

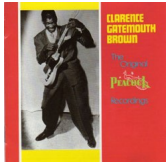
## Clarence "Gatemouth" Brown - The Original Peacock Recordings (1983)

Wpisany przez bluesever

Czwartek, 30 Czerwiec 2011 08:45 - Zmieniony Piątek, 23 Październik 2020 13:58

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## Clarence "Gatemouth" Brown - The Original Peacock Recordings (1983)



01. *Midnight Hour* 02. *Sad Hour* 03. *Ain't That Dandy* 04. *That's Your Daddy Yaddy Yo* 05. *Dirty Work at the Crossroads* 06. *Hurry Back Good News* 07. *Okie Dokie Stomp* [play](#) 08. *Good Looking Woman*

[play](#)

09. *Gate's Salty Blues* 10. *Just Before Dawn* 11. *Depression Blues* 12. *For Now So Long*  
Clarence "Gatemouth" Brown- Vocals, Guitar, Violin, Harmonica Jimmy McCracklin- Piano  
Henry Boozier- Trumpet Bill Harvey- Tenor Sax Ray Johnson- Bass Nathaniel Douglas-  
Guitar Fred Ford- Baritone Sax Allen Clarke- Baritone Sax Carl Lott- Bass Carl Owens- Piano  
Duke Barker- Drums Emile Russell- Drums Joe Toussaint- Bass Johnny Parker- Alto Sax  
Jual Curtis- Drums Paul Monday- Piano San Frisco Jeff- Drums. Recorded in Houston,  
Texas between 1952 & 1959

Clarence "Gatemouth" Brown's 1950s recordings fuse the energy of big-band horns, the shuffles and boogies of R&B, and his own white-hot guitar leads. Greatly influenced by fellow Texans Blind Lemon Jefferson and T-Bone Walker, Brown absorbed their smooth, melodic, single-string solo technique, but added a rough-edged intensity to his explosive style. The slow blues "Dirty Work at the Crossroads" added Jimmy McCracklin's rolling piano to Brown's bold and brash guitar work, but it was the 1954 instrumental "Okie Dokie Stomp" that put Brown on the map. With blaring horns urging him on, Brown attacks the music with ferocity. "Ain't That Dandy" is another instrumental guitar romp, while 1959's "Just Before Dawn" features Brown's swinging violin. ---Marc Greilsamer.

Only 12 songs long, this collection remains the best place to begin appreciating why so many young Texas blues guitarists fell in love with Gatemouth Brown's style (until MCA decides to

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compile the ultimate Brown package, anyway). Listen to the way his blazing axe darts and weaves through trombonist Pluma Davis' jazzy horn chart on 1954's "Okie Dokie Stomp," and/or the stratospheric licks drenching "Dirty Work at the Crossroads." Brown proves that a violin can adapt marvelously to the blues (in the right hands, anyway) on "Just Before Dawn," and blows a little atmospheric harp on "Gate's Salty Blues." ---Bill Dahl, allmusic.com

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