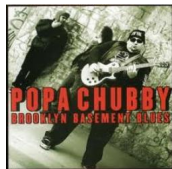


Popa Chubby – Brooklyn Basement Blues (1999)

Wpisany przez bluesever

Niedziela, 30 Październik 2011 19:30 - Zmieniony Sobota, 15 Czerwiec 2013 11:43

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1 *Shakedown* [play](#) 2 *If It Feels Like Love* 3 *Rats Get Whacked* 4 *She Said That Evil Was Her Name* 5 *Transformation* 6 *Arlita* 7 *White Devil* 8 *Wind Cries Mary See All 2* 9 *Meat Helmet* 10 *I've Been Loving You Too Long* 11 *You Can't Keep a Brother Down* [play](#) Personnel: Popa Chubby (vocals, guitar, slide guitar, drums, castanets, background vocals); Popa Chubby (space echo guitar, wah-wah guitar, bass guitar); Galea Escargot (spoken vocals); Doña Oxford (strings, Hammond b-3 organ); Tim Fritz (bass guitar); Paul Richards , Michael Lauren, Paul Richards , Tom Major, Michael Lauren (drums)

This ain't your typical blues album--after all, most blues albums don't include the following notice: "This compact disc will sound best at loud volumes!" And indeed it does. The New York-based Popa Chubby is a dangerous man around a guitar, and if one could imagine what a bluesman who used to back up punk poets might sound like, one would end up with Popa Chubby. He's got a solid, steady guitar style and songwriting capabilities that span blues, R&B, and rock & roll, occasionally showing his roots in the Rolling Stones and Eric Clapton. If there's a weakness here, it's that the music is occasionally a bit repetitive, making some songs seem longer than they really are; and Chubby's cover of "The Wind Cries Mary," while solid, doesn't leave a lasting impression. Still, rock-steady tracks like "Shakedown," "Rats Get Whacked," and "Transformation" have definite appeal and pack a hefty punch. --Genevieve Williams, Editorial Reviews

Popa Chubby plays loud blues-rock, plain and simple. The songs on this 1999 outing are almost all originals from his pen, with Otis Redding's "I've Been Loving You Too Long" and Jimi Hendrix's "The Wind Cries Mary" being the only covers aboard. While blues purists will no doubt

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find his playing and demeanor rock-excessive, fans of burning bluesy guitar will actually find much here to savor. Chubby never really overplays (given the parameters of the genre he's working in, mind you) and the tunes show a stronger sense of melody this time out. There's a nice selection of grooves and all of them exist as songs first and as frameworks second. Fans of high-powered blues-rock will love this one. --- Cub Koda, AMG

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