

Todd Wolfe Blues Project - Live From Manny's Car Wash (1999)

Written by bluesever

Thursday, 10 March 2011 19:26 - Last Updated Friday, 12 July 2013 21:02

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1 *Can't Quit You*

2 *Evil* [play](#)

3 *Stop Messin' Round*

4 *On The Run*

5 *Same Thing*

6 *Wreck My Life* [play](#)

7 *4 Walls*

8 *Homework*

9 *Eyesight*

Musicians:

Todd Wolfe - Guitar/Vocals

Eric Massimino - Bass

Mike Lattrell - Keyboards

Yves Gerard - Drums/Back Vocals

Paul Unsworth - Drums {1,2,5,7}

Todd Wolfe spent five years playing guitar behind pop songstress Sheryl Crow. Now he fronts his own band, a strongly blues-based rock outfit whose first recording, *Live From Manny's Car Wash*, delivers heavyweight guitar heroics from the old school. The players are finely tuned and capable of expressive dynamics: bassist Eric Massimino and drummers Yves Gerard and Paul Unsworth don't sound strictly like moonlighting rockers, while keyboardist Mike Lattrell, with his supportive rhythm work and strong soloing, is a tremendous asset. Wolfe's guitar sensibility is a rock 'n' roller's, bringing a searing quality to the band's Cream-y explorations. That's a useful point of comparison for Wolfe's style: Drop the needle (as it were) anywhere on *Live*, and you'll hear strong echoes of Eric Clapton's playing. Wolfe has adopted the legato note-cramming and highly ornamented approach of latter-period Clapton. He's imaginative, varying his attack song by song, and it's refreshing to discover a guitarist who doesn't smack of Texas or the West

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Coast. Wolfe's tone isn't far from Clapton's, though judging from the high noise level in his signal, his compression comes from a high-gain amp rather than from his pickups. Wolfe doesn't sound like a natural singer, but he gives a spirited and relatively unmannered performance. The set list is a traditional, with selections such as "Same Thing," "Evil," "I Can't Quit You Baby" and "Homework." A high-energy "Stop Messin' Round," from Fleetwood Mac (possibly via Gary Moore), keeps the Brit Flag flying. Wolfe shows his songwriting hand only on "Four Walls," a Son House-style Delta slider arranged for a band, and the excruciating warp-speed power boogie "On the Run." So Live serves as a calling card, introducing Wolfe and his guitar but revealing little of the artist. For many that will be enough, and this is quite a good album in "gunslinger" terms. ---Tom Hyslop

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