

## Harmonica Shah Blues Band – Tell It To Your Landlord (2003)

Written by bluesever

Friday, 29 June 2018 13:27 - Last Updated Thursday, 04 February 2021 22:11

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1 *Slow And Easy* 5:03 2 *Welfare Shoes Blues* 4:26 3 *Guilty* 8:14 4 *Hey Detroit* 3:27 5 *Mean And Evil* 5:00 6 *I Heard You Was At The Casino* 7:29 7 *Champagne* 5:06 8 *Baby, Scratch My Back* 3:57 9 *Bumpity Bump* 5:18 10 *Crying Michigan Tears* 6:09 11 *Tell It To Your Landlord* 3:39 12 *Someday* 8:57 Harmonica Shah - Harmonica, Vocals Howard Glazer - Guitar (Acoustic), Guitar (Electric), Producer Charlie Stuart - Drums

I like my blues raw, down in the dirt making love with it states Harmonica Shaw, and that's just what the Detroit bluesman delivers on this, his blistering Electro-Fi debut recording. The CD contains 67 minutes of musical molten lava combining his hard driving harp and vocals with partner Howard Glazer's muscular yet graceful guitar work, supported by a "back to the wall" Motor City rhythm section. ---Editorial Reviews

Just ask the Motor City's Harmonica Shah how he likes his blues and he'll tell you plain and simple that his preference is down and dirty, he doesn't like it clean. With blues having become more acceptable and palatable over time, we're generally left with an over-produced, multi-tracked, watered down, antiseptic outcome, thus lacking any of the real feeling it might have had to begin with. Fear not... Harmonica Shah stands as a beacon in an otherwise dark sky. Recorded at Bleed Thru Studios in Dearborn, Michigan, *Tell It To Your Landlord* is as raw and nasty as it comes and follows suit with the artist's previous work. The leadoff track, *Slow And Easy* is a romping uptown shuffle with an abundance of grease that propels the groove and enough grit to set the stage for what's coming. Shah's harp and vocals are in the alley here and throughout the rest of the set, but particularly strong on *Welfare Shoes Blues*, *I Heard You Was At The Casino*, and *Crying Michigan Tears* while the title track is a funk-ed-up instrumental slammer with exceptional blowing. Howard Glazer's guitar work is solid from start to finish and

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he keeps it on track by avoiding the pitfalls of less experienced players, and a special nod is due for his work in not actually doing what we've come to expect from a "record producer." If you prefer your blues with any production values at all, you'd do well to steer clear of this, but if you like it lowdown, stumbling, and dragging in the gutter, this will become a gem in your collection. Harmonica Shah might not win any awards as instrumentalist or vocalist of the year, but his decision to keep it crude and rude makes more sense than most will realize. The standout is the closer, Someday with its on-target lyrics, devil-may-care approach, and crackling simplicity. ---Craig Ruskey, mnblues.com

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