

THE

BLUE iNK

VOLUME 20

SEPT. 2015



INTERNATIONAL
BLUES
CHALLENGE

NOW ACCEPTING APPLICATIONS FOR 2016 INTERNATIONAL BLUES CHALLENGE BAND COMPETITION!

The Blues Foundation presents the International Blues Challenge in Memphis every winter. The 2016 event takes place January 26-30th. Bands from around the world compete for wider recognition and a coveted spot performing on the Legendary Rhythm & Blues Cruise. 2004 IBC winner Zac Harmon said that winning the competition was worth more than \$100,000 in publicity. BLUSD sends a band or solo/duo act each year, and the results thus far have been very impressive. Nathan James and Ben Hernandez won for best solo/duo act in 2007. Aunt Kizzy's Boys placed second in the band category in 2006. Sue Palmer won for best self-produced CD in 2008.

BLUSD's Regional IBCs for the 2016 Band Competition preliminary rounds will be held on Saturday, 10/10 and Saturday, 10/17 from 1- 5 p.m. at Tio Leo's Lounge. The two highest-scoring acts from each of our preliminary rounds will advance to the finals which will take place Saturday, 10/24 from 1- 5 p.m., also at Tio Leo's Lounge. BLUSD uses the same scoring system as the Blues Foundation which is listed [here](#).

Entry forms can be obtained by emailing info@blusd.org. Member bands and early entries receive a discounted filing fee, so don't delay...we look forward to hearing from you!

Blues Lovers United of San Diego

2016 IBC Band Entry Application

NAME OF ACT _____

NAMES OF BAND MEMBERS _____

PHONE _____ EMAIL _____

MEMBER ENTRY FEE \$25 NON-MEMBER ENTRY FEE \$50

(Sign up by Sept. 10 to receive a discounted \$15 member fee or \$25 non-member fee)

Preliminary rounds will be held on October 10th and October 17th from 1-5 p.m. at Tio Leo's Lounge.. Finals will be on October 24 from 1-5, also at Tio Leo's Lounge.

The regional competition will follow the rules of the IBC as posted by the Blues Foundation at www.blues.org . Scoring will be based on blues content, vocals, talent, originality and stage presence. All sets will be 25 minutes long..

The lineup for your act at the prelims must be the same lineup that will play in the finals and, if you win, at the IBC, to be held January 26-30, 2016 in Memphis, TN.

Winners will receive \$900 per musician (maximum \$3600) to offset hotel and travel costs, to be paid during the finals competition. Winners will play a send-off party in January 2016 to help replenish IBC funds.

Please fill out this form and return it with your check to the address below or send a payment through Paypal addressed to president@blusd.org. This form can be scanned and attached to an accompanying email. For questions, please contact Janine Harty at president@blusd.org,

**BLUSD
P.O. Box 34077
San Diego, CA 92163—619-630-9416**



A BENEFIT FOR THE
JACOBS & CUSHMAN
SAN DIEGO FOOD BANK



Sept. 26-27, 2015

Embarcadero
Marina Park North

SOMETHING FOR EVERYONE AT SAN DIEGO BLUES FESTIVAL!

If you like harmonica players, the San Diego Blues Festival on Sept. 26-27 is just what you need: James Cotton, Kim Wilson, Bubba McCoy and more. If you like blues keyboards, how about Marcia Ball, Booker T. Jones or 90-year-old Henry Gray. What about searing Chicago electric blues with Lil' Ed & the Blues Imperials, or Chris James & Patrick Rynn, or rockabilly from the Paladins, down-home blues from Tomcat Courtney or stinging slide-guitar from John Mooney and Billy Thompson? The fifth annual festival has something for every blues taste.

All festival proceeds and food collected (two cans or food are requested from each concert goer) benefit the Jacobs & Cushman San Diego Food Bank. VIP tickets are also on sale at \$125 per day or \$200 for the weekend.

The festival will be held noon to 8 p.m. at Embarcadero Marina Park North with two stages and music and fun throughout the day. For tickets, artist profiles and videos and other festival details, see www.sdbluesfest.com.

Michael Kinsman

What? Still More Jam Thoughts?

I thought two parts to the article, one from the jam host's perspective and one from the musician's point of view would have been enough and then onto something new. Ah, the best laid plans of mice and men often goes astray. I received several private messages via email and Facebook coming forth with their thoughts on the issue, and as I stated, if you put forth the time and effort to write it, it will get printed. As usual, some preferred to keep their responses as an anonymous submission which I continue to respect. Therefore, a mixture of thoughts and opinions make up an unforeseen Part Three.

Christine Gilardi:

#1) What do you find to be the most rewarding part when you attend a jam ?

I find it most rewarding to make musical synergy with a group on stage; a group that was just assembled makes this synergy a free-flowing experience.

#2) Do you see the jams as more of a social setting for you, or just getting the chance to play is your goal ?

Networking from a business perspective is the priority for me – many jams have led me to other gigs and/or other musicians I enjoy playing with.

#3) How do you feel when you are told to turn down, are you insulted or do you trust your jam master to make the best setting for those listening, even though it seems a good volume to you ?

Fine. I work with whatever is asked for. I don't like it when guitarists, (usually it's them) who go WAY LOUD and don't even seem to notice ??

#4) How do you feel about having a back line available to you, or do you prefer your own amps/snare etc. ?

I appreciate having the back line.

#5) What is your feeling in regards to playing with other jammers who are not as experienced as you ?

I'm ok with it, so long as he/she can keep up with the song in general.

6) When you go to different jams, what steps do you take to get acquainted with those running the jam and find out how that particular jam works?

I meet the host/hostess, shake hands, and ask questions. I do this online or in person, as my time allows.

7) What is the most gratifying thing that you see happen at jams?

The most gratifying thing I see happen at jams are those magic moments where musicians come together in a few moments and connect in a way that is palpable in the room.

8) What is the most annoying thing that you see happen at jams?

I would prefer to have JAMS where people JAM. Having bands pre-formed seems to be against the spirit of a JAM.

We simply can't get around some of the annoyances; for me, it's having long durations waiting to perform "next." Having hosted, I know it's a difficult job and when it's a demanding time, I roll with whatever happens. Especially since most of the jams I attend are for charity at this point.

9) Do you go to jams to meet and network with the other musicians there? If so, is there something that the jams could do to encourage this type of interaction more?

Yes I do. Not sure what the jams can do other than pairing musicians up and giving them a chance to get to know someone they otherwise may not have.

Dane Terry:

Hi Steve, I've been reading your 2-part series on Blues Jams in SD. Some good stuff there. You invited your readers to PM you with feedback & comments, so here's mine. First, I'm a harmonica player and singer. I lead 3 working (pro-am) bands, play in several more. I started playing in Blues Jams in SD back in about 2005 or 6. My favorite one at the time was

Chet Cannons jam at Etta's Place on Mondays. The Monday jam was looser and rougher around the edges which suited me at the time. I hope you don't mind me answering them just to offer some more perspective....

1- The most rewarding things that happen at these jams are when a new Musician 'gets it and have a ball' and when the audience loves it. That means the band is cookin'

2- for me it's more social now. I often go to Blues jams with no intention of playing (but will if asked). I like hearing the good ones play and hanging out with my Musician friends.

3- I rarely am told to turn down (and I always immediately comply) but I will ask others on the bandstand to ease up or turn down when necessary. The Blues isn't R&R and needs to be played dynamically with more sensitivity than high volume accommodates.

4- although I enjoy playing through my own rig, I'm happy to play through anything - good sound comes from the player not the amp.

5- I like having less experienced players on the set IF they are there to listen and learn FIRST. There's a lot for an inexperienced player to pick up if they are not ego driven.

6-I will always find the Jam Master and introduce myself and ask questions about the jam. I like to introduce myself to the guys I'm playing with and the audience, too.

7-it's so much fun when it all comes together and everybody listens and plays appropriately!

8- the most disappointing jams are those where players don't listen, no Dynamics, too loud, and where Blues Music is not played. Also, I've played at a couple of local 'Blues Jams' where the backup band did not know how to play about half the 'Blues Standards'.

You should know how to play the music - learn it at home and come to the Blues Jam prepared to play Blues Music.

Thanks for offering me the opportunity to provide you some more perspective and feedback.

Anonymous:

Do you let your friends play longer than everyone else?

What do you consider a "pro" jam?

Why do the same jammers get up multiple times when those who haven't played yet wait?

Do you condone jammers inviting themselves up on random sets? Horn players do this all the time.

Are you a musician or just a music lover?

What qualifies you to "match" musicians at your jams?

What is your standard for time? Time itself or whole songs? (3 songs can go an hour sometimes).

There you go and not one use of profanity.

And that's it folks for tidbits on jams. Up to now, I have completely left out my own thoughts and opinions, but here are a few reactions of my own. It appears to me that the issue of time management is the greatest complaint from jammers who have submitted their responses as well as those who spoke with me in conversations. I have witnessed this issue a great many times despite some hosts who insist it is never an issue for their jams. I've listened to some sets that went for 45 minutes when the next set was allotted 10. Some musicians, being told they could do 3 songs, have stretched out each number far longer than need be passing leads back and forth for eternity which stretches their set time past what should be and is fair to others. I would suggest that, for example, if a host says each set should be 20 minutes, than that group either plays 2 songs that go 20 minutes or 10 songs within the 20 minutes. The time, monitored by the hosts, should be adhered to with some flexibility in mind. Too often it is not.

Christine Gilardi made a good point regarding just what a jam is. I personally do enjoy some events that provide individual bands to play as a band.....but she is correct, that is not a jam in any definition of the word.

Chet Cannon uses a sign up sheet for his jams and a musician signs up for different sets and you get what you get. Sometimes it can

be great, sometimes not so, but a jam is a jam and that is something that should be expected and respected. While most hosts I know are also musicians, some are not. Therefore, Anonymous's statement regarding those hosts who 'Match Up' musicians, and their qualifications to do so, is valid. It is my view that a host who consistently matches up musicians lend themselves to what one respondent described as 'favoritism' and cliquishness which denies musicians the opportunity to perform with a milieu of other players. There are times when matching musicians cannot be avoided but we are talking of consistency here.

Dane Terry, in this issue, as well as other respondents, have called for a greater sense of dynamics. This is certainly something that is always needed. However, when playing with those who think everything must be loud, tact and diplomacy is called for. At one point or another, we all needed to be taught and mentored. At the same time, I would encourage some who play the same songs every time, every place to "learn a new song by now."

Standard blues tunes are just that, songs that were so wonderful that everyone loved them and wanted to play them. For those who want to stretch beyond the standards, it is important that songs chosen by the leader of the set be those that are follower able. The stage is not a time to spend 10 minutes explaining a great but arcane song that no one is familiar with. Far too much time is wasted between songs on many jam sets.

Most jams have a host band. It has always bothered me that there are so many who arrive after the host band has played. They play their set and leave. The host bands deserve everyone's support and I personally think it is disrespectful not to be there, when you can, to support them, as well as to stay to support and appreciate the musicians who are performing in a jam set.

In conversation, I could go on and on, but let's call it a day, and thank you all who have been part of this discussion, the jam hosts, the musicians and anyone who provided their views one way or the other.

NEW Releases on CD

SHEMEKIA COPELAND



Outskirts Of Love

Shemekia Copeland- Outskirts of Love

alligator.com

Shemekia Copeland was born in Harlem, N.Y. and currently resides in Chicago. Shemekia has

performed in the past

with the likes of Eric Clapton, Santana, Bonnie Raitt, B.B. King, Buddy Guy and too many others to mention here. She has earned two Grammy nominations for Best Blues Album as well as multiple Blues Music Awards, and has appeared on national television.

There is no question that Shemekia Copeland has a powerhouse voice, but she brings with it a tenderness that simply touches the heart. Ms. Copeland, with this album, brings the blues of old times hard times up to date with current issues of loss, love, rape, violence and a never failing devotion to her faith in God and empathy for those who need a help up. In the tune 'Crossbone Beach' she deals with the denigration of the soul that finds redemption in the justice delivered; as she sings, 'Paybacks a bitch'. I love the crossover of genres in her rendition of 'Drivin' Out of Nashville' a country tune that stipulates that 'country music ain't nothing but the blues with a twang'; and darned if she isn't right. Ms. Copeland touches on gospel stylings as evidenced in her cover of John Fogerty's 'Long As I Can See the Light', 'Lord, Help the Poor and Needy' and a great cover of ZZ Top's 'Jesus Left Chicago' with guest musician Billy Gibbons pitching in, but she gives the lyrics a powerful meaning not lost on the listener.

'Wrapped Up in Love', originally written and performed by Albert King, brings with it a solid as concrete groove and Shemekia's vocals are clearly a driving force. This album is a solid blues release updated to

so many of today's issues of concern. Shemekia Copeland has landed my vote with 'Outskirts of Love'.-SD



John Mayall-Find a Way to Care

Like the actor, Morgan Freeman, one thing about John Mayall, and very few other musicians, is that you can tell it is Mayall from the very first listen. One of his very earliest recordings released not too long ago, 'Live in 67', has been nominated for several blues awards and is one of the finest live

recordings I have had the

pleasure to listen to. Despite the critical and long term success John Mayall has achieved, he remains then and now, true to the blues. Every pore of every song on this latest release is true blues. 'Find a Way to Care' is filled with twelve blues numbers covering several themes from the shuffle of 'I Want My Money Back' to the slow blues of 'Drifting Blues'. While most noted for his harp work, it takes a back seat to the keyboards on this album. John Mayall's keyboard playing is front and center for much of the album, just give a listen to 'Crazy Lady' and you will find a touch of Johnny Johnson influenced hopping keyboard work. Whether John Mayall is playing the piano or organ, there is a real vitality to his work. His sterling harp playing supplements and enhancing many tunes as in 'Ropes and Chains'.

Mr. Mayall has had a long and productive career, he was a part of the a small contingent of musicians who inspired a resurgence of interest in the blues and helped so many whose careers began under his tutelage. With his release of 'Find a Way to Care', I do not see a man resting upon his laurels. If anything, he comes with the same feeling for the blues as the best of those who came before him and continues to feed the ravishing hunger of blues affectionados for the real thing.-SD



**Father's Day
Ronnie Earl and
the Broadcasters
Stony Plain**

Titled in dedication to Ronnie Earl's recently-lost father, and dedicated with gratitude as well to pianist David Maxwell, BB King and other influential artists and loved ones, this CD is tinged with a reflective and

emotional mood in its

selection of songs and performers. His ethereally smooth, soaring riffs and signature guitar tone are well demonstrated throughout the thirteen tracks.

Stellar vocalists Diane Blue and Michael Ledbetter join the Broadcasters (Dave Limina, keys, Jim Mouradian, bass, and Lorne Entress on drums), with guest sax players Mario Perrett and Scott

Shelter, and Larry Lusignan, Tim O'Connor and Nicholas Tabarias stepping in as back-up guitarists on three tracks.

Three-time winner of the Blues Music Award for Best Instrumentalist-Guitar, Ronnie Earl is recognized as a master musician of his generation. Few guitarists are equipped to seize the Magic Sam classic, "All Your Love" with the mastery needed to *become* the song and take it to its highest level, as he does on this album. Michael Ledbetter is well-chosen as the vocalist for this track.

With Ledbetter's vocals again, Earl's guitar, and Dave Limina's keyboards punctuated by the background saxophones, the band's rendition of Fats Domino's composition, "Every Night about This Time," stands equal to Luther Allison's version on *Love Me Mama*.

Diane Blue's driving vocals power the other Magic Sam song, "What Have I Done Wrong?" Another winner.

Equal justice is done by Earl and Ledbetter to "I Need You So Bad," attributed to BB King, but equally known by Magic Sam's rendition, and Otis Rush's Right Place, Wrong Time."

The title track, "Father's Day," composed and performed by Earl and Ledbetter, is perfection. Beautiful, meaningful lyrics expressed at a slow tempo that brings to mind a New Orleans funeral procession.

Another classic, "I'll Take Care of You," is engagingly interpreted through a perfect pairing of Blue's vocals and Earl's delicately sweeping guitar riffs (accompanied here by Tabarias).

The album closes with a gospel classic, "Precious Lord," superbly executed, as is the entire cd.

DM

Bob Malone-Mojo Deluxe

With this, his eighth album, Bob Malone offers a rollicking CD release touching on many of blues bases batting a solid average of tunes mixing hard core blues with rock tinged numbers, and spirited songs with contemplative ones. With his classical training and jazz background, Bob Malone makes Ray Charles' 'Hard Times' his own, his voice stretching his resolve not to bend to the rough periods that life brings with it. 'Looking for the Blues' has that Louisiana feel to it that makes you just want to dance. Backed by a strong band of players and backup vocalists, this song and 'Rage and Cigarettes' are strong blues numbers anyone would want to cover for themselves. There is no questioning his prowess on the keyboards, but he keeps his integration within the song to balanced input until a keyboard lead is called for, and even then, you can feel him restraining from going over the top. Who knows what might be your favorite tune, but mine is his 'Toxic Love', a song of addiction to someone he knows can only bring him down. Written by Bob Malone & Bob DeMarco, the lead guitarist on most of the songs on this album, the tune is enhanced by

the soulful harmonica playing of Stan Behrens.

If you are unfamiliar with Bob Malone's previous CD releases, despite his having performed in the past with the Neville Brothers, Bruce Springsteen, Rev. Al Green, and Dr. John, than the release of 'Mojo Deluxe' will be a surprisingly enjoyable treat for your ears.





25th ANNIVERSARY SAN DIEGO MUSIC AWARDS

SAN DIEGO, CA - Join us Monday, October 5th, 7:00 pm-10:00 pm for the 25th Anniversary San Diego Music Awards at Humphreys by the Bay on Shelter Island Drive! Vote now for your favorite artists. Note, album voting is not open to the public. Tickets to the awards are \$35 Advance General Admission open seating. Day of event pricing \$40. Seats at a table at \$75. Table of 8 is \$500. Special room rates of \$149 are available at Humphrey's Half Moon Bay Inn by calling 619-224-3411 and mentioning the SDMA.

2015 Best Blues Nominees: Bill Magee, Chet & the Committee, Euphoria Brass Band, Rebecca Jade & the Cold Fact, Robin Henkel, Tomcat Courtney, Whitney Shay, Mercedes Moore Band.

2015 Best Blues Album Nominees: Black Market III - Vanarchy Live; Bayou Brothers - High Roller Zydeco; Jocko Marcellino - Make It Simple; Melly Frances & The Distilled Spirit - The Album; Missy Andersen - In The Moment; Reverend Stickman - More Than Blues; Shifty Eyed Dogs - The Shifty Eyed Dogs EP; Sure Fire Soul Ensemble - s/t

The San Diego Music Awards started in 1991, as a way to recognize the achievements of our diverse local music community. Now in its

24th year, the San Diego Music Awards presents awards in 27 categories, recognizing many different genres of music including Rock, Jazz, Hip Hop, Americana and World Music. Past performers include Jewel, Jason Mraz, Switchfoot, P.O.D., Sara Watkins (Nickelcreek). The San Diego Music Awards is the primary fundraising vehicle for The Guitars for Schools Program.

<http://www.sandiegomusicawards.com/home>

<https://www.facebook.com/sdmusicawards>



Submitted by **Rosalea Schiavone**

I am a chef. Here is my recipe for **Sweet Beautiful Chaos**. Start with the Best ingredients. Fellow musicians of exceptional talent, versatility, tenacity, taste and temperament. Each comes with a special spice. Here is our secret sauce. We all jump in the pot together and the creative juices spill out of the pot and "voila" ... out come Sweet Beautiful Chaos. Always delicious, and magical, but never twice the same.

ROCK -N-ROLL on fire dipped in Funk Soul Blues with a shot of Punk. We can't explain it, you have to experience SBC with your own eyes and ears....Sweet Beautiful Chaos is something special. Every time SBC hits the stage we light the fuse. Stand back watch out this

mother is about to blow. We believe life is a stage put on a show SBC is all the way live.

Sweet Beautiful Chaos is

Peter Kenvin - Guitar- Vocals
Steve Barto - Guitar - Vocals
Zachary Cole - Harmonica
Gary Harvin - Bass Guitar
Micheal J Minor - Drums
LaVelle Hart - Vocals
Lady Theresa Anderson - Backing Vocals
And Special Guests

You take a mixture of a warm summer night, after a rain. Cover it like frosting on a cake, and you have Sweet Beautiful Chaos...a southern sound with a soulful kick. We as a band that can only walk on this thin line of life to give you the sounds of what we see. Come on our journey to feel our music.

Short Bio of Zachary Cole..

Music has been a big part of my life as long as long as I can remember. I was taken for a walk on the shoulders of a friend of my father's "LONG JOHN BALDRY" at the age of 3 on Garnet Avenue. When he brought me back to my dad he told him to watch out, you have a blues man on your hands.

I got my first harmonica when I was 10 years. I played harmonica everywhere I went that year. When I first started it was because of Bob Dylan; then I heard the blues harmonica of James Cotton and it was all over.

Now fast forward to one night that changed it all for me. I was 21 years old and I was watching a friend's band called The Greasy Petes when my friend, John Petro, told me that there was a great harmonica player in the house. I told him "cool I love the harmonica". That is when he told me that I was the harmonica player he was speaking of. I told him NO I have not seen a harmonica in 10 years. He was not taking NO for an answer. It is like riding a bike he told me. I told him I don't have a harmonica. He said that he had a brand new harmonica I could have and he already talked with the band about having me sit in with them. When the band called me up to play harp on Jumpin' Jack Flash, nothing came out of the harp resembling music. This song went on for 15 minutes.

It took me awhile to dust the rust off. I started to get some sounds out of the harmonica and at the end I was cooking. When I got off that stage, I promised that I would not get embarrassed ever again....at that point, I started to play harmonica every day

In 1990 I met Willie Dixon in Los Angeles, California at a hall called My Place.

In 2000 I started playing the blues with Tomcat Courtney. We played all over San Diego and I was honored to be on one of Tomcat's CD "Sundown San Deigo" in 2004.

submitted by Rosalea Schiavone

photos by Frank Rodrick



UPCOMING SHOWS

9/5: The Blasters at The Casbah

9/9: Tab Benoit w/the Blitz Bros. at the Belly Up Tavern

Taj Mahal & John Hiatt at the Balboa Theater

9/10: Tab Benoit at the Coach House in San Juan Capistrano

9/12: Robben Ford at Humphrey's Backstage Live

Devon Allman at Ramona Mainstage

Robert Randolph & the Family Band at the Coach

House

9/13: Earl Thomas' Broadway Sings the Blues at the Belly Up Tavern

9/20: Blues Summit at the Tin Roof in the Gaslamp

9/22: The Legendary Shack Shakers at the Casbah

9/24: James Cotton at the Coach House

9/25: Walter Trout w/ Janiva Magness at the Belly Up Tavern

9/26 & 27: Adams Ave. Street Fair

San Diego Blues Festival

9/27: Arthur Adams at the Coach House

10/10, 10/17 and 10/24: IBC REGIONAL COMPETITION AT TIO LEO'S

LOUNGE. Applications at info@blusd.org

EXTRA, EXTRA, READ ALL ABOUT IT! **BLUSD PRESIDENT, JANINE HARTY,** **PREPARES FOR THE APOCALYPSE**

Our Blue Ink editor, Steve Douglas, has assigned me the odious task of selecting 5 Desert Island Discs to tide me over in the event of some

horrendous natural or man-made disaster. First off, I HATE making lists, and secondly, I like SO much music that 5 discs cannot even scratch the surface. I considered cheating by selecting compilations and/or box sets, but instead chose some of the blues I first heard as a teenager. These 5 records (no CDs 50 years ago!) changed my life forever, making blues the soundtrack of my life. No other music has ever moved me to such a degree. I am forever grateful to these masters for making the blues the driving force of my life. Here are my picks, in no particular order.

1. Muddy Waters, The Real Folk Blues, ca. 1965 on Chess Records
2. Junior Wells, Hoodoo Man Blues, ca. 1967 on Delmark Records
3. Freddy King, Hideaway, ca. 1963 on King Records
4. B.B. King, Live & Well, ca. 1969 on Bluesway Records
5. Albert King, Born Under a Bad Sign, ca. 1967 on Stax Records

It seems as if others in San Diego share Ms. Harty's deadly fears as well and shared with me what they would bring as their own Desert Island List.

Tom Tice: Johnny Lang - Lie to Me

Alvin Lee - Pure Blues

The Lara Price Band - I Got News

Stevie Ray Vaughan - The Slow Blues

Walter Trout - The Blues Came Callin'

Honorable mention... the song "Things Ain't Like They Used to Be" little known song performed by Niacin (Billy Sheehan - bass guitar, John Novello - hammond B3 and Dennis Chambers - drums), featuring Glenn Hughes as vocalist and Steve Lukather as lead guitarist.

Harry Tagalong: 1. Burglar- Freddy King, 2. In Session- Albert King and Stevie Ray 3. Here's the Man- Bobby Bland, 4. Bobby Blands Greatest Hits, Vol 1- Bobby Bland and 5. Together Again Live- Bobby Bland and BB King.

Tony Agosta: John Mayall w Eric Clapton the "Beano" album. BB King Live at the Regal. ZZ Top Tres Hombres. Albert King Blues Before Sunrise. Showdown with Albert Collins, Robert Cray and Johnny Copeland.

Mark Eppler: #1) Stevie Ray Vaughan and Double Trouble Live.

So many great songs on this one, and all played with very high energy, searing guitar solo's, and solid rhythms . I wore this one out.

#2) The Very Best of John Lee Hooker.

16 of all the greatest songs he has ever done, and one of the truly best blues albums ever in my opinion.

#3) B. B. King – King Of The Blues – 4 Disc Box Set (can you tell I like the best of's ? More blues for you buck)

He has so many great songs that I'd like to have them all. So many of them can set such a different mood while listening, and again, I must have them all.

#4) Eric Clapton Unplugged.

There is so much soul to this album and cannot be denied to being on my list. I learned so much about how to play soulfully from this one. It truly is a great album.

#5) Zeppelin IV

-

More of a rock album than a blues album, but many blues songs on it. When The Levee Breaks, is one of my all time favorite songs, and knocked my socks off when I 1st heard it. It was originally written back in 1929 by Kansas Joe McCoy and his wife Memphis Minnie. It was written in reaction to the great Mississippi flood of 1927. (ya actually had to look that part up, LOL)

Joe Bernal

1. Robert Johnson because he was one of the first Blues players recognized. 2. Billie Holiday - you could feel the blues when she would sing. 3. BB King for his blues guitar licks 4. Powder Blues band from Ontario Canada for their horn section. 5. Sonny Boy Williamson II for his blues harmonica work. And so many more.

Nick Abadilla

Live at the Regal - BB King

I like to imagine that I was in the audience listening to his classic sound for the first time, hanging on every single note.

Canned Heat/The Very Best of the Blues Years = Canned Heat

Clean, uncomplicated recordings of blues classics.

Gary Clark Jr. Live - Gary Clark Jr.

I dig his raw, mesmerizing hooks, his mix of blues, soul and rock, and his soulful vocals.

Don't Say That I Ain't Your Man! - Michael Bloomfield

Clean, articulate, melodic leads, his lazy, bluesy voice.

Are you Experienced - The Jimi Hendrix Experience

Really, do I need an explanation here? I would crank this at max volume while I build my thatch hut.

Okay, so there's my fab five. Now, I do get a record player on this island, right? Electricity?

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Membership Level (please check) ____ (\$25) Single ____ (\$35) Couple ____ (\$250) Lifetime or ____ (\$350) Couple Lifetime

Name : _____

Name of additional member (couple): _____

Phone: _____

Address: _____

City/State/Zip: _____

E-mail: _____



For Artists/Bands/ with active membership: Do you want to have a free link on www.blusd.org? ____ yes ____ no

If yes, name of Artist/Band: _____ Band website: _____

Brief description of your music: _____

Check out member benefits and join or renew your membership at www.blusd.org.

BLUSD is a non-profit 501(c)3 organization. Dues are tax deductible and also support our Blues In The School program.

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Hey all, you know as well as I do that BLUSD doesn't support itself due to the members being so devoted to the Blues that they mortgage their houses to keep the BLUSD organization alive. Not gonna happen. But what will happen is the long life and continuation of BLUSD through membership fees and donations. If you are behind on your dues, get them to one of the board members either by hand, paying via the BLUSD website or by printing and filling in the above membership application and either mailing it or giving it to one of the board members. If you see me at a jam or any event, feel free to give the dues to me and I will be sure to pass them on to our BLUSD president. (either that or decide to go to Italy)

Bottom line, BLUSD appreciates your support, your attendance at events and your continued encouragement.