



I have never thought of myself as a bluesman. It is true that the blues (as opposed to the greens or reds) is at the core of the music that made me want to become a musician in the first place. Get a move on.

Get A Move On was written backstage at a show I played with singer (and yodeller) Christine Lauterburg, alpine folk music. In between sets I sat down and wrote this song. This is an American piece of music, written in a decidedly European moment. That's what I love about blues music: it's not tied to place or time.

Robert Johnson's **Phonograph Blues** is not a song about the state of the music industry. You figure it out. Not too difficult. It would have been impossible not to include a song by this mysterious genius. Of all the music I have ever heard in my life this is the hardest to fathom, and that's alright. Relentless, majestic and real in every imaginable way. Do try this at home.

Charley Patton's **Bird Nest Bound** is a strange song. Eerily beautiful and haunting it cuts across centuries and decades, a force to behold. At the same time it manages to be sweet. How I would have loved to see the «Masked Marvel» sing and play it.

Let's Burn Down The Cornfield was suggested by a friend. Talk about simplicity. I have always admired Randy Newman's writing, arranging and playing. This song has a spooky quality in both the lyrics and the music that I like very much. You never know what the narrator is really up to. Probably not much good.

Roundabout comes from the motorcyclist's perspective on life. It was written on a cheap turkish saz. Someone really clever once stated that Robert Johnson nowadays would call his famous tune «Roundabout» because... you know why.

Bob Dylan's **It's Alright, Ma (I'm Only Bleeding)** is my favourite song of all time. It is humanity put into song. Baffling, highly impressive, stunning, sure-footed, never ceasing to amaze. Check out Dylan's solo version on the «Hard To Handle» concert movie. Man!

This Old Life was written by Rice Miller aka Sonny Boy Williamson. Phew! The sheer power of his music, this wolfish energy. Again there is a simplicity here that stands for pure honesty. It takes guts to use plain words like these.

Nick Lowe's **Man That I've Become** always sounded like slow shuffle blues to me despite its original boom-chicka-boom-rhythm. Mr Lowe writes superb lyrics and swings like mad.

I was born and raised in central Europe. I live in a cold town. We have winters like they have in Fargo, ND. Music helps to fight the cold and it transports you to warmer places like, say, Tulsa, OK or Escondido, CA. We just sit here and **Wait Till Summer Comes**. This is my homage to the late great J.J. Cale, whom I was fortunate enough to meet for a TV segment in the early 1990s. The news anchor made him listen to my version of his beautiful song «Mona». He was such a sweetheart and proclaimed that he liked my version better than his. Without this man's music I would lead a very different life. I will never forget him.

Billy F. Gibbons has been and continues to be one of the major influences on my style of guitar playing. **If I Could Only Flag Her Down** lends itself to the country blues styling quite well, I think.

Train Song was originally written 1997 and subsequently recorded for the album «Plenty Of Time». I figured it could use an old trick or two and recorded this version on a hot sunday afternoon.

Now I will go down to the roundabout and try to uphold my end of the deal.
Hank Shizzoe, March 2011

*

A note for instrument aficionados:

Most of the electric bottleneck guitar parts on this album were played on a heavily customised Fender Telecaster Custom that now sports the same pickup configuration as does a well known Stratocaster played by an ever better known guitarist from Santa Monica CA. Jason Lollar's repro version of the famed Supro lap steel pickup deserves highest praise. Guitar guru Matz Pulver also fitted a japanese Teisco gold foil pickup in the neck position. Other electric guitars included my trusted early 60s Supro Dualtone, a Danelectro baritone and my beloved '67 Fender Telecaster, a cherished gift from sound engineer and old buddy Ron Kurz, as well as the usual Stratocasters and Les Pauls. Acoustic guitars: C. F. Martin 000-28 and D-18, National Duolian 1929 and a funky little Harwood parlor guitar made in the 1920s in New York City. If you listen closely you can hear a Kay banjo, a Fylde bouzouki, Weissenborn and Airline lap steels and a saz in there, too. The bass of choice was a Hofner violin bass from the 1960s. The drum kit was put together around a snare drum from Hugandi with bits and bobs from here and there including some 21st century electric wizardry. The no-name organ was lurking in a dark studio corner.

*

Hank Shizzoe-Vocals, guitars, lap steel, bouzouki, banjo, saz

The Homesick Homewreckers:

Pop «Garlic» Slomo-Guitar

Tony «Fingers» Twinkle-Organ, harmonica

Hip «Hummer» Toldyaso-Bass

Fred «Bones» Above-Drums

The 20th Century Limited Jubilee Singers-Vocals on *Train Song*

Produced by Hank Shizzoe

Recorded and mixed at Capital Studios, mastered at Sportstudio

Chief Engineer: Joe Racine

Artwork by Montgomery Ward, Bakersfield, CA

TRACKLIST

- 1 Get A Move On (Erb)
- 2 Phonograph Blues (Johnson)
- 3 Bird Nest Bound (Patton)
- 4 Let's Burn Down The Cornfield (Newman)
- 5 Roundabout (Erb)
- 6 It's Alright, Ma (I'm Only Bleeding) (Dylan)
- 7 This Old Life (Miller)
- 8 Man That I've Become (Lowe)
- 9 Wait Till Summer Comes (Erb)
- 10 If I Could Only Flag Her Down (Gibbons, Hill, Beard)
- 11 Train Song (Erb)

ABOUT THIS ALBUM

It always baffled me when I was billed as a blues artist. I very rarely played blues on stage or recorded blues songs for my albums.

When I left my friend Detlev Hoegen's fabulous label CrossCut – now part of Bear Family – and signed with Edgar Heckmann's Blue Rose Records the idea of a CrossCut box set came up. The plan was to release the «In Concert» shows we did in 2001 with Sonny Landreth on DVD plus one disc with unreleased recordings from the CrossCut years. While sifting through stacks of tapes and archive material I realised that the time to record a blues album had come. So I did just that.

«Get A Move On» got finished in 2011 and has been sitting quietly on a shelf somewhere. The box set has never been completed (record business troubles, yadayadayada) but these songs by Charley Patton, Robert Johnson, Sonny Boy Williamson II, Randy Newman, ZZ Top, Bob Dylan, Nick Lowe as well as some unearthed originals never left the back of my head for long. Some of these made appearances in live shows over the years.

Now the time has come to release this «lost» album, remastered for digital release. GET A MOVE ON is available as HiRes Audio download on Bandcamp and on a very limited edition CD through my official store, see links below. It is not available on streaming platforms like Spotify, Apple Music, Tidal, Amazon etc. because why should it be? The tech billionaires are ripping off musicians. We are not getting paid. With the billions these people make from subscriptions they are financing the military industrial complex, their penis shaped rockets, AI drones, ballrooms for criminals posing as presidents and probably crypto shenanigans. I'll stay out of this, thank you very much.

LINKS

Bandcamp <https://hankshizzoe.bandcamp.com/album/get-a-move-on>

Official Store <https://hankshizzoe-store.com/p/get-a-move-on-digital-download>

Website <https://hankshizzoe.com/music/get-a-move-on/>