

"I am glad that this project has come to fruition. I am grateful and hope folks will be entertained, enjoy, and are stimulated as a result. All praise to the creator."

—Nap "Don't Forget the Blues" Turner

Special thanks to Jimmy & LuAnn of City Blues Cafe
And thanks to Michael and Taylor Frodyma and BOONET

Recorded and produced by Wayne Kahn
Mastering by Bill Wolf/Wolf Productions
Cover photo/Patrick Dennis
Inside photo/Claudia Schlosberg
Art and layout/Dean Nettles, DNA (703) 548-9080

Nap Turner's "Live at City Blues" and "Hughes Views of the Blues" are available from the Musician's Music Store at <http://www.rightonrhythm.com>.
Also available from Right on Rhythm:

ROR001—*The Blues You Would Just Hate to Lose Vol. I*
ROR002—Roy Carrier/*Nasty Girls*
ROR003—Robert Lighthouse/*Drive-Thru Love*
ROR004—Roy Carrier/*Twist & Shout*
ROR006—*The Blues You Would Just Hate To Lose Vol. II*

Check out the Musician's Music Store for other great independently produced music.
For a free catalogue, write to Right on Rhythm, PO Box 11431, Washington, DC. 20008.
For booking and other info:
Email: rtonrhythm@boo.net
Voice: (202) 328-6243



© 1999 Right on Rhythm, Inc. All Rights Reserved.

NAP
"DON'T
FORGET
THE
BLUES"
TURNER
LIVE AT
CITY
BLUES



For 18 years, Washington D.C. has been treated to the rich baritone voice of Nap "Don't Forget the Blues" Turner on Pacifica Radio's WPFW, 89.3 FM. An institution within the D.C. jazz and blues scene, Nap has been performing in the area for over 50 years.

Nap moved to D.C. with his family from West Virginia in 1943 when he was 12 years old. Although he came from a family of shoemakers, he knew early on that it was music that would be his consuming passion. Sneaking out of the house so he could hang out around the clubs that featured bebop around 14th and U Streets, he was inspired to become a musician by the likes of Slam Stewart and Oscar Pettiford.

At age 14, Nap built himself a homemade bass from a five gallon Pepsi cola syrup can, a five foot wood floorboard, and a clothesline and started playing. He and his friends would go into the listening booth of one of the record shops along 7th and T Streets to check out the latest hits, actually sticking a matchbook in the turntable to slow it down so they could hear each instrument's part. Then they

would hurry across the street to one of the clubs to practice what they heard. Still playing his homemade bass, Nap turned pro.

As a young man in the '50s, working and hanging around 7th and T, Nap jammed with the likes of Sonny Stitt, Gene Ammons and Webster Young. He also saw Percy Mayfield for the first time.

But music quickly led Nap into the "fast lane." Being hip, playing music, doing and dealing drugs, he was hooked on the hard stuff before he was out of his teens. No one, not even Charlie Parker, could convince Nap he was headed for trouble. When Nap met "Bird," he told him, "stay away from the drugs, they're just no good." In Nap's words, "Back then, that was like water off of a ducks back."

Nap had earned a fast lane reputation but was hopelessly lost in the downhill spiral of drugs. When he wasn't playing music, he was trying to find a fix and trying to stay clear of the law. He did not succeed. Beginning in the late fifties, Nap cycled in and out of jail and prison for drug related offenses. At one point, having pulled himself away from the D.C. street

scene to live in Norfolk, Virginia, he played in a local house band. It was there that he got hooked up with the Griffin Brothers and Margie Day. He worked with them on their initial demos that secured them their record deal, but was never credited for his studio work on the disc because he did not want to go on the road with the band.

Back in D.C. in the early '60s, an arrest and conviction lead to three years of confinement at St. Elizabeths Hospital and his first formal instruction in music. While hospitalized, Nap was allowed to work with the featured bassist of the National Symphony Orchestra as part of his treatment. Yet, Nap still could not beat his addictions. When released from St. Es, he started using again and nearly died from septicemia after using a dirty needle.

It was during one of his many incarcerations that "Don't Forget the Blues" took on special meaning. For Nap, it meant that "it was nobody's fault but my own that I've ended up in jail, don't forget the reasons you can get in trouble, don't forget where you come from, and don't forget how fortunate you are." While in jail, Nap often sang to himself what was later to become

his signature song, Percy Mayfield's "Please Send Me Someone to Love."

During the '60s the call for acoustic bass players ebbed with the rise in popularity of the Hammond B3 Organ. Nap credits singer Mary Jefferson with encouraging him to come forward as a singer. Her words were something like, "you've got a good voice, use it. Oh, and keep the hat—you look good in it."

In the '70s, against all odds,

Nap finally kicked his drug habit. He devoted himself to working as a drug counselor, playing music, singing, and promoting the local music scene. As part of the triumvirate of Jerry "the Bama" Washington and Bill Barlow, Nap was awarded a Handy Award for Blues Radio in 1984. Over the years, Nap has supplemented his music career with stage performances, acting in plays like "Ma Rainey's Black Bottom" and "Lady Day at Emerson's Bar & Grill." In early 1997, Nap released a cassette entitled "Hughes Views of the Blues" on Jazz Karma Records. The project features Nap reading Langston Hughes' stories of Jess B. Simple over top of a

jazz/blues combo. Nap's readings of the Simple stories are a regular and popular feature of his radio show.

I met Nap in 1995 and began taping him shortly after that.

He appeared on my first release, "The Blues You Would Just Hate To Lose Vol. 1" (ROR001) doing Percy Mayfield's, "Lover and the Married Woman"—one of the acclaimed highlights of that disc. I knew Nap deserved his own project, so with Nap's blessing, I kept the tape deck rolling whenever I got the chance. Eventually, we pulled a great band together for some dates at City Blues—the result is "Live at City Blues," Nap's first CD as a featured singer.

The opening cut of this album,

"Going Down Slow," has been a staple of Nap's live performances over the years. I had listened to a tape of Nap doing this song that had been recorded by Pierre Sprey some time ago. Shirley Horne was on piano, and Nap called in his theatrical talents, performing the song as if he were the one dying of TB. Once, he told me, a young child, convinced that he was in real

distress, carried a glass of water to the stage and offered it to him to calm his hacking and coughing.

"Good Morning Blues," is Nap's own composition. Its opening lines speak of slavery and the roots of the blues:

*I am a way of life
An impression
Left by the breathtaking heat of Africa
Smells born on arms
Of jungles searching winds
The after affects
Of guns
Captivity
Religion
Rejection
Hope
And sin
I am a soulful scream
And a moan as one
I'm a personal expression
I am
The blues*

The disk's five Percy Mayfield compositions are a testament to Percy's influence on Nap. Included are "Walking on a

Tightrope," "Highway's Like a Woman," "Painful Party," "The Hunt is On" and another performance of "Lover and the Married Woman." (God willing and the creek don't rise—to borrow one of Nap's favorite expressions—we someday hope to put together a stage production featuring Nap and the works of Percy Mayfield, the "Poet Laureate of the Blues.") The reading of Frederick Douglas Harper's, "Wedding Pledge" is a regular feature of Nap's Saturday morning radio show and always generates requests. It is included as a tribute to his fans.

The supporting cast on this disc

all deserve greater recognition for their work over the years. Rusty Bogart, Charlie Hubel, Arthur Gerstein and Jeff Lodsen comprise the core of the J Street Jumpers, a 9-piece band that has a new CD, "Is You Is, Or Is You Ain't My Baby," on Mapleshade. Rusty and Charlie have been playing together on and off since the early '70s. While known around town as a baritone and tenor player, Charley actually got his start in music as a harp player in the early

'70s and worked with the great J.B. Hutto for a while. Bass on most of the live cuts is Bagwan Khalsa, and the two recorded on 6/23 feature the much in demand John Previti who was the late Danny Gatton's bassist for a number of years.

—Wayne Kahn



Nap Turner live at City Blues

NAP "DON'T FORGET THE BLUES" TURNER LIVE AT CITY BLUES

1. Going Down Slow

Jimmy Oden 7:30 rec 3/25/98
Arc Music Corp./MCA Duchess Music Corp.

2. Walking on a Tightrope

Percy Mayfield 3:34 rec 8/5/98
Unichappell Music Inc./Warner-Tamerlane
Publishing Co.

3. Good Morning Blues

Napoleon Turner 7:17 rec 3/25/98
Write on Rhythm

4. Street Walking Woman

E.J.White 3:47 Rec 6/23/98
EMI Unart Catalogue Inc.

5. Highway's Like a Woman

Percy Mayfield 6:44 rec 8/5/98
Emi Grove Park Music/Ninandy Music Co.

6. Painful Party

Percy Mayfield 4:54 rec 8/5/98
EMI Grove Park Music Inc./Ninandy Music Co.

7. Lover and the Married Woman

Percy Mayfield 6:47 rec 6/3/98
EMI Grove Park Music Inc.

8. The Hunt is On

Percy Mayfield 4:23 rec 6/3/98
Sony/ATV Songs LLC

9. Room with a View

Lowell Fulson/Billy Vera 5:47 rec 8/5/98
ARC Music Corp.

10. Baby What You Want Me to Do

Jimmy Reed 4:45 rec 6/23/98
Conrad Music/The Seeds of Reed Music

11. Wedding Pledge

Poem by Frederick Douglas Harper from
the book "Poems on Love and Life" 4:44
Background of "When a Man Loves a Woman"
written by Lewis-Wright, performed by Hank
Crawford, published by Warner-Tamerlane Pub.
Corp. "Down on the Deuce"—MIL 9129
Courtesy of Fantasy, Inc.

Personnel:

Rusty Bogart	guitar
Charley Hubel	sax
Arthur Gerstein	piano
Jeff Lodson	drums
Charlie Hubel	Harmonica on Going Down Slow
Brad Clements	trumpet on Walking On A Tightrope/ Painful Party
Bagwan Khalsa	bass on all cuts except
John Previti	bass on Street Walking Woman/ What You Want Me To Do



Nap "Don't Forget the Blues" Turner
Live at City Blues—ROR005
©1999, Right on Rhythm, Inc.
All songs BMI



NAP
**“DON'T
FORGET
THE
BLUES”
TURNER**

1. Going Down Slow
2. Kipling on a Tightrope
3. Good Morning Blues
4. Streetwalking Woman
5. Like a Woman
6. Social Party
7. Love and the Married Woman
8. The Hunt is On
9. Toast with a View
10. Easy What You Want Me to Do
11. Standing Pledge

**LIVE AT
CITY
BLUES**



© 2003
1999 Right or Rhythm, Inc.
Songs BMI