



**Rev. Mary
& Granny's
Blue-Mers**

**Vintage ...
Dirty ...
Vaudeville**



LOOK FOR OUR REVIEW IN CABARET SCENES BY CHRIS STRUCK

WHY DO I SING THESE DIRTY SONGS?

Why do this show? Why does a woman of a “certain age” need to get gussied up and sing songs from a long time ago? I mean...who do I think I am, right?

Well here's why. Since turning a bit older I have felt invisible, unknown, under-respected and finished. After all biology and our culture here in the USA tells us that a woman my age must give up on sexuality and attractiveness. These songs scream against that idea. That a woman is what she is told she is. That her power is given and not just inherent. That she must pass some test, be the proper weight, height and be feminine and submissive. Ladies and Gents., I have no interest in being any of those things nor am I doing this for attention like a woman hoping to grasp at the last straws of her beauty.

These songs speak to me because I feel invisible and dishonored. Just like many women did when they were first written and many do now with a misogynist president, sexual abusers still in power and the threat of rape like a wind constantly blowing over too exposed skin. It is nice to stand up and tell a lover how to love me, to kiss me, to hold back when I say so and do it how I like because I like it like that and if they don't I'll walk away and find a new one! How cool it is to claim my experience as a woman, a lover and a creatrix.

No, it is not the same reason these songs were done back then, although I do think Sophie Tucker did this choose scream out that cry too later in her career. That of the older, more experienced woman stating her power on the stage!

The others who sang these like Bessie Smith, Ida Cox, Lil Johnson and more did so in an era when it was important for women, especially African American women and all brave women (Mae West comes to mind) began to speak out and up.

The 1910's where the earliest songs in our act are from ...also the 1920's when we (women) got the vote, cut our hair, smoked and shouted out the fact that we have a right to good sex, nice men, love, respect and honor and the decades that followed where this same message rang out even if not always totally successful!

My real Granny was a flapper and proud of it. My Grandmother was an emancipated wild woman at a time when that was impossible. I named this act for her and her bloomers which were always hot and always sexy!

A lot of people ask me why I sing these dirty songs. They aren't dirty to me...they are a howling form of empowerment. They unleash the dominant lioness in this old girl and the same in the women in my audience! The men seem to love them too because they are strong, funny and fierce.

Plus, truly everyone leaves a little turned on and that's why I call it Burlesque for your ears...and your mind.

Rev. Mary [Micari] a specialist of dirty blues and vintage songs with a filthy flair is back again to bring you even more raucous, rowdy, bawdy blues, plus early rock and cabaret songs that will have you blushing more than anything out there today! Back-in-the-day, censorship made singers and songwriters work hard to hammer out sexy lyrics but under the cloak of double-entendres & clever turns-of-phrase. Rev. Mary brings these songs back to life with a theatrical flair as she honors the women who wrote them. Prepare for wild time and the hottest history lesson in ... well ... history!

SOME OF THE ORIGINAL DIRTY BLUES SINGERS

Sippie Wallace
Lil Johnson
Mary Jane "Mae" West
Trixie Smith
Ethel Waters
Maria Muldaur
Ida Cox
Bessie Smith
Sophie Tucker

CAN YOU IMAGINE WHAT THESE MEANT BACK THEN?

A Fox up a Tree
Back your Horse out of my Stable
Bacon
Baloney
Beret
Cabbage
Crowing Rooster
Doughnuts
Duty
If you don't Shake, you won't get no Cake
Load of Big Artillery
My Daddy Rocks Me
Organ Grinder
Press My Button and Ring My Bell
Raising Sam
Spark Plug
Sugar in My Bowl
Whip it

"Commander Mary Micari went the entire time, non-stop, belting out rousing renditions and torch-ish songs, all possessing her razor-sharp wit. Mary's voice is not like any other. She has the beauty and poise of a trained singer with the rugged edge of a good old fashioned vaudevillian songbird. Her stage presence was absolutely incandescent."

Evan Meena, Drama-Queens

"Reverend Mary (Yes, she is a spiritual leader as well. No one can say "Glory, Amen!" quite like she can!) ... in between sipping her moonshine and playing her washboard, this singer knows how to belt- as well as how to growl and occasionally roar. She can also switch to slow and sexy to feverishly romantic. Micari's voice is robust, lusty, and well suited for songs about female empowerment."

Jed Ryan, Huffington Post

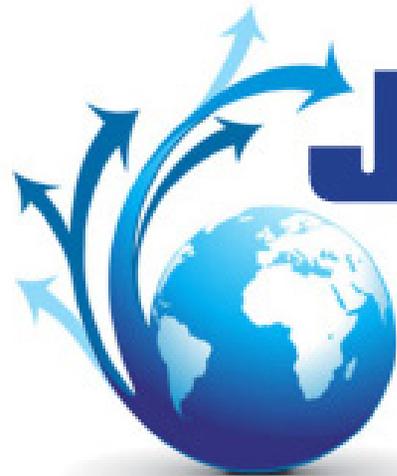
“Mashing time-period instrumentation (piano, ukulele, harmonic) with vaudeville trickery (washboards and kazoos) [Rev. Mary] create(s) an entertaining musical event perfect for today’s audience, Granny is a spot-on depiction of a bygone era... The rapid rise of Granny’s Blue-Mers is testament to [Rev. Mary’s] phenomenal voice, which can go from rousing roar to soft serenade with ease. Her voice – always a delight – painted even more colors into the colorful tunes, adding a richness that turns these speak-easy ditties into legit musical moments worthy of attention. Basically, Rev. Mary has laid the ground work in turning Granny and her Blue-Mers into a iconic part of the cabaret skyline.”

Evan Meena, Words4Music

[Granny’s Blue-mers] stars the fantastic singer-actress-comedienne Mary Elizabeth Micari as “Rev. Mary”, a sort of unique Red Hot Mama who is also an expert interpreter of dirty blues and vintage songs with enough innuendo to easily fill the stage ... “Rev. Mary” is a combination of Sophie Tucker, Mae West, with a little bit of Bette Midler and Sharon McNight thrown in ... She is absolutely superb. Ms. Micari has found the perfect vehicle to utilize her great talents. She is so wickedly suggestive that she can not only belt her bawdy songs but she can growl, purr, as well as conjure up a perfect soprano tone and still convey the songs meanings and undertones ... I was completely blown away.”

Richard Holbrook, ArtsIndependent

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