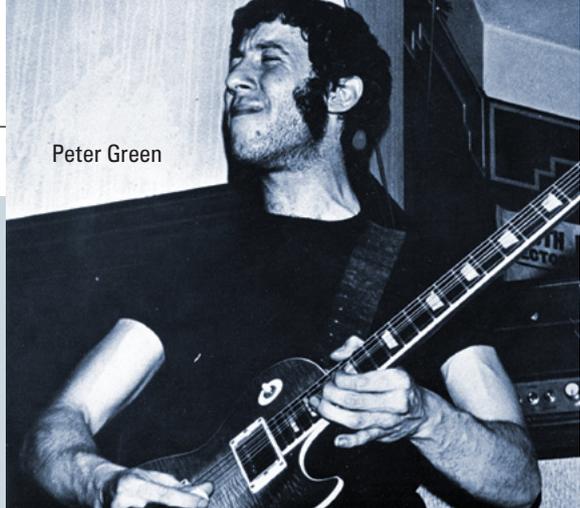


Peter Green



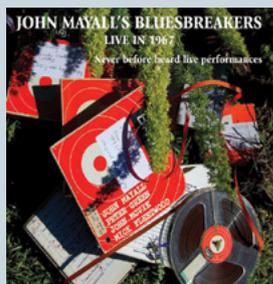
BACK TO '67 BLUES

Unreleased club recordings of John Mayall's Bluesbreakers from 1967, featuring lead guitarist Peter Green? This is, indeed, a major find.

Tasked with replacing "God" (as Eric Clapton was proclaimed in graffiti around London), Green quickly let everyone know there was a new Les Paul picker in town, with arguably more control of sustain, vibrato, and dynamics. And he clicked with the rhythm section of bassist John McVie and new drummer Mick Fleetwood so well, it was only four months before they splintered off to form Fleetwood Mac.

With four Otis Rush tunes and an equal number from Freddie King, Green's distinctive fire-and-ice approach is still stunning 48 years later. So much so that the roughness of the one-channel reel-to-reel tapes (nicely restored) is hardly noticed.

More than anything, Green could construct compelling solos without a million notes, as he does beautifully on "Have You Ever Loved A Woman" – before kicking in the afterburners on Johnny "Guitar" Watson's "Looking Back." No



John Mayall's Bluesbreakers
Live In 1967



Rob Paparozzi and the Ed Palermo Big Band

Electric Butter: A Big Band Tribute to Paul Butterfield and Michael Bloomfield

wonder B.B. King said, "He makes me sweat."

That same year, after serving as lead guitarist on the first two Paul Butterfield Blues Band albums, Mike Bloomfield debuted his new band, Electric Flag, at the Monterey Pop Festival. Both bandleaders wanted to broaden their sound and repertoire

by adding horns. So a tribute to both horn-era bands is a fantastic idea, and the Ed Palermo Big Band (16 pieces, not counting guests) pulls it off with flying colors.

There have been other Butter and Bloomers tributes, including CDs to each (representing wider repertoires) by the Ford Blues Band, led by drummer Patrick Ford, featuring his legendary brother, guitarist/vocalist Robben Ford. Their problem was they were too democratic. When one singer (guess who) is obviously the strongest, letting everyone take a turn at the mic just dilutes things. *Electric Butter* avoids that problem by featuring Rob Paparozzi on vocals and Butteresque harp throughout.

Lead guitar chores are swapped by Jimmy Leahy and George Naha, and along with Butterfield keyboardist Mark Naftalin and Flag bassist Harvey Brooks, guests include guitarists Steve Cropper and Jimmy Vivino – the latter sounding uncannily like Bloomfield on the opening "Killing Floor."

Obviously, with such different instrumentation, the object isn't to reproduce the songs exactly – a wise decision. "Walking Blues," for instance, has the feel of Butterfield's later, Better Days rendition, which had no horns.

A lot of love clearly went into this project (booklet essays by Naftalin, Brooks, Cropper, and Flag keyboardist Barry Goldberg, and Butterfield's son, Gabe, playing tambourine on "One More Heartache"), and it yielded stellar results. – **Dan Forte**

Mercer tunes, both standards and obscurities, from the 1930s to the '60s. He recorded it live at Birdland in 2014 with his quartet, his Moll seven-string Pizzarelli Model II model, and the Swing 7 horn section. The arrangements come from Don Sebesky, who's worked with Pizzarelli before (and with Wes Montgomery decades ago).

On "I Got Out Of Bed On The Right Side" and "Goody Goody," Pizzarelli offers the usual Benonesque scat-guitar solos. "Dearly Beloved" features a crisp, single-string break. He comps as flawlessly as his dad, Bucky, on "Accentuate The Positive," "Skylark," and "Too Marvelous For Words."

Pizzarelli sings Mercer's Academy Award-winning movie tunes as a medley, accompanied only by his guitar. Lesser-known gems like the swing-era "Jamboree Jones" and "Slue Foot" also get their due. While "Something's Gotta Give" features driving single-string work, his solo on "Emily" is a model of brevity and eloquence.

This self-produced labor of love allows Pizzarelli to explore music close to his heart – vocally and instrumentally. – **Rich Kienzle**



North Mississippi Allstars and Anders Osborne
Freedom & Dreams

Singer-songwriter Anders Osborne joins Luther Dickinson, Cody Dickinson, and Chris Chew of the North Mississippi Allstars to create a rich Southern tapestry of blues, folk, vintage country, and rock. New Orleans grooves and masterful slide work finds chemistry amidst Osborne's tales of the human experience.

Poignant lyrics and gutsy vocals rumble alongside an earthy rhythm section that knows when to roar and when to purr. Traversing the territory of groups like The Band and Americana artists, Osborne and company refurbishes classic songwriting themes reminiscent of 1950s love ballads.

The bluesy stomp of "Away Too Long" with its excellent slide, gives way to the mournful R&B of "Back Together." But it's not until "Brush Up Against You" that the tempo picks up for some gut-bucket blues hollering.

This album sticks to adult grooves, sensuality, and harmonic inspiration that reach beyond traditional blues. Vocal harmonies work in conjunction with old-school coun-