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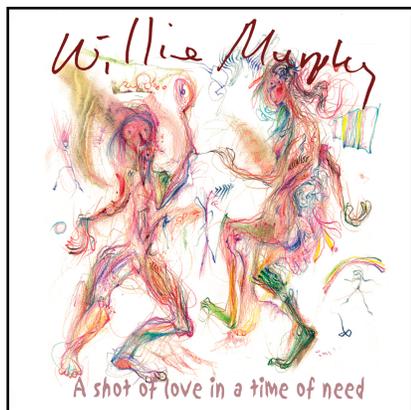


Willie Murphy

A Shot of Love in a Time of Need

RHR-CD-225 • Release Date: August 11, 2009

The Minneapolis soul/R&B legend returns with a 2-disc masterpiece--his most wild and funky album yet!



“Like Parliament-Funkadelic conceptualist George Clinton, Murphy creates aggressive, thought-provoking fun music that acknowledges few boundaries.”

- *Minneapolis Star Tribune*

Red House Records is pleased to announce the November 10, 2009 release of *A Shot of Love in a Time of Need*, the new 20-track 2-CD set from **Willie Murphy**, a Minnesota music legend who has performed with everyone from **Muddy Waters** to **Jefferson Airplane** to **Carl Perkins**.

One of the strongest R&B releases to come from this decade, this new album is awash in horns, funky rhythms and eclectic spontaneity. As the wild energy of the album's cover suggests, it is colorful music, meant to be danced to and designed to stir the soul.

A fantasy of sounds, *A Shot of Love in a Time of Need* is filled with soul-grooving originals and unique takes on classics. Recorded in Minneapolis over the last eight years, the first disc is a joyful musical journey, from the opening **Allen Toussaint** cover “**Everything I Do Gonn Be Funky (From Now On)**” to the loving 6-minute tribute to Curtis Mayfield “**Sometimes Dreams Come True.**” Not afraid to jam out and explore new territory, the album takes surprising twists and turns as on “**Land of 1000 Dances.**” A song written by **Chris Kenner** and made famous by artists like **Wilson Pickett** and **Cannibal & the Headhunters**, Willie puts his own stamp on it, fusing the song's soul roots with the haunting sounds of a Turkish band. Trippy and innovative, the song, like the whole album, exhibits Willie's vision of the world.

“There's no political stuff on this album, which is pretty unusual for me” Willie says. “But I do think the album reflects how I see the world--that we should all come together.” Transcending all musical and national boundaries, Willie's music speaks to the heart, giving us that much needed “shot of love.”

The second disc *Autobiographical Notes* is exactly that--a personal collection of songs that Willie has recorded over the years. It features previously unrecorded folk/roots songs. According to Willie, “These songs never seemed to fit on any of the albums...but I like 'em anyway.” Bookended by two versions of his compelling original “**Voice in the Night,**” the CD shows the range of Willie's vocal, guitar, piano, bass and drum skills, from the bluesy cover of **Fred Neil's** “**Dolphins**” to the country-tinged “**Hello Don't Mean I Love You,**” originally written for an independent film.

Although the two discs of Willie Murphy's new album each have a distinct sound and feel, he really felt like the two belonged together. “Like many artists, I've always been dogged by the ‘category’ bug. The record labels create these categories to create new markets, but I have always done music that doesn't all fit into only one category,” Willie says. “The folky and jazzy songs from the second disc and the band stuff on the first one are both a part of me and my music. I don't see them as separate.”

Finally bringing the many musical sides to Willie Murphy together in one unique package, *A Shot of Love in a Time of Need* is just what the doctor ordered.

For more about Willie Murphy and his tour dates, visit www.redhousetrecords.com.

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BIOGRAPHY

Willie Murphy is not just a bluesman. He is a soul, R&B, blues and rock legend who once challenged the Rolling Stones to a pool tournament. In Willie's words, "The Stones chickened out." As a charter member of the **Minnesota Music Hall of Fame** along with Bob Dylan and Prince, Willie is a musical force to be reckoned with.

His life plays out like a history of modern music, born out of roaming, rebellion, drugs and a boundless energy to create. He's performed with everyone from **Jefferson Airplane**, **James Taylor** and **Joan Baez** to **Muddy Waters**, **Carl Perkins** and **Son House**. Willie is a songwriter and producer, but most of all, he is a performer whose music is larger than life.

Born in Minneapolis, Willie started playing the piano at age four and in 5th grade, became a charter member of the Little Richard Fan Club. Grade school was the period when Willie's life-long love of rhythm & blues started. His formative years coincided with the beatnik era of the 1950's and 60's and found him cruising the streets of South Minneapolis in hot cars, learning how to play guitar, pick up girls and jam with R&B and jazz groups. An avid reader, he was also busy writing poems and crafting his own songs. As the beatnik scene progressed to the counter-culture movement, he grew his hair, partook in alcohol and drug experimentation and frequented wild parties.

While playing in R&B bands on Minneapolis' north and south sides, Willie also hung out on the city's famous West Bank, where he met folk musician "**Spider**" **John Koerner**. Willie soon became an integral part of that vibrant West Bank music scene (that churned out such musical legends as **Bob Dylan** and **Koerner, Ray & Glover**). Willie and Koerner began to write together and tour the country. What came from this musical partnership was a wild month-long party in California's Sierra Nevada Mountains that resulted in the iconic 1967 album ***Running, Jumping, Standing Still*** (re-issued on Red House in 1994), which to this day, is considered **one of Elektra Records' best releases**. The duo toured the US club and festival circuit, playing with the biggest names in music, enjoying a spectacular slot at the **1969 Newport Folk Festival**, where Willie hung out with blues and country legends like **Sleepy John Estes**, **Muddy Waters**, **Don Everly** and **Carl Perkins**.

Jac Holzman, head of Elektra, was Willie's biggest fan and wanted a second album from Koerner and Murphy. He also offered Murphy a house producer job if he would relocate to LA or New York. Although he had enjoyed playing the folk clubs with Koerner, Willie was eager to return to his R&B roots. Excited by his new band **Willie & The Bumble Bees**, he turned down both of Jac Holzman's offers so he could tour with The Bees. He kept Minneapolis as his home base, thriving in the vibrant Midwest music scene.

It was in Minnesota in 1971 that he produced **Bonnie Raitt's** first recording on Warner Bros. Recorded in "**Snaker**" **Dave Ray's** studio, the album featured Willie and the Bees as her backing band. Following that, Willie's band toured with Bonnie and other luminaries, sharing the bill with **James Brown**, **Dr. John**, **Wilson Pickett** and **B.B. King**. Willie and the Bees went on to become underground legends, playing their ecstatic groove for people across the country and bringing a who's who of famous musicians to see their live shows.

The life was good but wild. The Bees had a big reputation for partying heavy, and they certainly lived up to it. After burning out on drugs and drinking, Willie quit both in the late 1970's. He continued to tour, making folks across the country "dance their brains out" with the wild, soulful sounds of the Bees. Then, after 14 years of making music together, the Bees played their last gig together on New Year's of 1984. Willie resumed playing blues and rock piano, becoming a well-known solo performer. Always very much a "band guy," he formed the **Angel Headed Hipsters** in the late 1980's, continuing to write songs and record and perform for large audiences in Europe and the Midwest.

Willie went on to start his own label **Atomic Theory**, promoting many great regional musicians (**Boiled in Lead**, **The New International Trio**, **James Solberg** and **Phil Heywood**) to a national audience.

Now, Willie surprises fans once again with his new genre-bending release on **Red House Records**. A 20-track, 2-CD album, ***A Shot of Love in a Time of Need*** is exactly that--a refreshingly joyful album that lifts you up and makes you dance. Featuring soul, jazz, funk, rock and folk, this wildly eclectic album embodies the best of Willie Murphy and is sure to be an instant classic.

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