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punching it up as the guitar wails the finale. A rousing instrumental, "Just Plain Sick" has a blazing rockabilly swing of boogie piano with Allchin's guitar emulating Bill Haley's guitarist, Franny Beecher, and T-Bone Walker hitting some of the fastest, wildest licks you'll hear. Two bright spots of pure guitar artistry are instrumentals featuring a different band with Kenny Greenberg on guitar, Steve Mackey's bass and James Wallace playing keyboards. "After Hours" reminds me of Jeff Beck with his guitar faintly crying like whale songs and "Destiny" could give a nod to Roy Buchanan.

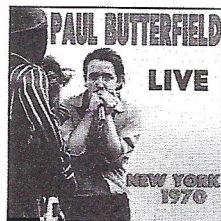
There comes a time when you step away from a chosen path and follow your heart. Jim Allchin has made some pretty good "Decisions" in his lifetime, this new release is one of them.—Roger & Margaret White

PAUL BUTTERFIELD
Live in New York 1970

RockBeat 2CD 3316

Born in Chicago in December, 1942, ill-fated Paul Butterfield was America's leading white blues harmonica stylist. Influenced by the likes of Little Walter, James Cotton and Junior Wells, he honed his craft in the rough and tumble South Side blues clubs and formed his first band in 1963 with two members of Howlin' Wolf's touring combo (Jerome Arnold and Sam Lay) along with guitarist Smokey Smothers. By 1965 both Elvin Bishop (replacing Smothers), Columbia session guitarist Michael Bloomfield and keyboardist Mark Naftalin had joined up and, after an electrifying performance at that year's Newport Folk Festival, Elektra Records signed them up. By 1967, Bloomfield had quit the band to work with Bob Dylan (and subsequently The Electric Flag) and with

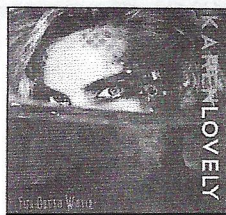
The Resurrection Of Pigboy Crabshaw, Butterfield's third Elektra album, a horn section was added for the first time as the band was shifting



direction. This double disc set was recorded in December, 1970 and radio broadcast from A&R Studios on WPLJ in New York City before a live audience. Joining Butterfield was alto saxist David Sanborn, soprano saxist Gene Dinwiddie, baritone saxist Trevor Lawrence, trumpeter Steve Madaio, bassist Rod Hicks, drummer Dennis Whitted and guitarist Ralph Walsh as they achieved new heights with a unique, hard-driving, blues-driven amalgam of rock, soul and jazz. Highlights include a pair of Hicks compositions ("The Boxer" and "So Far So Good") along with extended recaps of both Charles Brown's "Driftin' Blues" and Albert King's "Born Under A Bad Sign" and a couple of concert staples—"Everything's Gonna Be Alright" and the strutting "Love March." Great sound.—Gary von Tersch

KAREN LOVELY
Fish Outta Water

Self 2017



There is not one strictly twelve bar song of the dozen on this new album from Portland, OR-based chanteuse Karen Lovely, but it is indubitably a blues album, and a glittering addition to her oeuvre.

Lovely, who indeed has a lovely voice, also has a knack for choosing outstanding musician accompanists. On this release her rhythm section of Taras Prrodaniuk on bass and Matt Tecu on drums is impeccable, establishing a sturdy foundation without

intruding on the spotlight. Alternating lead guitar duties are Rick Holmstrom (formerly with the Mighty Flyers and Mavis Staples) and Doug Pettibone; both are capable of scintillating invention, but instead remain restrained in service of the songs: this album is a primer in how great guitarists can make an ensemble better. A large cast of supporting performers lends a rotating hand, with dobro, violin, cello, marimba, sax, and cornet all occasionally appearing effectively.

The focus, and rightly so, is on Lovely, who vocals has never sounded better. She is capable of power, a slight country twang, and an undeniable eroticism. Oh, did I mention that she is pitch-perfect, with impressive range? Justifiably nominated multiple times by the Blues Foundation for a Blues Music Award as Contemporary Blues Female Artist, with this set she stakes her claim to more accolades.

Although there are no danceable rockers, the twelve tracks afford ample variety and consistently laudable music and lyrics. (Lovely was composer or co-composer of five; most were written by producer and multi-instrumentalist Eric Corne.) My usual practice is to place an asterisk beside a favorite tune listing as I review an album; I deployed many.

After opening with three mid-tempo tunes distinguished by Holmstrom's contributions, "Waking Up the Dead" prods the tempo, augmented by David Rahlicke on cornet and an insistent Tecu drumbeat. Holmstrom and Prrodaniuk shine on "Big Black Cadillac," and "Everything Means

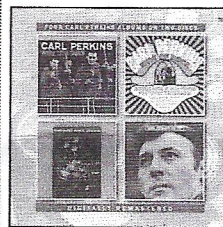
Nothing" hits a high point as Eric Ryland on slide guitar complements Holmstrom. "Hades' Bride" maintains the stellar quality, with violin and cello emphasizing its country flavor.

There's lots more. "Next Time" is a nod to future hopes, with Phil Parlapiano (apt name) providing delicious tinkly fill on the 88s, and "Nice and Easy," the longest track at almost five minutes, displays Lovely at her sultry best in her lament at being the second choice of a lover.—"Fish Outta Water" is on my list of best albums of 2017!—Steve Daniels

CARL PERKINS
Whole Lotta Shakin'/King of Rock/Carl Perkins' Greatest Hits/On Top

BGO 2CD 1288

Like his fellow Sun Records recording artists Elvis Presley, Jerry Lee Lewis and Johnny Cash, the progenitor of rockabilly guitar and one of my favorite songwriters, Carl Perkins, was born near obscure Tiptonville, Tennessee to destitute cotton sharecroppers in 1932 and, save for an



unfortunate, near-tragic, career-altering car wreck outside of Wilmington, Delaware in March, 1956, would have performed his composition "Blue Suede Shoes" on the nationally broadcast Perry Como Show in New York City (instead of his stand-in label-mate Elvis Presley) and who knows what would have happened? The rest, as they say, is history. Following in Cash's footsteps, in January 1958, the popular Perkins signed with Nashville's

Columbia Records. This two disc project collects all four albums that the country boy recorded for the much more mainstream concern—the first, *Whole Lotta Shakin'*, is one of my favorite LPs—but all four personify the on-the-edge rockabilly style that some folks swear he invented and, more importantly, never changed. After all, he was touted as the King of Rockabilly as he was inducted into the Rock & Roll Hall of Fame. And no less an authority than Paul McCartney averred that "if there were no Carl Perkins there would be no Beatles." After *Shakin'*, throw on *Carl Perkins' Greatest Hits*, where, with an expanded band behind him, he marvelously and slyly updates most of his legendary, self-composed Sun hits. Drop the beam anywhere you want on the other two albums—they each feature inventive originals alongside well-chosen covers. And for you Dylan fans (a long time Perkins admirer) there's a co-write titled "Champaign, Illinois." Worth the search.—Gary von Tersch

BRAD STIVERS
Took You Long Enough

Vizztone 2017

He's young, he's good, and his second album represents a meaningful entry into the blues rock and rockabilly world.

A finalist with his band at the 2014 International Blues Challenge, Brad Stivers now resides in Austin, TX. This set of ten tunes showcases Stivers's deft facility on guitar; he also produced the CD, and composed half of the songs. On all tracks he is accompanied by dynamic drummer Nico Leophonte, who is adept at a laid-back groove as well as nimble syncopation and gyration. Bass is held down on most tracks by Odis Hill, with Bobby Perkins stepping in for a trio of cuts. Keyboards, sax, and backing vocals by Emily Gimble

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Alan... launches... The... "One... ed... a... Presley... successor... original... penultimate... slow... and... delectable... greasy... guitar... nifty... the... final... instrumenta...

This... from... is worth... adept... snazzy... Perkins... Daniels

THE BOB I BLUES BAND
Time to Let

Since... 2015... to Zero... the... Band... drummer... bassist... retaining... keyboards...