Tinsley Ellis – Get It! (2013)



1. Front Street Freeze 2. Sassy Strat 3. The Milky Way 4. Detour 5. Anthem For A Fallen Hero 6. Get It! 7. Fuzzbuster 8. Freddy's Midnight Dream 9. Berry Tossin' 10. Catalunya
Musicians: Tinsley Ellis (guitars) Kevin McKendree (piano, Clavinet, organ, Mellotron) Lynn Williams (drums, percussion)

Get It! is a throwback collection of instrumental tracks where Tinsley Ellis plays tribute to some of the great guitar players who came before him. Putting the microphone away allows Tinsley's guitar to take center stage and carry these tunes. His prodigious talent allows him to span the gamut from blues shuffles ala Stevie Ray and Albert Collins to Dick Dale surf guitar and Santana's smooth Latin style.

It's really easy to figure out who is getting paid tribute to in almost every song. So while the guitar playing on this album is stellar, since the songs are almost all tributes to a certain artist they at times end up being sort of predictable. For instance, Tinsley attacks his strat on the first track "Front Street Freeze," which is an obvious tribute to the Iceman himself – Albert Collins. "Freddy's Midnight Dream" is a Freddie King cover and "Berry Tossin" is another shuffle replete with Chuck Berry licks. The title track "Get It!" has a clear SRV vibe. Add to that a Dick Dale surf style cover of Bo Diddley's "Detour" and you've hit the blues tributes.

The rockers get their due also. "Fuzzbuster" is stuffed with a distorted wah-wah pedal and is noticeably Jeff Beck influenced. Meanwhile you can plainly hear Santana on the Latin sounding "Catalunya" and Tinsley fires up the Les Paul and an echoplex for "Anthem For a Fallen Hero," which has Roy Buchanan written all over it.

While Get It! is a showcase of Tinsley's talents including the five tracks where he also plays the bass, let us not forget the rest of the band, including the stupendous Kevin McKendree on keys, Lynn Williams on percussion, and Ted Pecchio playing bass on the remaining tracks. Kevin's keyboard playing is phenomenal on this album, especially when he gets the Leslie cabinet spinning. While not the most original album, since it's filled with obvious tributes, the album is an interesting collection of instrumental tracks that do justice to the intended recipients. --- Kevin O'Rourke, bluesrockreview.com

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