the early to mid 70's, Kim moved operations to the USA and continued making the kind of records he wanted to make with a succession of line-ups. Records as diverse as the acoustic blues "Slow Train" to the hard-hitting "Rock And Roll Warriors" appeared. All were eagerly accepted by the fans.

A three record deal with Crescendo in 1987 took the band into more of a rock direction, with records such as "Live 'n' Kicking" placing the group in a live setting, one in which they have always excelled.

In the '90's, "Let It Ride" was released and then turning things around in 1994, Kim enlisted Pete McMahon for vocal and harmonica duties and ex-Robert Cray drummer Dave Olsen to record "Bring It Home" for Viceroy. This set the tone for the next five years.

Following on, Nathaniel Peterson was brought in to handle the bass playing and singing. After touring the world extensively for three years, in 1999, "The Blues Keep me Holding On" was released on Mystic Music. This modern blues record brought the band's epic music journey full circle.

With new goals in mind, Kim Simmonds took over the front singing duties in 2001 and the 2003 Blind Pig release "Strange Dreams" was a hit with critics and fans alike and Kim, as front man

vocalist, fitted the times perfectly. Changing into a three piece classic blues/rock outfit in 2006 and still doing double duty as guitarist and vocalist, Kim released the bands 30th album "Steel."

In 2009, after nearly a decade of singing lead vocals and wanting to concentrate once again on his guitar playing, Simmonds brought in Joe Whiting as lead singer. The band thus became a four piece aggregation with Garnet Grimm on drums and Pat DeSalvo playing bass. The new changes coincided with the release of a retrospective album "Too Much of a Good Thing" that covered the years 1992-2007.

From London's Soho night clubs in 1966 to headlining the world's most famous venues (Carnegie Hall, Fillmore's East and West, Cobo Hall, etc) Savoy Brown has done it all and as the band continues to tour worldwide they give a glimpse into the past and also inspire new listeners with their personal brand of rocking boogie, blues and rock.

In 2011 Kim signed the band to Ruf Records releasing the album "Voodoo Moon" that has become a best seller on Amazon.com.

Going into 2013 Simmonds has returned to a three piece band once again, singing and playing guitar along with Pat DeSalvo on bass and Garnet Grimm on drums.

[www.savoybrown.com](http://www.savoybrown.com)

**MARK COPANI**



# **MARK COPANI**

Graduated Nottingham H.S.

Attended OCC as a music major 1975; then went back and graduated in electronic Media Communications in 2003

Started playing at age 9 (because he saw the Beatles!)

Studied locally with Buz Cua, & noted NYC jazz guitarist with Sal Salvador

As he matured his Influences throughout the years included George Benson, Pat Metheny, Carlos Santana, Al DiMeola, Jeff Beck, Robben Ford & many others

Has made his full time living as a teacher & performer for the past 35 years

## **TEACHING**

26 years of teaching- 100's of students in Central New York

Started giving lessons Dishaw's Guitar Shop 1990

DeSantis Music Schoolhouse & Bonne Music

Music Center

Adult Education Classes

Private lessons at his home studio

His students Andrew Greacen, Kevin Metzger, Mike Burresti, Anthony Sauterno are notables in the current scene of younger players in CNY

## **AWARDS**

Best Jazz Instrumentalist 1994

Larry Arlotta Award for Best Jazz Instrumentalist 2001

Also Part of many Sammy winning Bands including Stroke, Ronnie Leigh, Cookbook, DeSantis Orchestra

## **PERFORMING**

First gig "Soft Swing Quartet" on the Kay Russell TV Show locally

First steady gig at Drumlins with "Full House"

Lending his talents to some of CNY's most notable ensembles: Airport, Ronnie Leigh & Alliance Cookbook, Paul Case Band, Atlas, Shades, Cabo Frio 3 national recordings on MCA Records, Eye Level 2 recordings, Stroke, CNY Jazz Orchestra, Otis & The All Night Workers, DeSantis Orchestra since 1991

Also as a Solo Guitar/ Vocal Act (Playing & Singing) and as a DUO with Maria DeSantis

Expert at multiple Music styles: jazz, smooth jazz, be bop, swing, funk, blues, fusion, rhythm & blues, rock, latin styles, some classical, top 40-pop, Christian, acoustic folk.

Performed with Kevin Mahogany, Grady Tate, Marvin Hamlisch, Bernadette Peters, Clay Aiken, Petula Clark, Al Martino, John Davidson

Touring Broadway Shows, BIG, Hairspray, Jesus Christ Superstar locally and others at Salt City Playhouse, Favorite gigs were with Mickey Rooney!

Recordings with Jacque Washington & the late Marcia Rutledge, Seaflight, Allen Vizzuti, Jeff Tyzik, Al Hamme & others

Well known for his spirited, groove oriented playing & improvising, rhythm playing, and his “default” (big, clean no effects) sound coupled with his prolific, creative, comedic personality!



## MARK MURPHY

### Artist Biography by John Bush

[Mark Murphy](#) often seemed to be the only true jazz singer of his generation. A young, hip post-bop vocalist, [Murphy](#) spent most of his career sticking to the standards -- and often presented radically reworked versions of those standards while many submitted to the lure of the lounge singer -- during the artistically fallow period of the 1970s and '80s. Marketed as a teen idol by Capitol during the mid-'50s, [Murphy](#) deserted the stolid world of commercial pop for a series of exciting dates on independent labels that featured the singer investigating his wide interests: [Jack Kerouac](#), Brazilian music, songbook recordings, vocalese, and hard bop, among others.

He grew up near Syracuse, New York, born into an intensely musical family (both parents sang). [Mark](#) began playing piano as a child, and studied both voice and theater while at college. He toured through Canada with a jazz trio for a time and spent a while back home before he moved to New York in early 1954. A few television appearances gained him a contract with Decca Records, and he debuted with 1956's [Meet Mark Murphy](#). He released one more LP for Decca before signing to Capitol in 1959. Though label executives often forced material (and an excessively clean-cut image) on the young singer, he managed to distinguish himself with good sets of standards, musical accompaniment furnished by West Coast jazz regulars, and a distinctive vocal style that often twisted lines and indulged in brief scatting to display his jazz credentials.

He eventually released four LPs for Capitol, but never reached popular audiences the way the label intended. In 1961, [Murphy](#) recorded his first album for Riverside, a set of standards and bop vocals named [Rah!](#) that gave a first glimpse at his ambition. Though the twentysomething [Murphy](#) seemed a little young for a saloon-song chestnut like "Angel Eyes," he performed quite

well on side two, styled after a [Lambert, Hendricks & Ross](#) LP with vocal covers of bop standards including "Milestones" and [Annie Ross'](#) "Twisted." It and its follow-up, the themed LP [That's How I Love the Blues](#), included a top-notch backing group including jazz heroes such as [Clark Terry](#), [Snooky Young](#), [Al Cohn](#), [Bill Evans](#), and [Blue Mitchell](#). The records also displayed [Murphy's](#) penchant for trawling the entirety of the 20th century popular/jazz repertory for songs ranging from the slightly overdone to the downright forgotten.

By the mid-'60s, [Murphy](#) had begun to recognize his sizable European fan base. Along with scores of American expatriates, he spent many years in Europe and didn't even issue his LPs in America during the rest of the '60s. Instead, he recorded LPs for British labels including Fontana and Immediate (the latter run by [Rolling Stones](#) manager [Andrew Loog Oldham](#)). [Murphy](#) also collaborated with [the Clarke-Boland Big Band](#) for 1967's [Midnight Mood](#). His frequent nightclub performances and intimate stage presence also earned rave reviews from jazz and vocal critics. By the time of his return to America in the early '70s, [Murphy](#) had become a major name in vocal jazz.

With a contract from Muse in hand, [Murphy](#) began recording what would become close to two dozen albums for the label, ranging from earthy '70s dates with the [Brecker](#) brothers to [Jack Kerouac](#) tributes complete with spoken word readings to a two-volume [Nat King Cole Songbook](#) series. During that period, [Murphy](#) was one of the only straight jazz vocalists (other than old-guard names like [Sinatra](#) and [Tormé](#)) to actually make a living out of his craft. He toured relentlessly as well, and remained as hip a name to drop in 1999 as he was in 1959. After the '90s, [Murphy](#) released a handful of albums including [Some Time Ago](#) in 2000, [Memories of You](#) in 2003, and [Love Is What Stays](#) in 2007. He died in October 2015 at the age of 83.

[www.allmusic.com](http://www.allmusic.com)



## **Bands Scheduled to Perform During the Awards Show**

- ❖ Carolyn Kelly
- ❖ Ohne Ka and the Burning River
- ❖ Jam Factory
- ❖ Joe Driscoll
- ❖ Savoy Brown

In addition to these performances, awards will be presented in 11 recording categories, as well as the People's Choice award for Best Band, Best Venue to see Live Music and Best Festival or Music Series.

The Brian Bourke award sponsored by [syracuse.com](http://syracuse.com)/The Post-Standard for Best New Artist will also be announced.

As in the past, this year's Best New Artist will receive six hours of recording time from SubCat Studios.

## **SUBMISSION & JUDGING PROCESS**

SAMMY awards are given based on the judgment of submissions sent by mail to the SAMMYS Board by musicians in Syracuse and the surrounding area.

An independent panel of judges, led by James Abbott, review the submissions and make their selections based on their merit and their genre.

## **And The Nominees Are:**

### **Best Pop**

- ❖ Bill Mott
- ❖ Emma Jude
- ❖ Jason Bean
- ❖ Elizabeth Canino
- ❖ The Guise

### **Best Country**

- ❖ Mick Fury
- ❖ Dirtroad Ruckus
- ❖ Lonnie Park
- ❖ Chris Taylor
- ❖ The Moonshine River Band

### **Best Jazz**

- ❖ Andrew Carroll
- ❖ Jimmy Cox
- ❖ Bob Holz

### **Best Hip Hop/Rap**

- ❖ Street Rock Mafia
- ❖ World Be Free
- ❖ Mafiosa
- ❖ Tone Atlas
- ❖ Steve Cook & Cyph

## **Best Americana**

- ❖ Molly and the Badly Bent Bluegrass Boys
- ❖ Rabbit in the Rye
- ❖ The Brothers MacRae
- ❖ John Cadley
- ❖ Early Bird Trio

## **Best Alternative**

- ❖ Mountains & Valleys
- ❖ Trespassers
- ❖ The Action!
- ❖ Professional Victims
- ❖ Department

## **Best Rock**

- ❖ Lonesome Crow
- ❖ The Golden Novak Band
- ❖ Chris Eves
- ❖ Honor Bright
- ❖ Joe Whiting

## **Best Hard Rock**

- ❖ One Step From Falling
- ❖ Terror Byte
- ❖ Fall of Humanity
- ❖ Wagner 3000
- ❖ After Earth

## **Best Other Style**

- ❖ Nick and Noah
- ❖ The AdVentures
- ❖ Yazell/Richardson
- ❖ Jason Kessler
- ❖ Josh Dekaney

## **Best Jam Band**

- ❖ The Lightkeepers
- ❖ Jam Factor
- ❖ Barroom Philosophers

## **Best Folk**

- ❖ Austine MacRae
- ❖ Greg Pier
- ❖ Allison and Zoe
- ❖ Colleen Kattau
- ❖ Gina Holsopple

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