

Little Paws on the Walls

By

Peter Calandra

Written by

Steve Sheppard

Peter Calandra is in a rich vein of form with three releases in 2018 and a single, it's clear that the musical muse is running rampant and free within the artists creative psyche. On this charming guitar based album, one packed with short form compositions, Calandra is back with another exciting and energetic album entitled **Little Paws on the Walls**.

This grand journey of a light hearted energy, starts with a track packed with an effervescence that seems to be bursting the banks of his musical river, the title track **Little Paws on the Wall** is the first energetic offering, one that contains a little slide work and a full flowing acoustic guitar, the work of guitarist *Stom Takeishi* is in full flow here also.

It's interesting for me as a part time guitarist, to hear **Peter Calandra** perform on this instrument. When we get to the track **The Manor**, I feel pulled back in time to the early 70's with some of the unusual acoustic works of the great rock bands of the day, this is a really listenable piece that I think I will investigate more.

The strange thing is my two favoured instruments are guitar and Harmonica, and on this next arrangement that you may well feel is familiar in title in someway, **On the Levee**, you will find them both, perhaps this is a tip of the hat to the *Led Zeppelin* song of a similar name, but certainly one that contains a fine example of Harmonica playing by one *Greg Krockta*.

With a little slide guitar we slip into the next piece called **Better Days**, here we have a track with a lot of soul and fluency, one that could easily transport us

way down south. I adore the lightness of Calandra's guitar though, there is something quite empowering about its tones, but one that is also reflective at the same time.

Cool Cruising is just that, one could imagine with ease driving along the highways of the country and playing your guitar on an open top sun kissed day, for me there is a slight Latin motif here too, one that is mixed with a little slide, that when combined makes it a very interesting and inventive composition indeed.

At just under a minute and a half we arrive at the shortest track off the album called **Misty Morning**. The guitar manifests the energy of a new day with ease, one that flows beautifully into the next piece entitled **Night Stars**, the opposite of the preceding piece, this is a fascinating offering, we have had a feel of the 70's in a couple of compositions, but now we seem to have gone back further to the excitement and simplicity of the early 60's in arrangement and style, and done so with great class and style it also has to be said.

The short form of **Texas Special** is up next at just under two minutes long, there is a distinctive bluesy feel here that I love, a real mixture of blues can be found here that ranges from *Gary Moore* to *Robert Cray*, needless to say this is quite brilliant and I loved every second of it.

The energy rises again with this next offering called **For the One**, for some reason this reminds me a little of the acoustic work of 70's progressive band *Yes*, mixed with the slide and a rhythmic pulsating acoustic fluency that is so addictive from the artist.

Unplugged Roots featuring *Greg Krockta* makes me want to run upstairs and grab my harmonica right now, and the whole vibe of this lively bluesy number, especially with Calandra's performance on acoustic, reminds me of some of the early work of the great man himself, mister Clapton. I have to say I am truly impressed with where this album is taking me, it is so refreshing.

The gentle acoustic nature of this next track called **One for JP**, is much like the kind of material I wish I had the time to play, songs like *Stairway to Heaven*, *Battle of Evermore*, etc. it surprised me little, to find out that this song was

dedicated to the master of this trade, the one and only *Jimmy Page*, pure class will be found right here.

As we move into the darker regions of the album we come across a really deep track, perhaps one that could have been used in a film like *Deliverance*. The musical narrative on **Rambling Time** drives hard and has a real edge about its construction; again that 70's rock ethic is there, as Calandra delivers a really intense offering indeed.

Now we arrive at the penultimate offering off the album called **Seventh Street**, one would have to say this would be perfect for a TV show in its arrangement and progression, it has an addictive melody and a perfect light percussive beat, and you also can't help but adore the organ in the piece too, on what is a truly smooth composition.

The last port of call for us is a song called **Southern Plain**, the slide and acoustic mix works brilliantly here, there is also a superb steady build on the piece that really adds musical weight to the song, the light hearted energy of this offering also for me, makes this the perfect way to exit the album.

Peter Calandra continues this rich tapestry of music making, with a truly fun and colourful release. **Little Paws on the Walls** is simply brilliant and shows a whole new side of the artist, one that many maybe totally unaware of; it brings a release to us that is perfectly produced and performed, brimming full of energy and extremely easy to listen to, one that may well provoke some happy memories for us all. Top notch stuff from **Peter Calandra**, I thoroughly recommend taking a listening to this one.