



# REKOOOPERATION:

A NONVERBAL SCENIC SELECTION OF SOUL SOUVENIRS  
BY AL KOOPER

*THIS ALBUM IS RESPECTFULLY DEDICATED TO  
SAM, NATALIE & BRIAN KOOPER AND JIMMY VIVINO*

**COVER PHOTOS BY:**

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ALL PHOTOS COURTESY  
AL KOOPER

**PRODUCED & ARRANGED BY AL KOOPER**  
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**RECORDED AT: The Magic Shop - New York City**  
**Sound Emporium - Nashville**  
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**BOOKLET DESIGN: Kristen Stephen**  
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Foothill Digital Productions, NY**  
**LINER NOTES: Stephen King**



PHOTO BY JIM HERRINGTON

Let's get the only thing that really matters right up front: this is a *great* record.

I knew it might be when Al told me the concept — thirteen trax, all music, no waiting — because I'd heard him play with Jimmy Vivino's band at Downtime in New York (Jimmy plays guitar on most entries in this scenic selection of soul souvenirs). What I remember most about that night was a ball-busting version of "I Wish You Would" — the first time I'd ever heard the John Hammond version shut down — and an instrumental of that classic Booker T & The MG's groove, "Green Onions." We are talking *groove* here, my brothers & sisters; we are talking smooth down the chute and nice and hot around the heart. And we're talking that splendid rarity: New York Soul.

There's not much soul of any kind to be found in the video graveyard of pop music these days, I'm sorry to say. Even the rhythm and blues too often feels machine-tooled and soulless, music that's gone politically correct and turned its switchblade over to Officer Friendly. And as for soul... what soul? Ain't much to be found, my children. Pop music left

its heart in San Francisco right around the time Garth Brooks recorded "Friends In Low Places," and its soul in a place where only your proctologist can get a good look at it.

What I heard that night at Downtime when Jimmy's guys kicked in behind Al on "Green Onions" was music that actually remembered how to be hip, music that said, "I don't give a crap if you dance or not, my friend... but if you don't, you're gonna hate yourself in the morning, and you know it."

So, yeah. I knew it *could* work, and I was hoping it *would* work — not just because I like Al Kooper a lot, which I do, but because the nerve-network that controls my jitter-jive reflex and my finger-poppin' reactions has been starved for this kind of music — but I wasn't sure that even Al could bring it off. I mean, an instrumental record? The last one I heard — other than Rhino compilations, I mean — was Frank Zappa's Shut Up and Play Yer Guitar, and I thought it sucked big-time. So the project sounded like a long shot at best... until I remembered how I felt that night in Downtime, when Al Kooper's organ slid into that sneaky "Green Onions" hook like

it had never been anywhere else and never *wanted* to be anywhere else. When I remembered that, I allowed myself to hope, and when the mixed cassette of Rekooperation finally arrived, I loaded it into my tape deck with the trembling fingers of the long-time backbeat junkie who's been getting too much Nirvana, too much Madonna, and too much I Don't Think I Wanna. I pushed PLAY (it took a couple of tries 'cause I had my fingers crossed, but I finally managed), and when the first track kicked in — a funky wind-it-up-and-let-it-loose strut called "Downtime," written by Al and Jimmy in honor of their home base — I knew that Al had brought it off and all was well.

By the time I'd gotten to "When The Spell Is Broken," I was outta my chair and bopping gently around the room — this is *not* a record even someone with a really cataclysmic case of White Man's Disease can sit down to, if you see what I mean. You can do the dog to it, you can do the slop to it, and I think there are even a couple of tracks you can do the waltz to, but you can't sit down to it. And by the time I got to "How 'My Ever Gonna Get Over You," I knew I'd been wrong about it being a good record.

This is not a good record; as I said back at the beginning, this is a great record.

And you don't hear many of them. You could probably count on the fingers of my hands (aw, throw in the toes on one foot while you're at it) the records that made me feel this way the first time I heard 'em: Cosmos Factory, by Creedence. Nebraska, by Springsteen. Van Go, by the Beat Farmers. The first Rainmakers album. The immortal Gilbert O'Sullivan (nah; just checkin' to make sure you're paying attention, my brothers and sisters). A great album is one where you can't exactly believe what you're hearing until you've listened at least three or four times and then you can't *stop* listening because you're addicted, hooked through the bag, hopeless victim of the rockin' pneumoni and the boogie-woogie flu.

Or, in this case, the Al Kooper flu. This is an amazingly eclectic selection (try to say *that* five times fast), featuring composers ranging from Otis Blackwell to Richard Thompson, with attending physicians of funk such as Han Crawford, John Sebastian, and the old Johnny B. Goode boogiemester himself, Johnnie Johnson. But that doesn't matter.

very much to me. If it matters to you, see Koop's notes. It's all there — who played what and for how long — but that's the sort of thing that interests purists. What interests me about music is nothing but the way it makes me *feel*, and this music makes me feel *good*, son. *Reeeeeeel* good. I can't remember the last time I was so happy to hear nobody singing.

Well, actually there *was* some singing. The last track on the album, "I Wanna Little Girl," features a snuck-in Al Kooper vocal, and late last night, when I played this compilation for the first time, Track 9 *also* had a vocal, this one by Steve King. I have a little guitar setup in one corner of my office, complete with mike, and I just *had* to sing "Clean Up Woman" along with the band. No way you could keep me off that mike. None of that karaoke shit, either; when the band is this good, you be *vocalizing*, bubba... and the band be makin' you sound so good that you gotta turn right around and get that funk down one more time. That's why I can't wait to get a CD of Rekooperation; then I won't have to do all that troublesome rewinding in order to be Betty Wright again for five minutes or so.

Last thing: I'm not s'posed to be at a loss for words, because what I get paid to do (at least partly), is to say what other people need to hear when *they* are at a loss for words. But I feel that way, a little, now. I'm looking for the big finish and not finding it, so I guess I'll have to settle for a small one, instead. This really is a great record, one that feels both black and blue, old and new. It's got a Memphis heart (as in Stax/Volt), but it's got a funky-up New York state of mind. The two things together have made something unforgettable... and impossible to describe.

A lot of years ago, Al Kooper played on Tom Rush's first electric album, and penned the liner notes. Of the song "Too Much Monkey Business" he wrote simply, "Just a helluva lot of fun — God bless Chuck Berry." The same could be said of Rekooperation: just a helluva lot of fun.

God bless Al Kooper.

**STEPHEN KING**

**H**ello out there! It's nice to see you again. I had taken leave of recording solo (and my senses) for the past 12 years, but I'm happy to say I'm back in your hands again. This project is a closet one I've harbored for many years cause I've always wanted to record an instrumental album that mirrored the heroes of my childhood - Bill Doggett, The Meters, Booker T & The MG's, Willie Mitchell, Bill Black's Combo, Duane Eddy, Ace Cannon, Hank Crawford, Jimmy Smith & others too numerous to mention. This project was recorded & mixed in a scant two weeks with a great deal of forethought given to make up for the short recording time. There were no rehearsals and each musician was selected for his ability to participate passionately. I'd like to thank MusicMasters for giving me the opportunity to indulge this little fantasy 'cause they don't really make albums like this anymore (they don't really even make albums anymore!). So if you love the instrumentals of the late 50s & early 60s or if you missed them due to chronology or whatever, or you're just a music fan, come along on this journey through all kinds of soulful, American music. Oh, and by the way... it's great to be back! **AL KOOPER**



▲ Sick individual -1970.

◀ Al with mentor Otis Spann -1965.



BACKGROUND : Original Art by Al Kooper.

# 1 DOWNTIME (4:10)

(Jimmy Vivino - Al Kooper)  
Rekoooped Music. BMI

*On most Thursday nights, Jimmy Vivino can be found slammin' out the blues onstage at Downtime, a NYC jamjoint on W. 30th Street. When I'm in town, they rent me a Hammond B3 organ and we tear the roof off the sucker. This is entirely made up in the studio in one take but it sounds suspiciously like most Thursday nights in NYC....*

*Al Kooper - B3 Organ  
Jimmy Vivino - guitar  
Harvey Brooks - bass  
Anton Fig - drums  
Fred Walcott - percussion*

# 2 AFTER THE LIGHTS GO DOWN LOW (4:20)

(Leroy Lovett - Allen White)  
EMI - Grove Park, BMI

*Al Hibbler took this into the top ten in late '56. This is a nod to him, Jimmy Smith & Count Basie.*

*Al Kooper - B3 Organ  
Hank Crawford - alto solo  
John Simon - piano & solo  
Jimmy Vivino - guitar  
Harvey Brooks - bass  
Anton Fig - drums  
Uptown Horns plus Randy Brecker on trumpet*

### **3 WHEN THE SPELL IS BROKEN** (6:18)

(Richard Thompson)  
Polygram International Music, BMI

*A song I've wanted to record since the moment I first heard it. Done here in the style of Booker T & The MG's with a nod to The Doors. Thanx, Richard...*

**Al Kooper - B3 Organ & Wurlitzer Piano**  
**Jimmy Vivino - guitar**  
**Harvey Brooks - bass**  
**Anton Fig - drums**

### **4 HOW 'MY EVER GONNA GET OVER YOU** (4:24)

(Al Kooper)  
Rekooped Music, BMI

*Thirty years ago my life changed dramatically after hearing Hank Crawford's first solo album MORE SOUL. I became an alto sax fanatic and the self-elected president of the Hank Crawford fan club. The night we recorded this, a thirty year journey came to a happy fruition. I sat in the control room & beamed as Hank breathed life into my new song. Can anyone alive play more soulfully than this? I think not...*

**Hank Crawford - alto sax**  
**Al Kooper - B3 organ & piano glisses on the E minor chords**  
**Dick Hyman - piano fills (but no E minor ones)**  
**Jimmy Vivino - Thom Bell guitar**  
**Harvey Brooks - bass**  
**Anton Fig - drums**  
**Uptown Horns plus Randy Brecker on trumpet**

### **5 SNEAKIN ROUND THE BARNYARD** (5:26)

(Al Kooper)  
Rekooped Music, BMI

*The title comes from the fact that the theme sounds like chicken-pickin' organ. The Boris Karloff intros were an afterthought. This may be the first tune ever to have organ, dobro, trumpet, alto & guitar solos all in one song!*

**Al Kooper - B3 organ**  
**Jimmy Vivino - rhythm guitar**  
**Paul Franklin - pedal dobro & solo**  
**Randy Brecker - trumpet solo**  
**Hank Crawford - alto solo**  
**Jim Fielder - bass**  
**John Gardner - drums**  
**Fred Walcott - percussion**  
**Uptown Horns**

### **6 SOUL TWIST-ED** (4:40)

(Curtis Ousley)  
Demain Music, Kilynn Music, BMI

*When I was a mere lad, I used to go to Birdland, sit in the peanut gallery (underage section), and never miss King Curtis & the Kingpins. Jimmy Tyrell, Paul Griffin & Rufus Jones, bass, keyboards & drums respectively, were very kind to an inquisitive 16 year old. This is as slow and twisted as you can possibly play this song.*

**Al Kooper - B3 Organ, Wurlitzer Piano & Duane Eddy guitar**  
**Jimmy Vivino - guitar**  
**Harvey Brooks - bass**  
**Anton Fig - drums**

## 7 LOOKIN FOR CLUES (3:53)

(Robert Palmer)

Ackee Music Inc., Bungalow Music, ASCAP

*I made the demos for this album on my living room songwriting MIDI setup. This is the demo for this song. It came out exactly the way I wanted it to, so I never bothered to re-record it. Is this a beautiful country or what?*

Al Kooper - all instruments, recorded in the living room on a Mackie 1604 mixer directly to Casio DAT

Organ - Korg 01/W

Horns, Slap Bass, & Vibes - Korg MIR

Sample & Hold Lick - Kurzweil 1000 PX

(finally, a use for this patch!)

Bass - Yamaha TX7

Drums - Alesis D4

## 8 HONKY TONK (5:45)

(Bill Doggett)

Islip Music Publishing, BMI

*This is the granddaddy of 'em all. When I was a kid, no band would have you if you couldn't manage an almost-perfect dupe of Billy Butler's classic guitar solo. I could do it then & Jimmy Vivino can do it now.*

Arno Hecht - tenor sax

Jimmy Vivino - guitar

Al Kooper - B3 organ

Harvey Brooks - bass

Anton Fig - drums

The whole gang clappin & yellin'

## 9 CLEAN UP WOMAN (2:56)

(Clarence Reid - Willie Clark)

Longitude Music, BMI

*When I first heard the original recording by Betty Wright, I hopped on a plane to Hialeah, Florida to meet the guitar player, Little Beaver. Subsequently, he played on some of my albums and I wrote liner notes for one of his. This is for you, Beaver...*

Al Kooper - B3 organ, Wurlitzer piano & low rhythm guitar

Kenny Greenberg - high rhythm guitar

Jim Fielder - bass

John Gardner - drums

Fred Walcott - percussion

Uptown Horns plus Randy Brecker on trumpet

## 10 DON'T BE CRUEL (5:16)

(Otis Blackwell)

Uni-Chappell Music, R & H Music, BMI

*First off, thanks to Billy Swan for the arrangement idea. Over the years, this has mutated into a really twisted arrangement. In the spirit of Bill Black's Combo, I'm callin' Elvis....*

Al Kooper - all keyboards

Paul Franklin - pedal dobro

Jim Fielder - bass

John Gardner - drums

Fred Walcott - percussion

Uptown Horns plus Randy Brecker

# 11 ALVINO JOHNSON'S SHUFFLE (4:34)

(Al Kooper-Jimmy Vivino)  
Rekooped Music, BMI

*AL Kooper, Jimmy ViVINO, & Johnnie JOHNSON play a late afternoon blues jam in appreciation of Michael Bloomfield & sessions past. It should sound familiar...*

**Al Kooper - B3 Organ**  
**Johnnie Johnson - Piano**  
**Jimmy Vivino - Guitar**  
**Harvey Brooks - Bass**  
**Anton Fig - Drums**

# 12 JOHNNY B. GOODE (3:14)

(Chuck Berry)  
Isalee Music, BMI

*Chuck Berry "borrowed" the classic opening lick for this song from his former bandleader/pianist Johnnie Johnson. We return the lick to its rightful owner in yet another twisted arrangement.*

**Al Kooper - B3 Organ & Right Speaker Rhythm Guitar**  
**Kenny Greenberg - Left Speaker Rhythm Guitar**  
**Jimmy Vivino - Center Rhythm Guitar**  
**John Sebastian - Harmonica**  
**Johnnie Johnson - Piano**  
**Jim Fielder - Bass**  
**John Gardner - Drums & Percussion**  
**Uptown Horns plus Randy Brecker**

# 13 I WANNA LITTLE GIRL (5:18)

(Billy Moll - Murray Mencher)  
Shapiro Bernstein & Co., Inc., ASCAP

*This late forties number has been recorded by T Bone Walker, Joe Turner & Ray Charles to name but a few. Somehow I just couldn't resist including it. A concept-breaker, but really fun to sing. It was tough to leave this last...*

**Al Kooper - B3 Organ & Vocal**  
**Dick Hyman - Piano**  
**Jimmy Vivino - Guitar**  
**Harvey Brooks - Bass**  
**Anton Fig - Drums**  
**Uptown Horns plus Randy Brecker**

**THE UPTOWN HORNS ARE:** Arno Hecht - *tenor sax*; Crispin Cioe - *baritone & alto saxes*;  
Bob Funk - *trombone*; Larry Etkin - *trumpet*

**AND A TIP OF THE PORK PIE TO:** Jimmy & Geneva, Jeff Nissim, Max Weinberg, Eric Krackow, Daisy Mae, Barbara Torre, Katharine Smith & Julia, Marilyn Surgil, Hank Crawford, Mike Goldsmith, All the folks at Korg-USA especially Mike Kovins & Laura Delia, Vivien, Jim Herrington, Steve Schoen, Stan Ashare, The Rock Bottom Remainers, R.S. & Webb, Jack & Andy, Steve & Tabby, Jane Blumenfeld, Dan Penn, David Page, Dave Barry, Evil Wilhelm & Filth, FYI, Greg Mackie, Paul & Bonni at PRS, Michael Johnson/SIR, Sandy Liles, Johnny Bach, John Goddard, Steve Rosenthal, Drew Freidman, L'il Bro, Corner Music, The Bluebloods, Michael Mann, Benmont Tench, Hair-Tennessee, Theresa's Polish Kitchen, Smash Compact Discs, Don Was, Danny Kapillian, Tech 21, Albert Molinaro, Charles Calello- RET., Virginia Team, Peter Riegert, Alan Pepper for a great birthday party. Mindy Jostyn, Randy Brecker for a 12 bar solo, Jerry Vivino (late as usual), Gary & Tamara, Harvey & Bonnie, Jim & Alyse, Helen & David, Sam Bush, Jenniffer, Erica & Rory, The Skynyrd's, KingsX, Garth Fundis, Scott & Denise at Sound Emporium, and my apologies to anyone I overlooked in my haste to get this out on time!

**THANX FOR LISTENING!!**





# BLOOMFIELD - KOOPER

## Jewish Funeral Chapels

This is a recreation of the booklet that came with the Soul of A Man double CD by Al Kooper. Which, by the way, Nolan Dalla proclaims as #99 out of 100 Essential Albums: <https://www.nolandalla.com/100-essential-albums-99-soul-of-a-man-by-al-kooper-1995/>

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(Richard Thompson)
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- 9. Clean Up Woman** (2:56)  
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