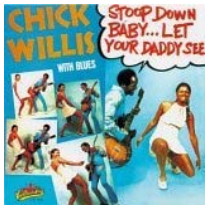


# Album Discography



*"Stoop Down Baby...Let Your Daddy See" (La Val 1972)*

\*\*\* Includes the original 21-minute version of "Stoop Down Baby", B.B. King's "Mother Fuyer", plus some straight blues like Guitar Slim's "The Things I Used To Do".



*"We'll Be Together" (MT 1984)*



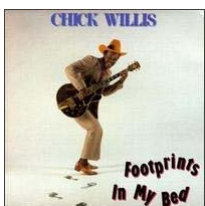
*"Chick Does Chuck" (Ichiban 1985)*

**N/R LP of Chick Willis doing cousin Chuck Willis' songs.**



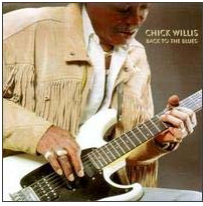
*"Now" (Ichiban 1988)*

**\*\* Chick returns to the nasty material he was most successful with. Here he reprises "Stoop Down Baby" as "Stoop Down '88", covers Chuck Berry's "My Ding-A-Ling" & the equally ribald "I Want To Play With Your Poodle". Compared to later 80s records this outing is too high in adolescent cheekiness.**



*"Footprints In My Bed" (Ichiban 1990)*

**\*\*\* Though it has it's share of blue material ("Nuts For Sale", "Jack You Up"), this disc is a solid soul/blues outing. Light-hearted funky blues originals like "Love Crazy" and "Use What You Got" are balanced by the serious-minded "What's Become Of The World". Chick leaves no doubt he is a fine singer and guitarist. Of course what brings him fame is his knack for double entendre. Can you blame him if it sells records?**



*"Back To The Blues" (Ichiban 1991)*

**\*\*\* Chick seems to want to be known as a legitimate blues artist rather than a novelty act. Only "Bow-Legged Woman" contains some of his typical risqué wordplay. It may come as no surprise that this is the only track written by Willis! (he is also credited as co-author of "I Ain't Jivin' Baby"). Instead Chick does two upbeat soul numbers (Clarence Carter's "Tell Papa" & "Don't Let Success Turn Our Love Around"), solid blues shuffles ("I Ain't Jivin' Baby") and even an earnest slowie ("My Adorable One"). Also noteworthy is his disparate take of Willie Dixon's classic "I Ain't Superstitious".**



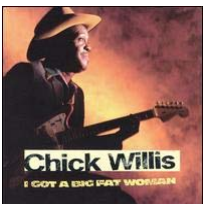
*"Holdin' Hands With The Blues" (Ichiban 1992)*

**\*\*\* More dirty-minded shuffles and boogies from the "Stoop Down Man". The king of mucky double entendre is in prime form here. On "That's How Much I Love You, Sweetheart" he would let his "sweetheart" "nibble on my bone"...if they were dogs that is. Other notables are the Denise LaSalle-penned title cut, funky "Heavens To Betsy" and horn-fueled "Finders Keepers". When Chick sarcastically sings "I'm Going Back To Rock N' Roll" you don't know whether to believe him or not. I'm glad he stuck with the blues.**



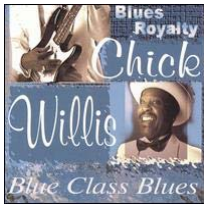
*"Nasty Chick" (Ichiban 1992)*

**\*\* Compilation featuring his most sexually-suggestive tracks from his first three Ichiban releases. Noteworthy because it's the only place to get "Stoop Down '88" on CD. Unfortunately a collection like this stereotypes Chick as nothing more than a blue comic rather than the sturdy blues musician he is.**



*"I Got A Big Fat Woman" (Ichiban 1994)*

**\*\* Final record for Ichiban feels like contractual filler. A few robust Chick originals ("She Likes To Live High On The Hog", title track), atop some routine blues covers like "Rock Me Baby" & "Look Over Yonders Wall".**



*"Blue Class Blues" (Paula 1998)*

**\*\*\* Relying more on synthesizers and drum machines Chick releases a moderate soul blues record featuring 10 songs written by himself. "I Wanna Funk Wid You" has become one of his more popular songs. The best cut here is "Mr. Blues", a love song towards, well, "blues" music. It's also an apologetic for an art form that Chick says black Americans have abandoned ( the blues reminds them of slavery and other social evils that inspired "singing the blues"). William Bell is credited as producer in accords with Chick but Reginald "Wizard" Jones is responsible for sequencing the rhythm tracks.**



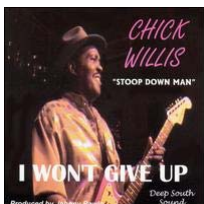
*"Y2K Recorded Live" (Ifgam 2000)*

**\*\*\* Lively live disc recorded in 1999 and released on Theodis Ealey's Ifgam imprint. Fun versions of some of Chick's best are here, like "Stoop Down Baby", "I Wanna Funk Wid You" & "Mr. Blues".**



*"From The Heart And Soul" (Rock House 2001)*

**\*\*\* Chick finally gets the respect he deserves and desired with this Roy Roberts-produced gem. Chick is serious about his blues on this outing providing 8 self-penned tunes out of the 10 like the great shuffle "Ribshack Blues Cafe" & soulful "Someday Baby". His cover of Robert's "Mr DJ" is a righteous plea for radio to start playing the blues again. The band is lean and loose and Chick delivers throaty vocals and some of his best guitar licks to date. The set also features some greasy organ by Skeeter Brandon.**



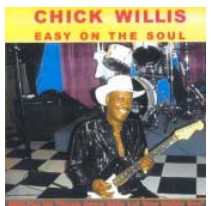
*"I Won't Give Up" (Deep South Sounds 2002)*

**\*\*\* Producer Johnny Rawls backs Chick with that distinctive rhythmic pulse and horn foundation he's known for- heavy on the bass- aiming to shake the hips. Rawls also provides 6 of the ten cuts here like the driving "Won't Give Up" & southern soul roll of "Got To Find A Cure". But Chick himself provides the album's centerpiece with the lovely "Hattie", which has a heart-tugging surprise ending.**



*"American Roots: Blues" (Ichiban 2002)*

\*\*\* Good compilation of his Ichiban years. Includes Chick nuggets like "Footprints In My Bed", "I Ain't Jivin' Baby", "I Got A Big Fat Woman". Too bad it contains nothing from his first two Ichiban releases ("Chick Does Chuck" & "Now"). This means "Stoop Down '88" is not included, which is inexplicable.



*"Easy On The Soul" (Stoop Down 2003)*

\*\* Mixed bag containing the contemporary blues "Bin Laden" and yet another version of "Stoop Down Baby". Chick also covers two Ray Charles hits ("Unchain My Heart" & "What'd I Say") and does a flop version of Tyrone Davis' "Turn Back The Hands Of Time".



*"I Did It All" (CML/Lewmar 2005)*

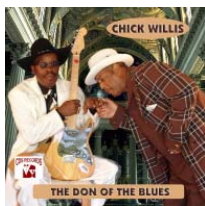
\*\*\* Just as southern soul has been heating up as of late with a barrage of sex-related hits (Theodis Ealey's "Stand Up In It", Shirley Brown's "Poon Tang Man", Dr. Feelgood Pott's "Make It Talk", Denise LaSalle's "Snap Crackle & Pop", Marvin Sease's "Sit Down On It" and Chuck Strong's "Rock That Man In The Boat") one of the original blues singers of ribald and risqué material returns with his strongest (and nastiest) record since 1990's *"Footprints In The Bed"*. Things kick off with Chick giving a resume of his bedroom theatrics, thus one-upping all the competitors because he "did it all". The song is represented here with a "radio version" and an "adult version" (which is really superfluous in my opinion). Chick shows off his blues guitar chops on "Little Old Blues Man" & "Married To Four Women" (his wife and the "three in her mind"). This is vintage Chick-funky R & B blues with cheeky lyrics and a bit of soul. The record has a tight, clear production value- notable considering it's a self-release. Also included is a cd-rom video of "Stoop Down Baby" recorded live. If you've lost touch with the "Stoop Down Man" this is the disc to get you back.



*"Cookin The Blues: Tribute To Albert King" (Old School Prod 2006) [LISTEN](#)*

\*\*\* Because Chick Willis is known as the "Stoop Down Man" (due to his hit "Stoop Down Baby") it's hard for many to take him serious as a Bluesman. He's made a career of similar ribald Blues ditties so a straight Blues record still takes some by surprise. But he's actually released several "serious" records and to critical acclaim for that matter (his *"From The Heart And Soul"* was

picked as Blues record of the year). *"Cookin' The Blues"* is a collaboration with Jacques "Saxman" Johnson & Dr. Bill Clark who along with the DC Horns have produced a very Staxy Soul/Blues record with a dollop of Jazz. Willis runs through Albert King classics like "I'll Play The Blues", "Angel Of Mercy", "What The Blues Is All About" & "Laundromat Blues" like he's performed them hundreds of times. Nothing revelatory but solid. Although not a King song he also takes on "I Wouldn't Treat A Dog The Way You Treated Me". Johnson and Hammond B-3 man Clark actually provide the highlights with three swingin' instrumentals ("Be Right Back", "Smooth Blues" & "The Hucklebuck"), which give the disc the right variety.



*"The Don Of The Blues" (CDS 2008) [LISTEN](#)*

\*\*\* The cover depicts a "Godfather"-like scene of a man beseeching the seated Blues Don by first kissing his ring. This tongue-in-cheek image serves to remind us that Chick was one of the first to score big with a double-entendre filled hit called "Stoop Down Baby" and the many that followed owe proper respect to the Blues Don. After signing with Ichiban Records in the 80s Chick went on to record many more cheeky Blues ditties of the ribald nature but at the same time carving out the respect of the "straight" blues market by virtue of his musical talents (especially with the terrific CD *"From The Heart & Soul"* on Roy Roberts' Rock House label).

See, Chick really doesn't need "nasty Chick" to make his mark though it served him well. His debut for CDS Records is his most serviceable batch of tunes in quite some time. Nearly all originals it contains "serious" mainstream Blues cuts ("Trouble Tree", "Last Time", "I had The Blues Two Times", "Don't Start Me To Talking"), "party" blues cuts ("Juke Joint", "Big Leg Woman") and a few clever Chitlin' Circuit numbers for good measure. The first single "Bootie Call" is classic Chick, funky Blues with funny lyrics but just too good and tuneful to be a joke. He betters this track with the horn-layered dancer "Undercover Hootchie" that I'm sure Bobby Rush will soon copy (ever the ingenious cherrypicker that he is). "Hootchie" has a 1960s Ray Charles Big Band coating over a electro-funk center, well produced by Marlon Hunter. Could this be a long deserved hit for the Don? Perhaps. "Your Cat Is Killing My Dog" is a humorous wordplay using our favorite pets as a metaphor. Sadly, the production is subpar here and a few other places on the disc. A shame because the songs are some of Chick's best.

Right now the topical Barack Obama tribute song "Obama" is becoming all the rage. I don't care what political affiliation you may have this effortless dose of Urban Blues is pure gold (especially for that cool keyboard-induced chord change near the end). Perhaps intentional but the song initially keeps you guessing whether he's for or against the presidential hopeful when he sings "Tell me why you like Obama? When he ain't no kin". Well it may or not be time for Obama but it sure feels like time to finally elect Chick Willis into the blues elite.



*"Hit & Run Blues" (Benevolent Blues 2009)*