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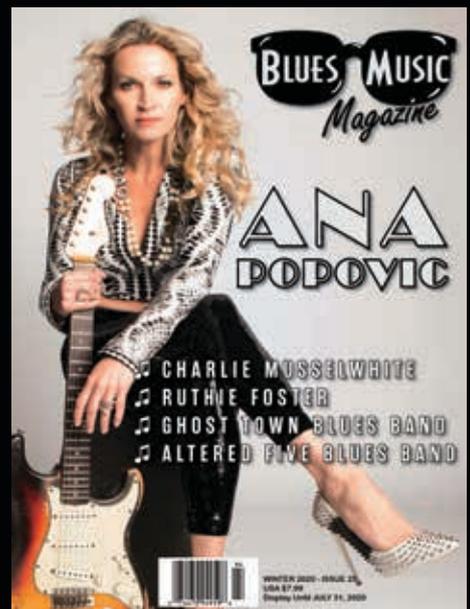
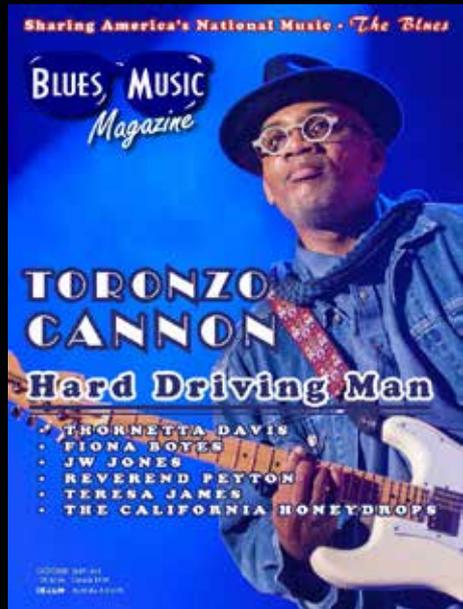
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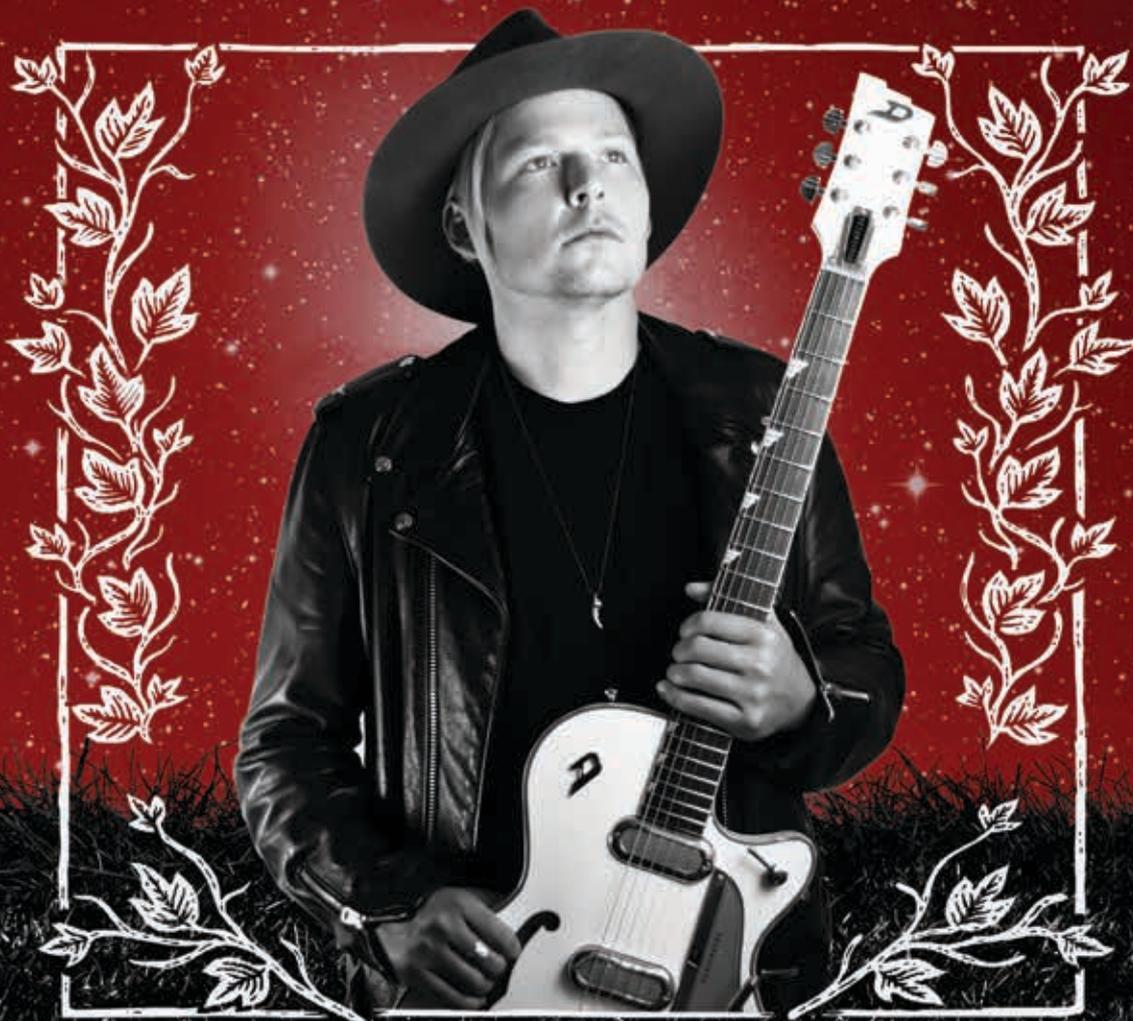


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**BLUES MUSIC ONLINE**  
**August 10, 2020 - Issue 16**

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# TAS CRU DRIVIN' ON

By Jack Sullivan

PHOTOGRAPHY © GARY GRAF

**T**he 2014 Keeping The Blues Alive recipient for Education, musician Tas Cru has logged his share of miles on the road has led to a 2018 Blues Music Award nomination for Best Emerging Artist. Having had the pleasure of being entertained by the self-proclaimed road dog while working at Camping with The Blues festival in Florida, his knowledge and delivery of multiple styles of blues included in his performance that day. He's got it! All of it! Country blues, blues-rock, swing blues, and deep Hill Country blues. All of it! He gave it all to us that day as he has done for so for many days as a seasoned road warrior, musician, and bandleader.

With three new releases in the last five years – *You Keep the Money, Simmered & Stewed*, and *Memphis Song*, it is only appropriate that his new album release is titled *Drive On*. There is no doubt that he is going to continue to drive on with his growing repertoire of 60 original songs. *Drive On* is Tas Cru's second release on Subcat Records. This new album takes his music down a different path with Anthony Geraci, (keyboards) and newcomers Anthony Terry (tenor sax) and Gabe Stillman (slide guitar) along for the ride to the studio. Mixing this fresh blood with his tried and true studio companions proves the right turn to take at a crossroads that is *Drive On*. We caught up with Tas Cru this week, and we thank him for sharing his thoughts with us.

## Blues Music Online Interview

**Blues Music Online:** When did you first discover the blues?

**Tas Cru:** My discovery was an evolution that began when I was about ten years old. My Uncle Bert rented an apartment in the house next door to my home. I used to visit with him every Friday after supper when he would be getting ready to go out on the town. We would sit around and play Gin Rummy, and he put on these records I never heard anywhere else. He loved Howlin' Wolf especially. My uncle learned to love the blues from friends he met when in the army. I didn't really know what this music was he was playing but more just liked hanging out with him. Later, in my first band, we practiced at the drummer's house. His parents played in bands too and did a lot of Sun Records stuff. They would come and show us some things and play a few songs with their son. I remember thinking these songs sounded a lot like my uncle's records. I made that connection too when I heard the British blues-rock of the late 60s and 70s. All through my cover band days in the 80s I was handed the songs to sing that were more blues-based (some of these could pass for contemporary blues of today). The blues really took hold for good when I got serious about songwriting. Many of my first songs were built around the traditional A A B lyric structure and the use of double entendre metaphors.

**Blues Music Online:** Who were the first blues artists you were listening to?

**Tas Cru:** As I mentioned earlier, I was listening to blues artists before I even knew it. But when I became aware, I sought out singer/guitarists, either for their unique singing (Freddie King, Luther Allison) or guitar work (Albert Collins, Johnny Winter). As I grew into songwriting I listened to pre-war singer-songwriters like Robert Johnson and Charlie Patton.

**Blues Music Online:** What was it about the blues that spoke to you?

**Tas Cru:** To me it's a mix of things. First it calls me back to my pre-teen years when feeling like a grown-up meant everything. I got that when hanging with my old uncle who played his blues records while we played cards. He even let me take a few puffs from his Lucky Strike and have a sip of his Jim Beam. Now as a musician I am in awe that the blues, with stark simplicity at its core, offers boundless opportunities for creativity both musically and lyrically. Most of all, it is a genre that is best suited to my songwriting. The blues lends itself to storytelling. It prizes descriptive language and meaningful use of metaphor but demands economy of words. It wants you to be poetic.

**Blues Music Online:** When did you first pick up your instrument?

**Tas Cru:** I grew up the youngest, by

several years, in my family. I had a sister, seven years older, who would invite her friends over and they would dance to records. They tried to get me to dance too, but I was having none of that! We had a cheap "folk" guitar laying around the house. One day I dug it out from a closet and started to pretend to play along to the Stones song "The Last Time" while they danced. I was like eight or nine years old. My sister's friends made like I was Keith Richards, pretending to flirt and adore me. I liked it and never looked back. The deal was sealed when my sister snuck me into a local Battle of the Bands. I was able to snake through the crowd to the stage and watch one band before they kicked me out being only ten years old. I stood mesmerized in front of the guitar player and made up my mind then and there I was going to be THAT guy!

**Blues Music Online:** Can you explain your learning process? Do you use records, are you taking lessons, do you attend jam sessions?

**Tas Cru:** To me jam sessions are the absolute best teacher. My most memorable festivals I have played are those where those of us on the bill get to jam together. I think most promoters who build jams into their fests do it more for the performer's enjoyment than the audience. These jams are fun, and I always learn something. To me you become better by being in the mix with people who are better than you – whether you be a guitarist, singer, or front man performer.

I repeatedly tell musicians just starting out they should seek out the jams in their area. And when you are just starting out, almost everybody at the jam is better than you. Taking part in a jam you must have some skills. Developing those skills is where listening to records, watching video, and taking lessons first comes into play.

Of course, I want to learn from the best. To this day I've listen to blues and other records and watch videos of live performances. Lessons have been useful to me to a certain extent. I have taken guitar lessons off and on throughout my career, mostly when I felt I needed to regroup to climb out of a playing rut or when I felt it was getting stale. I still do this on-line.

**Blues Music Online:** Who were some of the mentors you were able to play with, tour with, or work with.

**Tas Cru:** I spent some time in Clarksdale soaking up the Delta vibe and played with quite a few folks like T-Model Ford, Super Chikan, Razorblade, and one of the sweetest fellas I ever met, a man they just called Tater. Most memorable was my first meeting with Big George Brock. We both showed up at KFFA in Helena to play on Sonny Payne's King Biscuit Time show. It was the day after the Blues Music Awards. Big George was nominated but did not win, but more so he was unhappy with his performance at last night's show. I was at the BMAs and saw why. His band, all good players, made the cardinal

sin of playing the song changes where they thought they should be instead of where the band leader/singer wanted them. Big George did not adhere to the typical 12 bar format, and this is not that unusual with Delta players. In short, he was hung out to dry. Well, at KFFA Big George saw that I had a guitar and asked me to play along as he sang and played harp. I was damn sure to listen to the man and give him the changes when HE wanted them. He gave me a big smile when we finished up which was more than ample reward for the reminder lesson about listening.

**Blues Music Online:** What are some of the most important musical lessons about the blues these mentors taught you?

**Tas Cru:** I also spent some time in Lafayette, LA. and got to play with Henry Gray a bit. One time, Lil' Buck Senegal was also on stage. I guess I was a little cocky and overplaying because Buck said to me, "There's only one guy on this stage the people are here to see and you ain't him." From that day on, I never overstepped or overstayed my welcome when invited to sit in.

The musician who has had the greatest influence on me is a long-time friend, Chip Lamson. He is a super talented keyboardist and plays everything from Chopin to Ray Charles. He played on all my early albums and wandered around the country with me a bit in those early days. Lamson is so

wondered why he played with me, who at the time could not even speak the same musical language as him. So, once I got brave enough to ask him. His reply gave me the confidence to keep going forward as a songwriter and performer. Chip's said: "You are a creator; I am just a recreator. People like me take what you make and add to it, maybe sometimes make it better, but you have the vision to create."

**Blues Music Online:** Explain what recording different albums has taught you.

**Tas Cru:** I have always produced my own stuff though I encourage creative input from other musicians and the engineers. A lot of the time this can be unproductive depending upon factors that include that person's beliefs about their role in the process as well as their relationship with me. For example, I have had folks balk at giving input because they feel it's not their place. I also know that on occasion people have just opted to tell me what they though I wanted to hear. I am so glad that now I have people I work with that I can rely on for valuable input. Ron Keck (owner and engineer) at Subcat Studios/Records is great to work with given his knowledge and skills for sure, but our relationship has grown into a creative partnership. Likewise, Mary Ann Casale (backing and featured vocals) is a good spirited gadfly in the studio. She is at ease at nixing my takes that she knows won't hold up to my standards. The valuable lessons from working with Subcat

Records include technical aspects including the importance of having a tight rhythmic foundation and considering how tonality and making sonic space influence instrument choices in arrangements and placing them in mixes. From Casale, I get the importance of capturing energy and vibe rather than just getting good takes that are played/sung technically well.

**Blues Music Online:** Which musicians were your inspirations? What did they teach you?

**Tas Cru:** Taj Mahal showed me the blues is a wide tent. If you like to play its many styles, then do it. People will want to label your style, but, do not be afraid to be versatile. Make "an eclectic" be your label. Albert Collins is my favorite blues guitarist. Listening to him has taught me to dig into the guitar and play with power and passion where one held note can make the crowd roar with approval. I would also include Delbert McClinton whose songwriting has taught me to respect tradition but push its boundaries. More from him is that thoughtful and well-crafted hooks make a good blues song better.

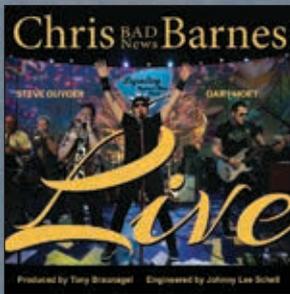
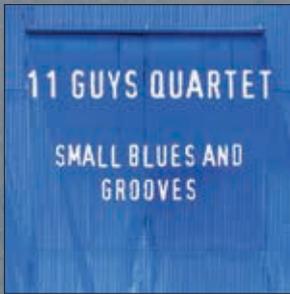
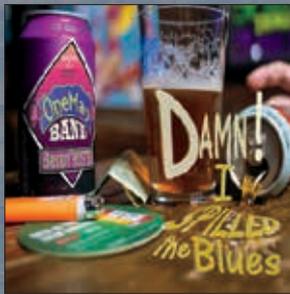
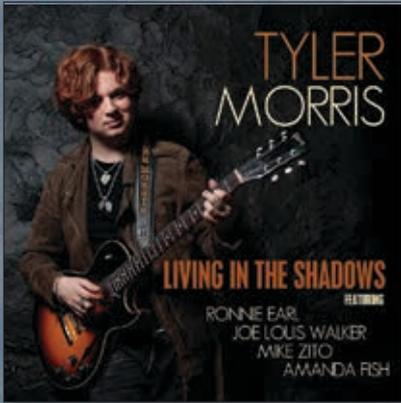
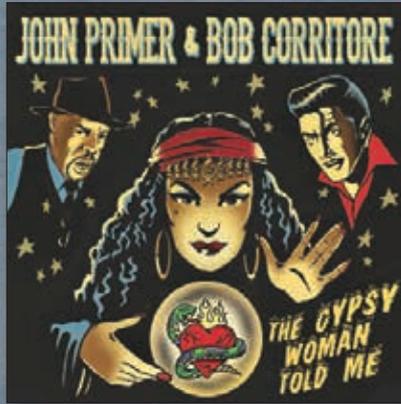
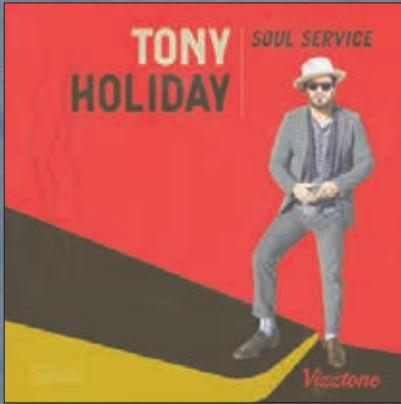
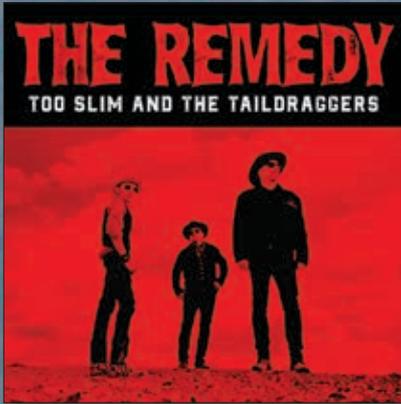
**Blues Music Online:** How do you keep the traditional elements of the blues alive in your contemporary songs?

**Tas Cru:** I strive to use lyric writing that above all is concise and precise, painting a picture or evoking a feeling

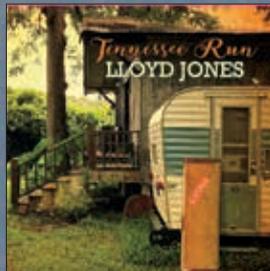
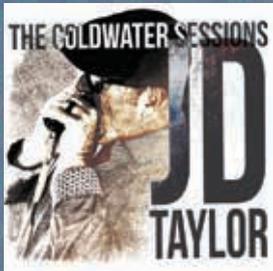
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with as few words as possible. I also tend to buy into the tradition of blues as storytelling. Musically I tend to keep to recognizable blues song structures and feels. My song structures usually veer slightly away from the traditional forms but with a purpose. Such as creating space for musical hooks or surprises. For feels, the blues has a whole palette to choose from. I almost always explore a new song idea as a shuffle, funk, straight four, and swing before settling in on what is the best fit for that song. I do the same with tempos too.

**Blues Music Online:** What new projects if any are you involved in that you would like to share with fans.

**Tas Cru:** At present I am still riding the wave of my latest album *Drive On*. If airplay and reviews are true indicators it is extremely well received. I had the opportunity to play a lot from that album when touring before COVID and live audiences were digging the new songs. I plan to keep showcasing that album when touring again in 2021. I have three other projects in the works. I have just finished up the second of three fun books for dog lovers, blues lovers, and kids that I call the Doggone Blues series. The final book and hence the whole series should be done and available by year's end.

Number two is an acoustic duo project with Mary Ann Casale called *Eclipse*. We are working this up to include new songs from both of us as well as songs from our prior individual albums.

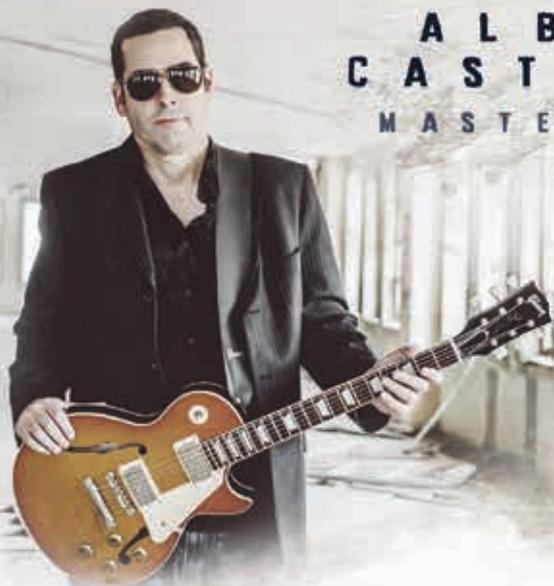
I am in the early stages of working up a new album for 2021 called *Broke Down - Busted Up*.

It will be my third Subcat Records album.

Thank to Tas Cru for allowing us to interview him and answering our questions. Be advised that this self-proclaimed road dog continues to *Drive On* and is very worthy of your listening time. Listed below are some of the awards, accomplishments, and nominations Tas Cru has garnered:

- Subcat Records recording artist
- Albums are all originals except one song.
- Host of the annual Tas Cru Rum Boogie Jam since 2008 - an official event of the International Blues Challenge
- 2014 recipient of a Keeping the Blues Alive Award for Education
- 2018 BMA nomination (*Simmered & Stewed* - Vizztone)
- 2017 & 2019 recipient of Syracuse Area Music Award (SAMMY) – best Blues album (*Simmered & Stewed* – Vizztone – 2017) (*Memphis Song* - Subcat Records – 2019) - **BMM**

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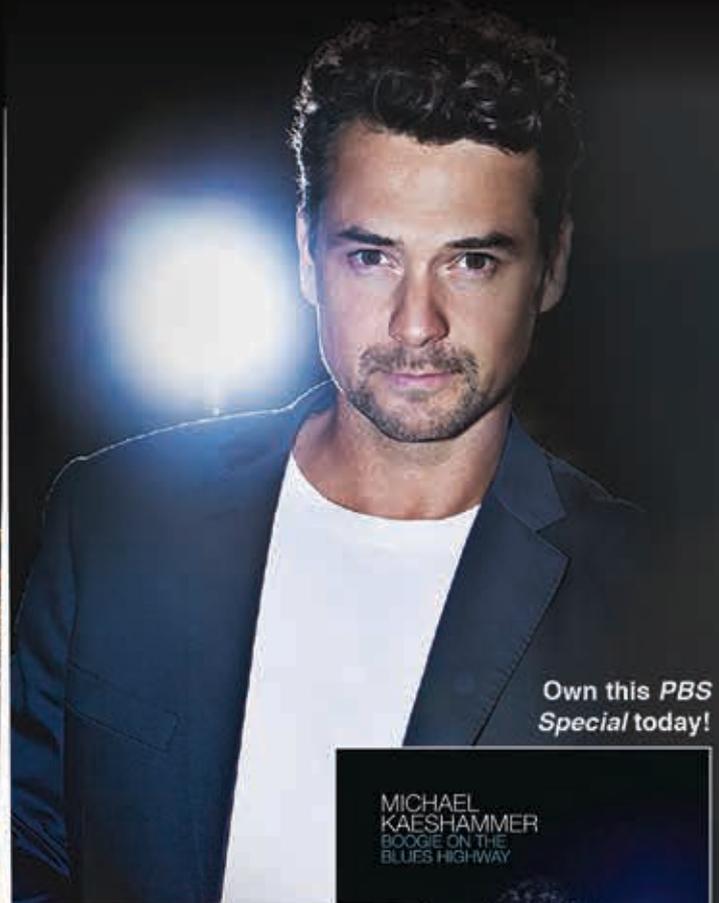
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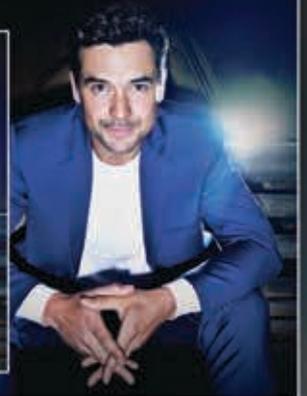


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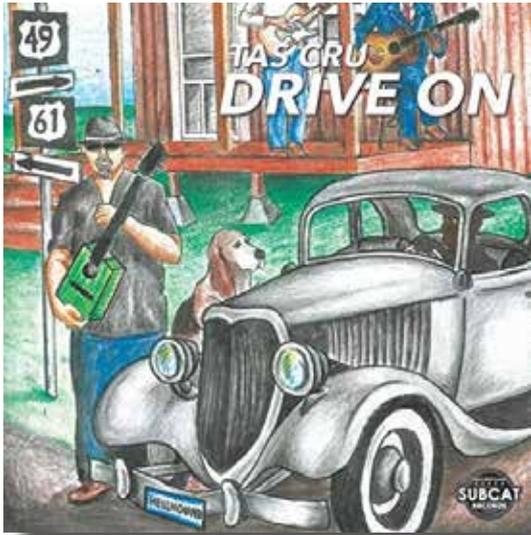
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## TAS CRU

### *Drive On*

Subcat Records



To me, guitarist, singer-songwriter Tas Cru, (from the Syracuse, NY area) has always been one of the better contemporary songwriters we've had on the scene. Any time you can be topical, funny, *and* original, that's always a plus, as he was a number of years back with his song "GPS Mama." Seeing him perform this song live in a Beale Street bar in Memphis a dozen or so years back during the IBC was a memorable moment for me in what is normally a week filled with so many memorable moments.

*Drive On* is a follow-up to his Subcat Records debut, released in 2018, *Memphis Song*. Suitably, given his talent as a songwriter within the arena of contemporary blues, all ten tracks are originals. The whole album is a well-engineered, well-produced affair.

He also kindly makes room, in the blues tradition, to showcase up-and-coming talents like Gabe Stillman on guitar. *Drive On* also showcases the talents of other guests, including Anthony Geraci on piano and Hammond B-3 and saxophonist Anthony Terry. Tas Cru, real name Rick Bates, has recorded the ten tracks here in a variety of formats with varying numbers of backing musicians. Aside from his sterling songs, his dexterity on electric and acoustic guitars, resonator guitar, and cigar box guitar sets him apart from the pack. He also plays some piano and harmonica. Stand out tracks for me include "Memphis Blue," "Devil In Your Heart," "Save Me," "Money Talks," and his nod to John Lee Hooker on "Kinda Mess."

In Quebecois slang, "Tas Cru" means raw potato, but that was a nickname he picked up decades ago in Canada. *Drive On* is a powerful statement from start to finish, and Tas Cru does what all good bluesmen and women should do: he forges new paths in the idiom. These days, you'll agree Tas Cru is one of the tastiest, most finely seasoned, perfectly prepared baked potatoes you'll find anywhere in the world of contemporary blues. You'll eat this album up.

– Richard J. Skelly

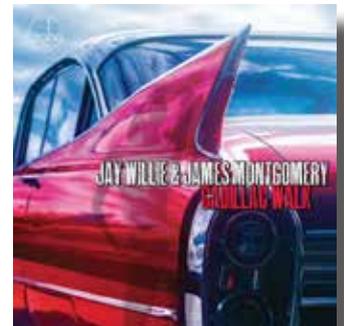
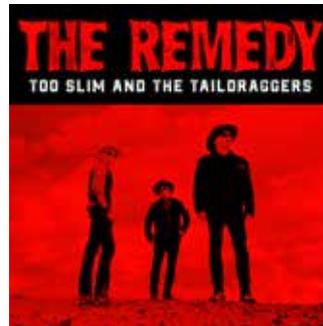
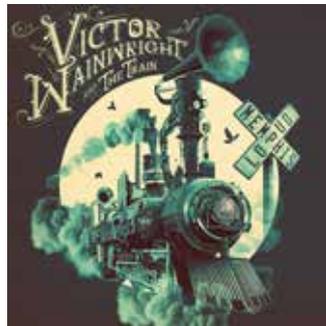
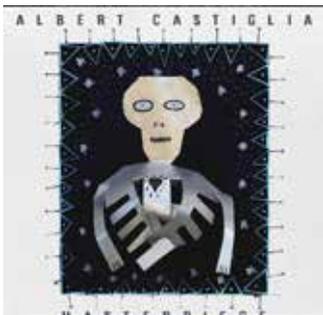
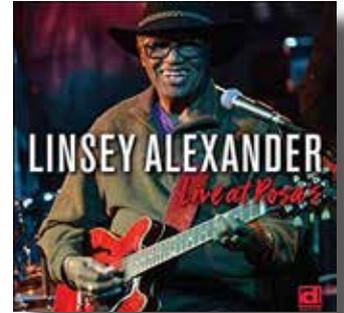
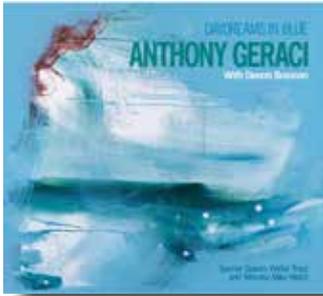
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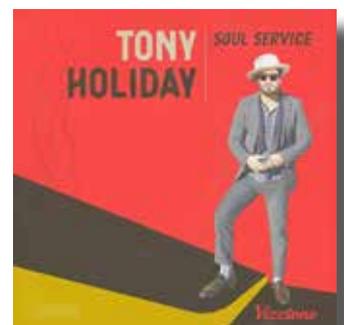
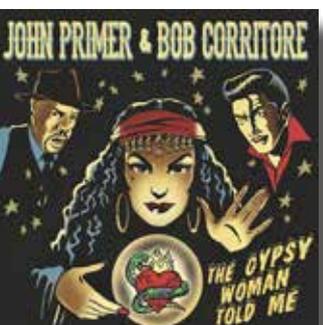
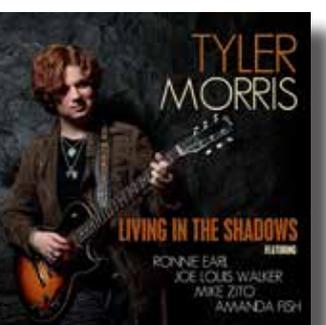
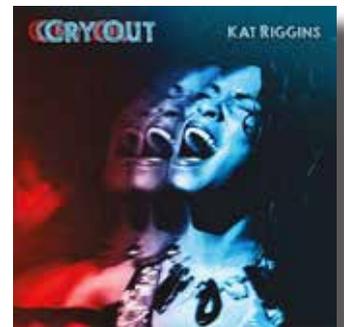
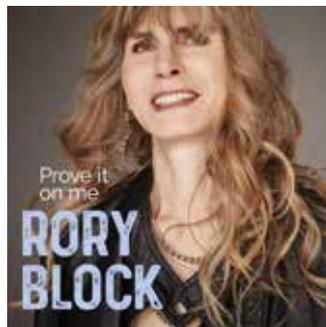
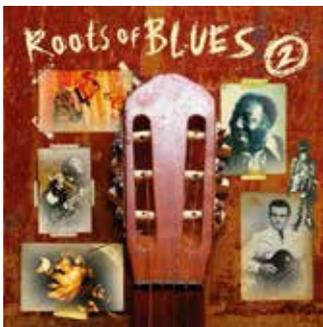
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## SUGAR BLUE

### *Colors*

Beeble



It's a toss-up on what's more extraordinary on Sugar Blue's *Colors* – the constant brilliance of his harmonica playing or the wide diversity of styles he embraces while remaining rooted in the blues. You can credit the latter to how this album was written and recorded on four continents with more than a dozen musicians, with sessions in Chicago, Shanghai, Milan, and Johannesburg.

Harlem native James Joshua “Jimmie” Whiting is best known outside blues circles as the harmonica player who nailed the killer riff on the Rolling Stones 1978 disco-laced hit “Miss You,” which also includes his solo on the song’s coda. That acclaim helped elevate Sugar Blue’s status, which he has extended over about a dozen albums as a leader since that time, developing considerable skills as a singer as well as a virtuoso harmonica player. On *Colors*, Blue wrote or co-wrote all but one of the album’s 11 tracks. The outlier is a funky up cover of “Day Tripper,” by that other big British band.

*Colors* kicks off with “And The Devil Too,” a Bo Diddley tribute about love gone bad on which Blue adopts some of Diddley’s trademark swagger, offering plenty of evidence of what attracted the Stones to recruit him all those years ago. On “Bass Reeves” Blue chronicles the larger-than-life story of a Western hero who was the basis for “The Lone Ranger” radio and TV series. It’s a fun mix of storytelling and blues laced with country; there are even some hokey sounds effects. On “We’ll Be Alright” Blue offers a hopeful ballad with gorgeous vocal backing from Afrika Biz, a young choir from Soweto, South Africa. It’s one of the album’s best surprises. “Shanghai Sunset,” another ballad recorded in an exotic locale, features a guest appearance from Ling Bo on the sheng, an ancient Chinese reed instrument that predates the harmonica.

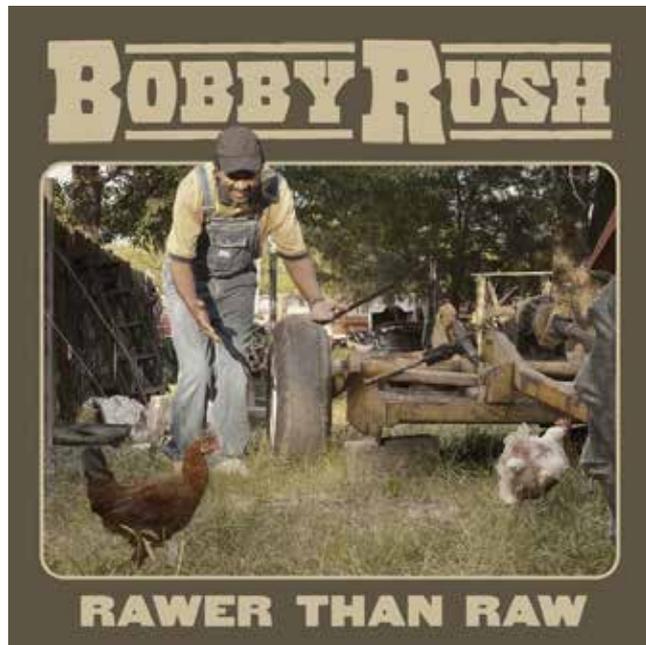
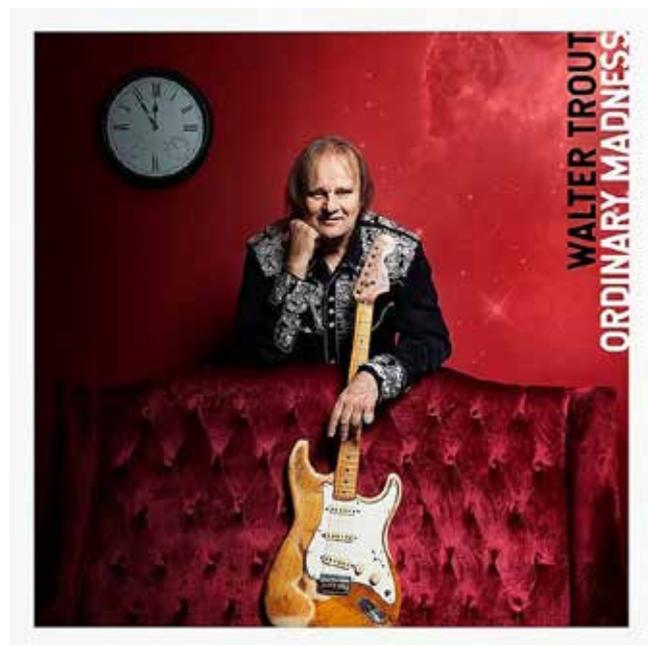
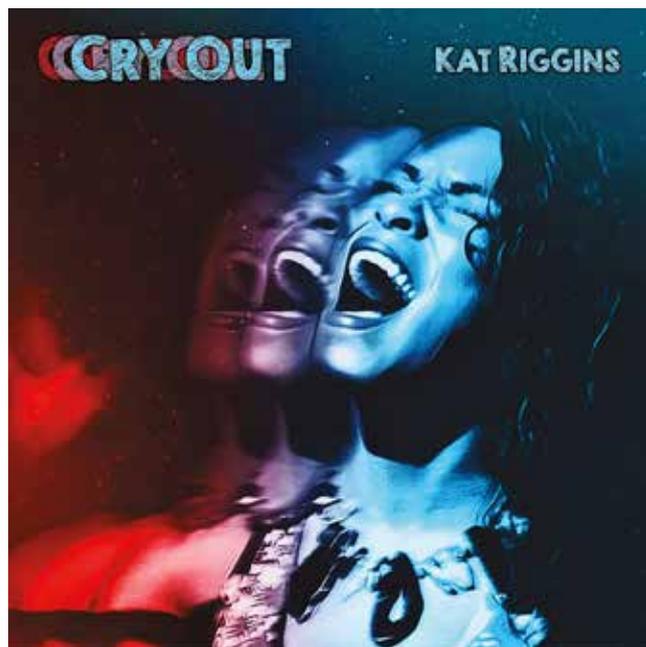
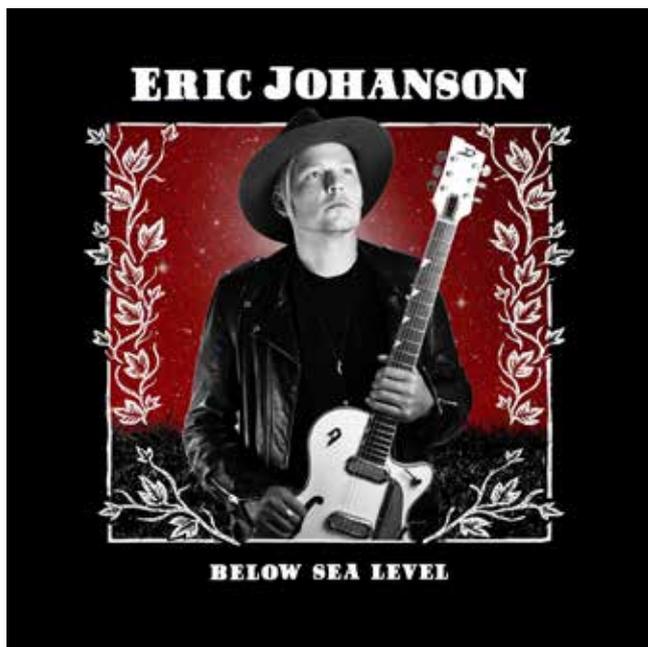
A few tracks feature acoustic country blues, including “Bonnie And Clyde,” a fine retelling of the American crime duo’s legendary story. Blue’s harp work on this song offers another side of his playing, heavy on melody and tone and lighter on speed. “Downhill” a funky up blues, and “Dirty Ole Man,” a novelty number that pokes fun at the performance-enhancing drugs favored by older guys, cover more familiar retain. On *Colors*, they’re more the exception than the norm, as Sugar Blue samples from such a wide palette on his global journey.

– Michael Cote



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## GRANT DERMODY

### *My Dony*

Thunder River



*My Dony* is Grant Dermody's third solo album and, on it, the singer/harmonica player/songwriter has laid down 13 high quality tracks of electric blues that mix eight originals with a handful of infrequently recorded classics. Co-produced by Dirk Powell (who also sings and plays guitar, keys, and mandolin) and recorded at his Cypress House Studio in Parks, Louisiana, the songs take on the feel of the region, often combining Louisiana swamp blues and zydeco with Chicago blues.

An excellent example of this Chicago/Louisiana blend can be heard in Dermody's "Real Time Man." Built on a "River Hip Mama" riff, it features Corey Ledet on accordion, and his interaction with Dermody sounds so natural and complementary (as it does on the other three tunes that they collaborate on) that listeners might wonder why the two instruments aren't paired up more often. This track also provides a good sample of Dermody's harp style, which features low, thick playing using sustained bends, understatedly impressive solos, riffing behind the vocals (à la Big Walter Horton) rather than between them, and some serious tone. While his playing is based on vintage amplified postwar Chicago harp, Dermody manages to create a sound within it that is distinctive enough to be recognized as his own, which is no small feat.

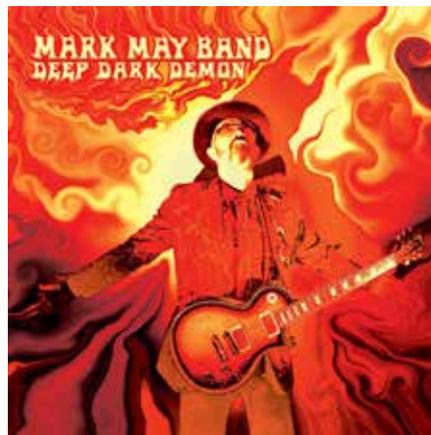
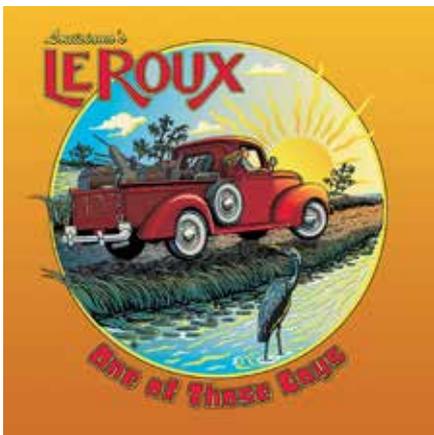
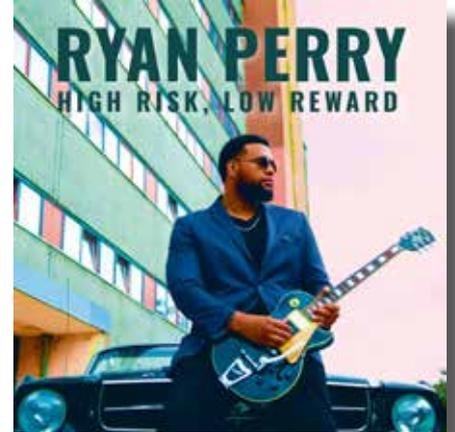
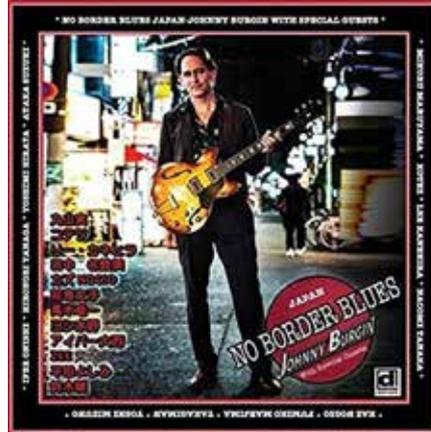
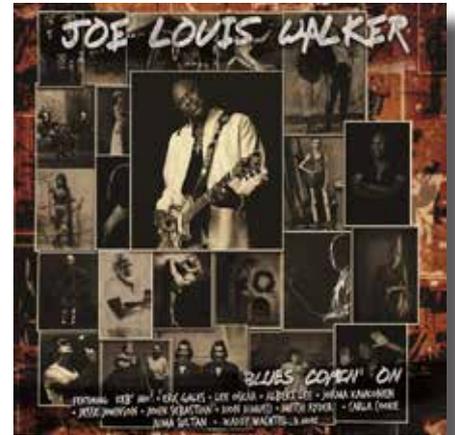
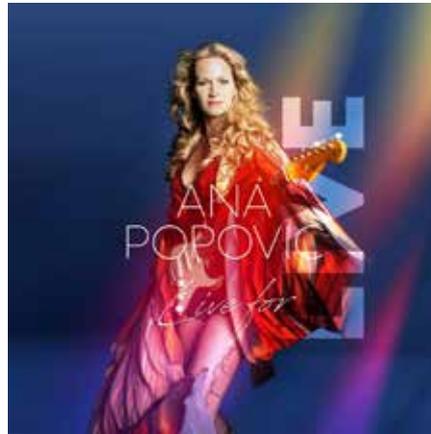
Some other highlights in this style are Powell's "Too Late To Change Your Mind," a slow and steady Louisiana swamp groove featuring him on vocals, and "Corner Strut," a funky, mid-tempo harmonica/accordion tune featuring an outstanding harp solo. Not all of the tracks on *My Dony* are in this vein, however, and two of them stick out that are at opposite ends of the content spectrum. The traditional "Great Change" is an uplifting "I am saved!" church sing-along in which Rhiannon Giddens (who seems to be turning up everywhere these days) makes a brief appearance on harmony vocals along with Allison Russell.

The other, "35-59," is a rockabilly style tune in which Dermody sings the inner pep-talks and uncertainties running through a 59-year-old man's head as he gets into a relationship with a 35-year-old woman. The music paces along like a heightened heart rate as he nails the monologue's delivery and the moods that go with it while trying to figure it all out. (Go for it, dude. You only live once.) For lovers of straight-ahead blues done in an original way, *My Dony* is a real treat.

– Matthew MacDonald

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## GRIFF HAMLIN

### *I'll Drink To That*

Self-release



SoCal singer/songwriter/guitarist Griff Hamlin leads this horn-powered octet on ten originals on their self-produced debut. The Single Barrel Blues Band is a tight and versatile unit comprised of drummer Chris Archley, keyboardist Ty Bailie, bassist Mark Smith, and the horn section of saxophonists Laura Hamlin (wife of Griff) and Eric Letta, trumpeter Jonathan Bradley, and trombonist Kevin Hicks.

My immediate impression of the band was an amalgam of Stevie Ray Vaughan and Tower of Power horns with Hamlin's slashing guitar up front and the horns creating a boisterous wall of sound. Their tunes also had me thinking of the Electric Flag and Paul Butterfield's big band, both of whom I was fortunate to see live. Hamlin's influences are similar: blues and Southern soul with elements of funk, R&B, and rock. All the tunes are well written and impeccably arranged (especially the robustly intricate horn arrangements) by esteemed Nashville session player Tim Akers who leads the Smoking Section; the lone exception is "Louisiana Holiday" which was arranged by L.A. keyboardist Jon Kubis of the Red Hot Band).

Five up-tempo tunes evoke SRV to varying degrees: "Almost Level To The Ground," the ear-grabbing opener that sets the album's tone; "Same To You" imbued with snarling Albert King-influenced licks; "Nothing Better" with searing slide suggestive of Sonny Landreth; "Got To End," the chunk-of-funk rocker that had me thinking of James Brown's legendary guitarist Jimmy Nolen (one of the inventors of funk), and "Don't Lie," the most SRV-like shuffle. "Louisiana Holiday" is classic Crescent City R&B celebrating the joy of new found love. Southern rock is represented by "Down And Out." "Bourbon And A Pistol" is a bouncy mix of rumba, blues, and rock with glistening electric piano gliding behind Hamlin's clear tenor vocals. Two cathartic Southern soul ballads round out the album: "Someone," filled with yearning that is underscored by Hamlin's side-piercing fills, and "Where Would I Begin," a jeremiad of regret. I enjoyed every tune on this album and consider it a contender for best self-produced album of the year.

– *Thomas J. Cullen III*

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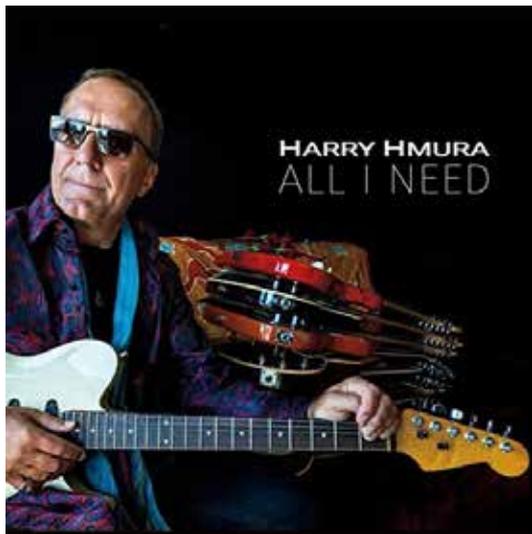
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## HARRY HMURA

### *All I Need*

Stormcloud Records



Guitar ace Harry Hmura arrived on the Chicago scene in 1979 as a very young member of James Cotton's band. In the years since, he's been on an eclectic musical journey. Some of his destinations have included two stints with Sugar Blue, a foray into fusion rock, the release of two smooth Latin jazz albums, his guitar featured on the soundtrack of the bestselling video game *Halo*, an ambitious and beautifully executed concept album about (and

including) the great apes, and a 21st century return engagement with Mr. Superharp Himself that would bring Hmura back to his musical source: the blues. *All I Need*, in a way, is a culmination of all of this.

On its surface, it's a rocking guitar album from a virtuoso who's still reaching. From the title track that blasts it off, to the shifting, well-developed instrumental "Amazing Hot Places" that marks its midway point, to the slowed down intensity of "Dream Blue," Hmura's playing drives and builds with blues-fueled power, countering his straightforward singing and the keys, bass, and drums backing him.

On a deeper level, much of what Hmura has picked up over the past 40 years can be subtly heard on all nine tracks (eight originals) of this self-produced album. It has all become such a part of his DNA that it unpretentiously blends together – tightly winding around the blues – to form a unique, genuine, and highly enjoyable expression of who he is and where he's at, even as he continues stretching forward.

– *Matthew MacDonald*



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## AL GOLD

### *Al Gold's Paradise*

Gold Music



When it comes to music, New York (or at least NYC) and neighboring New Jersey are about as unlike as Kansas and Missouri during the Civil War. You wouldn't think bordering states could be so different, but the Big Apple gets "Big Music Acts" while the Garden State mostly gets bar bands playing up and down the Jersey shore. The money's not great for these bands, but they develop chops tougher than overcooked flank steak. Bruce Springsteen's crew got started there, and such bands as Mr. Payday and Shorty

Long & the Jersey Horns manage to grind out a living on weekends.

My favorite Jersey blues band is Al Gold's entourage, the Suburban Rhythm Kings, which can be heard on the new *Al Gold's Paradise*. It's a big band with a loud sound from horns, multiple guitars, solid rhythm section, and interesting guests, including harmonica wizard Johnny Sansone and six-string master Dave Styrker (30 albums under his own name and scores more working with such artists as Brother Jack McDuff and Stanley Turrentine).

But Al Gold's the frontman, handling vocals, electric and slide guitar, mandolin, and writing nine of the ten songs on this 37-minute release. The tenth is his update on Peter Green's old Fleetwood Mac tune "Ramblin' Pony," itself originally a variation on a Charley Patton song. Gold also sounds a bit like Green at times, particularly on the original "Won't Sleep Tonight," a near cousin to Green's "Man Of The World." Plus Gold gives a liner notes shout-out to Green's former guitar partner, Danny Kirwan, who passed away last year.

But British influence aside, Gold and his band's roots go deep in New Jersey's soil (New Yorkers joke it's "landfill"), right down to songs about life in such townships as Gold's 'burb of Paradise and "Maplehood," the "other-side-of-the-tracks" neighborhood of Maplewood, where if some residents didn't have bad luck they've have – you guessed it – no luck at all. These places are a world away from the nearby towers of Manhattan, but good people call them home and this music's down-home too.

– *Bill Wasserzieher*



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# Roots Music Report - Week Of Aug. 8 - Best Blues Album

	TW	LW	Album Title	Band/Artist Name	Label
▲	1	7	Daydreams in Blue	<a href="#">Anthony Geraci</a>	Shining Stone
▼	2	1	In a Roomful of Blues	<a href="#">Roomful of Blues</a>	Alligator
▲	3	14	The Coldwater Sessions	<a href="#">J.D. Taylor</a>	VizzTone
-	4	4	Ain't No Man a Good Man	<a href="#">Wily Bo Walker &amp; Danny Flam</a>	Mescal Canyon
▼	5	3	Deep Dark Demon	<a href="#">Mark May Band</a>	Gulf Coast
▼	6	2	Good Life	<a href="#">Hurricane Ruth</a>	American Showplace
▲	7	12	Memphis Loud	<a href="#">Victor Wainwright</a>	Ruf
▼	8	6	Blue Sky	<a href="#">The Reverend Shawn Amos</a>	Put Together Music
▲	9	48	Hot Coffee and Pain	<a href="#">Crooked Eye Tommy</a>	Blue Heart
▲	10	15	That's What I Heard	<a href="#">Robert Cray</a>	Nozzle
▼	11	5	Here I Come	<a href="#">Jose Ramirez</a>	Self-Release
▼	12	11	Magnificent Heart	<a href="#">Peter Karp</a>	Rose Cottage
▲	13	83	Ain't Done Yet	<a href="#">Savoy Brown</a>	Quarto Valley
▼	14	8	The Remedy	<a href="#">Too Slim &amp; the Taildraggers</a>	VizzTone
*NEW*	15	-	Sonic Departures	<a href="#">JW-Jones</a>	Solid Blues
▲	16	26	Front Porch	<a href="#">The Mary Jo Curry Band</a>	Self-Release
▼	17	10	World's Gone Crazy	<a href="#">CD Woodbury</a>	Self-Release
▲	18	20	Blacktop Run	<a href="#">Sonny Landreth</a>	Provogue
▼	19	13	No Border Blues	<a href="#">Johnny Burgin</a>	Delmark
▲	20	46	The Gypsy Woman Told Me	<a href="#">John Primer &amp; Bob Corritore</a>	Vizztone
▼	21	19	Godless Land	<a href="#">The Lucky Losers</a>	VizzTone
▼	22	21	Prove It on Me	<a href="#">Rory Block</a>	Stony Plain
▼	23	17	The Real McCoy	<a href="#">Alex Dixon's Vintage Dixon</a>	Dixon Landing Music
▼	24	9	Drive on	<a href="#">Tas Cru</a>	Subcat
▼	25	16	Blues with Friends	<a href="#">Dion</a>	Keeping The Blues Alive
▼	26	18	MacDaddy Mojeaux	<a href="#">Gregg Martinez</a>	Nola Blue
▲	27	28	The Moon is an Ashtray	<a href="#">Miss Tess</a>	Tone Tree
▼	28	22	Weed 'Em & Reap	<a href="#">Misty Blues</a>	Self-Release
▼	29	23	My Dony	<a href="#">Grant Dermody</a>	Self-Release
▲	30	32	Church House Blues	<a href="#">Crystal Shawanda</a>	True North
▲	31	39	Can't Nobody Stop Me Now	<a href="#">Gerald McClendon</a>	Delta Roots
*NEW*	32	-	Cry out	<a href="#">Kat Riggins</a>	Gulf Coast
▼	33	29	The Bodhisattva Blues	<a href="#">Reverend Freakchild</a>	Treated And Released
▼	34	33	Go, Just Do It!	<a href="#">Kenny "Blues Boss" Wayne</a>	Stony Plain
▼	35	34	Peace in Pieces	<a href="#">The Betty Fox band</a>	Self-Release
▲	36	62	Good As Gone	<a href="#">Casey Hensley</a>	Vizztone
*NEW*	37	-	Force of Will	<a href="#">Dave Fields</a>	Self-Release
▼	38	27	Rebel Moon Blues	<a href="#">Sass Jordan</a>	Stony Plain
▲	39	80	Friends & Family	<a href="#">Jim Diamond Revue</a>	BigTone
▲	40	61	Tall, Dark, and Handsome	<a href="#">Delbert McClinton &amp; Self-Made Men</a>	Hot Shot
▼	41	25	Stand Up!	<a href="#">Whitney Shay</a>	Ruf
▼	42	30	The Triangle	<a href="#">Lisa Mills</a>	BMG
▲	43	81	The Ballad of Albert Johnson	<a href="#">The Smoke Wagon Blues Band</a>	Self-Release
▲	44	51	What They Say	<a href="#">CW Ayon</a>	Self-Release
-	45	45	Out of My Head	<a href="#">Hamish Anderson</a>	Self-Release
▼	46	31	Kill or Be Kind	<a href="#">Samantha Fish</a>	Rounder
▼	47	38	Ice Cream in Hell	<a href="#">Tinsley Ellis</a>	Alligator
▲	48	60	Broke Down in the Fast Lane	<a href="#">Red's Blues</a>	Self-Release
▼	49	40	Live at Rosa's	<a href="#">Linsey Alexander</a>	Delmark
▲	50	70	Playing with Fire	<a href="#">Liz Mandeville</a>	Blue Kitty Music

# Roots Music Report - Week Of Aug. 8 - Blues Rock

	TW	LW	Album Title	Band/Artist Name	Label
▲	1	2	Deep Dark Demon	<a href="#">Mark May Band</a>	Gulf Coast
▼	2	1	Good Life	<a href="#">Hurricane Ruth</a>	American Showplace
▲	3	4	Magnificent Heart	<a href="#">Peter Karp</a>	Rose Cottage
▲	4	19	Ain't Done Yet	<a href="#">Savoy Brown</a>	Quarto Valley
▼	5	3	The Remedy	<a href="#">Too Slim &amp; the Taildraggers</a>	VizzTone
*NEW*	6	-	Force of Will	<a href="#">Dave Fields</a>	Self-Release
▲	7	18	The Ballad of Albert Johnson	<a href="#">The Smoke Wagon Blues Band</a>	Self-Release
▲	8	9	Out of My Head	<a href="#">Hamish Anderson</a>	Self-Release
▼	9	6	Kill or Be Kind	<a href="#">Samantha Fish</a>	Rounder
▼	10	7	Ice Cream in Hell	<a href="#">Tinsley Ellis</a>	Alligator
▼	11	8	Good to Go	<a href="#">Charlie Bedford</a>	Blue Heart
-	12	12	Ashes	<a href="#">Be Sharp Band</a>	Self-Release
▼	13	5	Dark Spaces	<a href="#">Bridget Kelly Band</a>	Alpha Sun
-	14	14	Quarantine Blues	<a href="#">Mike Zito</a>	Gulf Coast
▼	15	13	Bywater Call	<a href="#">Bywater Call</a>	Gypsy Soul
▲	16	17	Red White and Blues	<a href="#">MojoMama</a>	Self-Release
▼	17	15	Heartache and Toil	<a href="#">Jon Strahl Band</a>	Self-Release
▲	18	28	The Tango Bar	<a href="#">Greg Copeland</a>	Inside
▲	19	25	Woman Named Trouble	<a href="#">Vanja Sky</a>	Ruf
▲	20	35	Betting on a Gambling Man	<a href="#">Dwane Dixon</a>	Self-Release
▼	21	10	Alive	<a href="#">Sister Lucille</a>	Endless Blues
▼	22	16	Blow Up Doll	<a href="#">Anni Piper</a>	Sugar Daddy
▲	23	27	Signs	<a href="#">Tedeschi Trucks Band</a>	Fantasy
▲	24	30	Bless Your Heart	<a href="#">The Allman Betts Band</a>	BMG
▼	25	11	It's a Mighty Hard Road	<a href="#">Popa Chubby</a>	Dixiefrog
▼	26	21	Help Wanted	<a href="#">Georgia Randall</a>	Self-Release
▼	27	23	Slings and Arrows	<a href="#">Michelle Malone</a>	SBS
▼	28	20	Brighter Days	<a href="#">Robert Randolph &amp; The Family Band</a>	Mascot
▲	29	44	Friends of the Blues 2	<a href="#">Myles Goodwyn</a>	Linus
▲	30	45	Old School	<a href="#">Tom Gilberts</a>	Polymerase
▲	31	60	This Land	<a href="#">Gary Clark Jr.</a>	Warner Brothers
▼	32	26	Rise	<a href="#">Joanna Connor</a>	M.C.
▲	33	-	'Til the Dawn	<a href="#">Born Healer</a>	Spiral Sun Records
▼	34	33	A Fool's Heart	<a href="#">Justin Saladino Band</a>	Disques Bros
▲	35	42	Already Free	<a href="#">The Derek Trucks Band</a>	Sony
▲	36	43	Jeff Beck Live: B.B. King Blues Club & Grill, New York	<a href="#">Jeff Beck</a>	Sony
▼	37	31	Bound by the Blues	<a href="#">Sonny Landreth</a>	Provogue
▲	38	91	The Ice Queen	<a href="#">Sue Foley</a>	Stony Plain
▲	39	40	Hellfire	<a href="#">Kenny Parker</a>	Rock-A-While
▲	40	-	Neon Highway Blues	<a href="#">Gary Hoey</a>	Provogue
▲	41	51	Three Chords & the Truth	<a href="#">Van Morrison</a>	Caroline
▲	42	52	Trouble	<a href="#">Hamish Anderson</a>	Self-Release
▲	43	54	Far As I Can See	<a href="#">Matt Schofield</a>	Mascot
▲	44	55	Family Style	<a href="#">Vaughan Brothers</a>	Epic
▲	45	56	Strike Like Lightning	<a href="#">Lonnie Mack</a>	Alligator
▼	46	38	The Story of Sonny Boy Slim	<a href="#">Gary Clark Jr.</a>	Warner Bros.
▲	47	58	New York City Chill	<a href="#">The Wildcat O'Halloran Band</a>	Dove Nest
▼	48	41	Unleashed	<a href="#">Dave Fields</a>	Self-Release
▲	49	61	Give It Back to You	<a href="#">The Record Company</a>	Concord
▲	50	62	Drive Til U Die	<a href="#">Hymn For Her</a>	Self-Release

# Roots Music Report - Week Of Aug. 8 - Blues Contemporary

	TW	LW	Album Title	Band/Artist Name	Label
▲	1	4	Daydreams in Blue	<a href="#">Anthony Geraci</a>	Shining Stone
▲	2	8	The Coldwater Sessions	<a href="#">J.D. Taylor</a>	VizzTone
▼	3	1	Ain't No Man a Good Man	<a href="#">Wily Bo Walker &amp; Danny Flam</a>	Mescal Canyon
▲	4	7	Memphis Loud	<a href="#">Victor Wainwright</a>	Ruf
▼	5	3	Blue Sky	<a href="#">The Reverend Shawn Amos</a>	Put Together Music
▲	6	26	Hot Coffee and Pain	<a href="#">Crooked Eye Tommy</a>	Blue Heart
▲	7	9	That's What I Heard	<a href="#">Robert Cray</a>	Nozzle
▼	8	2	Here I Come	<a href="#">Jose Ramirez</a>	Self-Release
*NEW*	9	-	Sonic Departures	<a href="#">JW-Jones</a>	Solid Blues
▲	10	14	Front Porch	<a href="#">The Mary Jo Curry Band</a>	Self-Release
▼	11	6	World's Gone Crazy	<a href="#">CD Woodbury</a>	Self-Release
▲	12	25	The Gypsy Woman Told Me	<a href="#">John Primer &amp; Bob Corritore</a>	Vizztone
▼	13	11	Godless Land	<a href="#">The Lucky Losers</a>	VizzTone
▼	14	5	Drive on	<a href="#">Tas Cru</a>	Subcat
▼	15	10	Blues with Friends	<a href="#">Dion</a>	Keeping The Blues Alive
▼	16	12	Weed 'Em & Reap	<a href="#">Misty Blues</a>	Self-Release
▲	17	18	Church House Blues	<a href="#">Crystal Shawanda</a>	True North
*NEW*	18	-	Cry out	<a href="#">Kat Riggins</a>	Gulf Coast
▼	19	16	The Bodhisattva Blues	<a href="#">Reverend Freakchild</a>	Treated And Released
▼	20	19	Go, Just Do It!	<a href="#">Kenny "Blues Boss" Wayne</a>	Stony Plain
▲	21	35	Good As Gone	<a href="#">Casey Hensley</a>	Vizztone
▼	22	15	Rebel Moon Blues	<a href="#">Sass Jordan</a>	Stony Plain
▲	23	34	Tall, Dark, and Handsome	<a href="#">Delbert McClinton &amp; Self-Made Men</a>	Hot Shot
▼	24	13	Stand Up!	<a href="#">Whitney Shay</a>	Ruf
▼	25	17	The Triangle	<a href="#">Lisa Mills</a>	BMG
▲	26	29	What They Say	<a href="#">CW Ayon</a>	Self-Release
▲	27	33	Broke Down in the Fast Lane	<a href="#">Red's Blues</a>	Self-Release
▼	28	22	Green Eyed Blues	<a href="#">Laura Green</a>	Self-Release
▼	29	27	The Devil May Care	<a href="#">Avey Grouws Band</a>	Self-Release
▼	30	23	Two Rivers Back	<a href="#">The B. Christopher Band</a>	Guitar One
▼	31	20	You Ain't Done	<a href="#">The Proven Ones</a>	Gulf Coast
▼	32	31	Make It Right!	<a href="#">Shawn Pittman</a>	Continental
▲	33	68	Elmore's Blues	<a href="#">Wayne Nicholson &amp; John Campbelljohn</a>	Grindstone
▲	34	41	Blues in a Bucket	<a href="#">The Forrest McDonald Band</a>	World Talent
▼	35	30	Lessons Learned	<a href="#">Jim Gustin &amp; Truth Jones</a>	Self-Release
▲	36	42	Coming in Hot	<a href="#">Coco Montoya</a>	Alligator
▼	37	32	Bringing the Blues	<a href="#">Gravel &amp; Grace</a>	Self-Release
▼	38	37	Soul Service	<a href="#">Tony Holiday</a>	VizzTone
-	39	39	Oklahoma	<a href="#">Keb Mo</a>	Concord
▼	40	38	Redemption	<a href="#">Joe Bonamassa</a>	J&R Adventures
▼	41	28	Why Should I Be Blue?	<a href="#">Broke Fuse</a>	Self-Release
▲	42	48	Somebody Save Me	<a href="#">Sugaray Rayford</a>	Forty Below
▲	43	-	Out of the Box	<a href="#">Ben Rice and RB Stone</a>	Middle Mountain
-	44	44	Gotta Have It	<a href="#">The Jimmys</a>	Brown Cow
▼	45	36	Deck of Cards	<a href="#">The Wildcat O'Halloran Band</a>	Self-Release
▲	46	49	Your Baby Has Left	<a href="#">Backtrack Blues Band</a>	VizzTone
▼	47	24	High Risk, Low Reward	<a href="#">Ryan Perry</a>	Ruf
▼	48	45	Welcome to the Party	<a href="#">Big Pacific</a>	Self-Release
▲	49	62	Light of Day	<a href="#">Vince Agwada</a>	Rocketnoodle
-	50	50	Strong Persuader	<a href="#">Robert Cray</a>	Mercury

## Roots Music Report - Week Of Aug. 8 - Blues - Soul

TW	LW	Album Title	Band/Artist Name	Label
-	1	1 MacDaddy Mojeaux	<a href="#">Gregg Martinez</a>	Nola Blue
▲	2	3 Can't Nobody Stop Me Now	<a href="#">Gerald McClendon</a>	Delta Roots
▼	3	2 Peace in Pieces	<a href="#">The Betty Fox band</a>	Self-Release
▲	4	6 Friends & Family	<a href="#">Jim Diamond Revue</a>	BigTone
▼	5	4 Run Home Slow	<a href="#">The Teskey Brothers</a>	Glassnote
▲	6	15 Looking Back	<a href="#">Dalannah Gail Bowen</a>	Quest
▼	7	5 All My Dues Are Paid	<a href="#">Frank Bey</a>	Nola Blue
▲	8	14 City of Love	<a href="#">Ma Polaine's Great Decline</a>	OMH
▲	9	- Mississippi BarBQ	<a href="#">Zac Harmon</a>	Catfood
▼	10	7 That's Where It's At!	<a href="#">Michael Jerome Browne</a>	Borealis
▼	11	10 Back in Business	<a href="#">Frank Bey</a>	Nola Blue
▲	12	- Back to the Shack	<a href="#">Jack Mack &amp; The Heart Attack</a>	Self-Release
▼	13	8 Hard to Love	<a href="#">Joyann Parker</a>	Self-Release
▼	14	11 Wrong Kind of Love	<a href="#">Rae Gordon Band</a>	Self-Release
▲	15	- Live from Centennial Park, Atlanta, 1996	<a href="#">Jack Mack &amp; The Heart Attack</a>	SSR Free Roll
▼	16	12 Rebekah Meldrum	<a href="#">Rebekah Meldrum</a>	Self-Release

## Roots Music Report - Week Of Aug. 8 - Blues - Classic

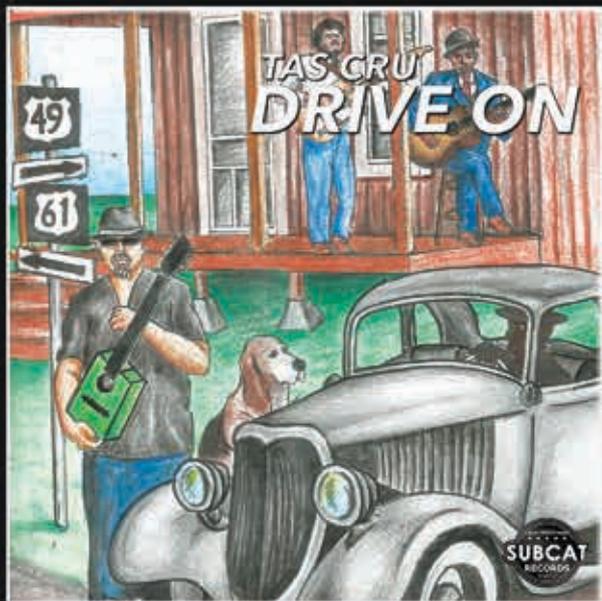
TW	LW	Album Title	Band/Artist Name	Label
-	1	1 Live at Rosa's	<a href="#">Linsey Alexander</a>	Delmark
▲	2	3 For Love and Money	<a href="#">Harpdog Brown</a>	Dog House
▲	3	4 Getting Ready...	<a href="#">Freddie King</a>	Shelter
▼	4	2 Postcard from Beale Street	<a href="#">Eric Hughes Band</a>	Endless Blues
▲	5	10 I Still Get Excited	<a href="#">Terry Hanck</a>	VizzTone
-	6	6 Hard Again	<a href="#">Muddy Waters</a>	Sony
▼	7	5 The Soul of the King	<a href="#">The B.B. King Blues Band</a>	Ruf
▲	8	9 Respect the Blues	<a href="#">The Joey Gilmore Band</a>	Mosher Street
▲	9	13 Party of One	<a href="#">George Thorogood</a>	Rounder

# TAS CRU

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ALBUM RELEASE

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~ RICHARD SKELLY, BLUES MUSIC MAGAZINE

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