

Mp3 Mark Wenner - Runs Good; Needs Paint



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Presents a fine document of the paths Wenner has taken when not playing with The Nighthawks. It's a little banged up here and there, but the engine purrs. A strong disc, especially of interest to longtime fans of The Nighthawks 14 MP3 Songs BLUES: Electric Blues, BLUES: Rockin' Blues Details: Mark Wenner has always carried a reputation as a musician's musician, and one of the finest blues harp players around. A charter members of Washington, D.C.'s The Nighthawks for the last 25+ years, Wenner has also found the time to work with various other bands. Runs Good; Needs Paint (Right On Rhythm) is a strong collection of 14 recordings made as part of other Wenner projects between 1984 and 1998. Half of the songs were recorded live at a 1996 reunion with the rockabilly band Switchblade, with whom Wenner recorded an album, Fugitive, in 1984. The sound quality on the live cuts is passable, but the energy of the evening more than makes up for the lower fidelity. The rootsy rock guitar work of Ratso (aka Jim Silman) and Stuart Smith, especially on Elvis' "Too Much," is exemplary. Another fun number is "Lonesome Fugitive," featuring nice interplay between Wenner's harmonica and Smith's guitar. Wenner's best blues harp playing is heard on the two Muddy Waters covers, "Too Young To Know" and "Rollin' and Tumblin'," with the always excellent slide guitar work of Bob Margolin, along with bassist Jeff Sarli and drummer Big Joe Maher. Runs Good; Needs Paint also contains recordings made with The Bel Airs, The Nighthawks, and National steel guitarist Terry Garland (the latter a stirring instrumental rendition of "Amazing Grace"). Another killer harmonica instrumental is the jazzy "Chitlins Con Carne." A strong disc, especially of interest to longtime fans of The Nighthawks. Bill Mitchell BLUES BYTES DC Blues Society Newsletter March 2000 Mark Wenner Mark Wenner is best known for his work with the Nighthawks, one of the area's premier blues and roots music bands. Wenner's love of the blues can be felt in his vocals as well as his strong harp work. On his own, he is often heard working with like-mind blues and roots players. Right on

Rhythm has just issued *Runs Good; Needs Paint*, a collection of tracks featuring Wenner in a variety of contexts. Eight of the 14 titles feature him with Switchblade, the rockabilly-roadhouse country band that included Ratso and Stuart Smith and includes two studio tracks and six sides recorded live at Tornado Alley. Wenner describes Switchblade as "Paul Butterfield meets Link Wray at a honky tonk on Route 301 after midnight," and the songs that range from the Nighthawks "Back to the City", the Merle Haggard classic "Lonesome Fugitive", the deep soul classic, "Shade Tree Mechanic", the rocking "Honky Tonk Hardwood Floor", with more than a hint of Chuck Berry and a lovely instrumental version of Hank Williams' "So Lonesome I Could Cry". Two sides with Bob Margolin adding some really nice Muddy Waters' slide guitar follow as Wenner pays homage to the master on "Too Young to Know" and "Rollin' and Tumblin'". Two more selections have Wenner with the fine St. Louis band, The Belairs, the Slim Harpo-ish swamp rocker "Made Up My Mind", and the Latin-jazz flavored "Chitlins Con Carne". Add a track with the Nighthawks, a Willie Dixon number that Muddy Waters' recorded, "I Want to Be Loved", and a closing instrumental duet on 'Amazing Grace' with Terry Garland playing slide on a National Guitar. In all, a lively and varied album, full of heartfelt and rousing music. Sound is a bit rough on some of the live Switchblade tracks, but other than that there is no cause for complaints on a collection that should please many.

Living Blues Magazine July-August 2000 MARK WENNER. *Runs Good; Needs Paint* RIGHT ON RHYTHM ROR007 For *Runs Good; Needs Paint*, Nighthawk harp player Mark Wenner has assembled some roadhouse recordings made at Virginia-Maryland area clubs in the '80s and '90s with several different groupings of old friends. The very live sound makes up in undeniable enthusiasm and raw entertainment what it lacks in polish and production quality. As the title suggests, each band of hard-working veteran musicians was in fine running order, even if some dents and bondo are evident. This is raucous, crank-it-up, Southern-style biker blues with country leanings, perfect for that shot-and-a-beer bender when you tear up the probation papers or after the divorce-or whenever you're out to have an uninhibited good time. Two strong tracks with Bob Margolin sitting in on some Muddy numbers is in contrast to the other bar-fare and seem to bring out the best in Wenner's harp playing.

JOB RICHMOND STYLE WEEKLY AUGUST 2000 Mark Wenner, "Runs Good; Needs Paint" (Right On Rhythm) Mark Wenner has carried the Washington blues banner to all corners of the globe for nearly 30 years as leader of The Nighthawks and as a member of innumerable side projects. "Needs Paint" is a sonically raw and earthy trip that takes a listener through the many phases of Wenner's wild ride down the

road to the intersection where blues, rockabilly, rock and country music cross. Wenner leads a primo cast of players through revved-up versions of Merle Haggard's "Lonesome Fugitive" and "Honky Tonk Hardwood Floor." His harp wails with characteristic fierceness on "Shade Tree Mechanic" and with melodic-clarity-on "I'm so Lonesome I Could Cry." We also hear Wenner paired with Bob Margolin in 1987 on a couple of Muddy Waters tunes, as well as with his favorite Midwest roots band, The Bel-Airs. Wenner's long-running group, The Nighthawks, adds a 1998 version of Willie Dixon's "I Want to Be Loved," and finally Richmond-based blues man Terry Garland joins Wenner on National Steel for a stark and graceful 1994 take on "Amazing Grace." It's unfortunate that nothing from the late-'70s 'Hawks was included. But regardless of that decision, "Needs Paint" is a fine aural snapshot of the long, worthy and probably underappreciated career of an uncompromising musical soul. Ames Arnold

SCENE ROOTS
BLUES MAGAZINE SUMMER 2000 Mark Wenner Runs Good Needs Paint (ROR007) This 15 track, personal-history-of-sorts) album by veteran harp boss Mark Wenner (see: the Nighthawks) reaches as far back as 1984 to provide its pleasing magic. Wenner has been with his current band, Washington D.C.'s Nighthawks, for over 25 years. That's a lot of nights in bars. This cool compilation takes tracks from previous Wenner bands, The Fugitive/Mark Wenner Switchblade, Mark Wenner/Nothin' But) and some other rare and even recent sessions. The live tracks, recorded at hijinks hot spots like Wally Cleaver's and Tornado Alley, simply reek with loose swagger. Rough mix, warts and all, this stuff is legitimately raw, well rehearsed but sometimes out-of-control. "Wild One?" You bet. Also, Elvis' "Too Much" is here, complete with accurate background Jordanairisms by a trio with one member named Ratso. Wenner is wicked on harp, but never hogs the spotlight. He is a consummate combination of able side guy and flash front man. Like greaser country? Check into the "Springmade Inn" blasting the rolling "Honky Tonk Hardwood Floor" or the slippery "Lonesome Fugitive." Hey, there's even some blues. Rough, and ready for your home player. Paint, optional. JM

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