

CLARKSDALE, MISSISSIPPI ANOTHER STOP ON THE BLUES HIGHWAY

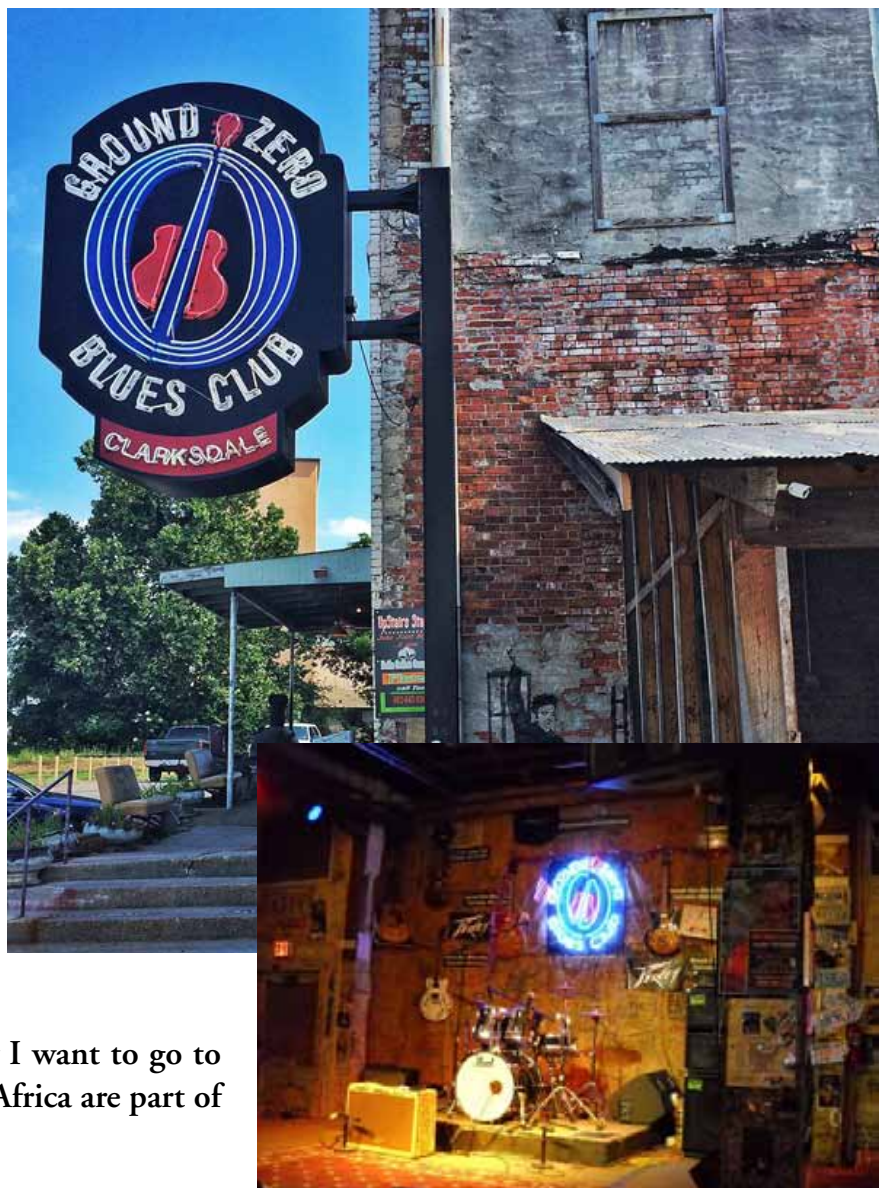
BY JACK HADLEY

In early 2018 I was literally walking down Beale Street in Memphis, Tennessee, freezing along with the other IBC participants and blues fanatics, going in and out of the clubs. My goal was to somehow find a little time for myself after the competition and drive to Clarksdale, Mississippi. The cold weather and my crazy schedule made it impossible to make it down to the Crossroads. I will someday.

Despite having family roots in the Deep South I have always had mixed feelings about this part of the country. A friend of mine (who happens to be a White southern transplant) was actually worried about me coming to Memphis and driving to Mississippi. I knew exactly what she was talking about and I appreciated her concern. I'm a student of history and I have many family members still living in the South.

What does this have to do with the blues? Everything. The history of oppression, slavery and Jim Crow is part of the long thread that has always connected American Black people to the blues. I want to go to Clarksdale in the same way I want to go to Africa. The American South and the continent of Africa are part of the same musical highway.

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**GROUND ZERO CLUB,
CLARKSDALE, MISSISSIPPI**

SHOUTIN' THE BLUES

BY KYLE DEIBLER



Everyone,

I'm still getting used to the concept of addressing the Colorado Blues community as the President of CBS but I have to let you all know that I'm extremely encouraged by the enthusiasm and dedication of all of the new members of our Board of Directors.

Tracy Servantes has been a Godsend and completely taken over the CBS merchandise operations. As an added bonus we gained the services of her husband, Mike. Their dedication to CBS and the Blues community in general is above reproach. I'm truly grateful that Tracy chose to join the CBS Board of Directors and look forward to all of the new adventures I'm sure are to come.

Joe Menke has stepped into my previous role as Treasurer and his attention to the fine details and the resolutions there of have removed a tremendous amount of responsibility off of my shoulders. I can focus more on the strategic aspects of where the Society should head in the future.

Gary Guesnier has worked diligently to assimilate and compile all of the documentation required to apply for a grant from the SFCD. It's extremely inspiring to witness Gary in action. His efforts here are another cornerstone of positioning CBS for the future.

Jerrelyn Corraggio has been invaluable in lending her merchandise expertise to the mix, working with our volunteers and providing a much needed influx of common sense at times when it's truly needed.

Coupled with the ongoing efforts of Kerry Morrison, Peggy Jamison, Scott Fitzke, Wolf, Sandee Lewin Nye and Daryl Reichenender; the future of the Colorado Blues Society is very bright. We're continuing to make improvements to the CBS website as well with the addition of Frederick Matzen as our new webmaster and will continue to be a vibrant force in the Colorado Blues community.

See you somewhere soon along the Blues Highway,



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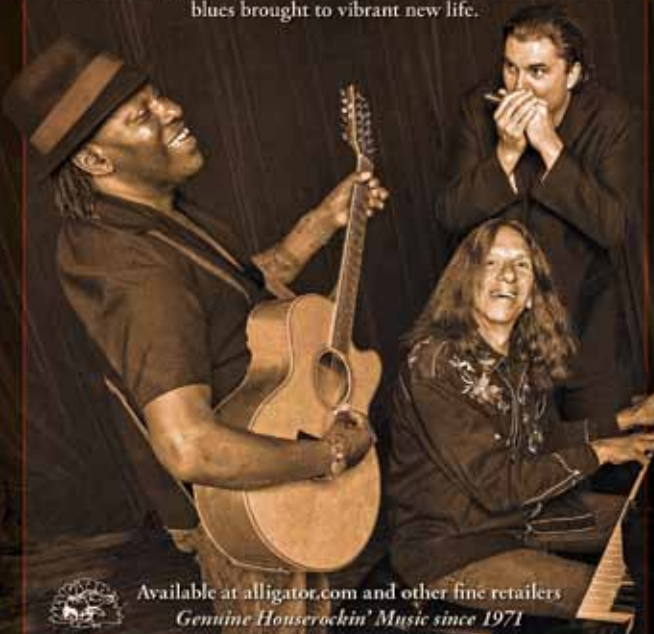
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CBS Mission Statement

The Colorado Blues Society
is dedicated to preserving
Blues heritage and increasing
awareness of and appreciation
for the Blues as an indigenous
American art form (and the wellspring
from which all contemporary popular
American music originated)

CLARKSDALE, MISSISSIPPI

ANOTHER STOP ON THE BLUES HIGHWAY

BY JACK HADLEY

Continued from pg. 1

I don't believe Robert Johnson sold his soul to the devil. But I want to stand where he stood, breathe the same air. The details of his existence aren't that important to me. Clarksdale - like Memphis - is a different world. The blues means something personal to each one of us. It was personal when Billy Gibbons from ZZ Top stumbled upon the Delta Blues Museum in Clarksdale and made it one of his pet projects, bringing more national recognition to the town.

I want to experience the Ground Zero Blues Club before it's gone. Before all we have left is a memory of the roots of this music and it becomes a Disneyland version of itself. In a way, the blues is a journey for all of us. It doesn't matter how we got here. The important thing is we discovered the roots of American music before it disappeared or changed into something that bears no resemblance to the blues. I'm keeping an open mind. A few months ago I heard a version of Abba's (yes, that Abba) "Dancing Queen" by Eric Bibb. It was still the blues. □



**CLOCKWISE FROM TOP LEFT:
NEW RED'S PLACE,
ROBERT JOHNSON,
THE NEW ROXY,
BESSIE SMITH**

CBS

Anti-Discrimination Policy

The Colorado Blues Society believes that equal opportunity is important for the continuing success of our organization. In accordance with state, federal, and municipal laws, this organization intends to comply with these laws which preclude negative discrimination against any person or organization because of race, disability, color, creed, religion, gender, age, sexual orientation, national origin, ancestry, citizenship, military status, sex, transgender status, gender identity, gender expression, marital status, veteran status, political service, affiliation or any other protected classification. This policy applies to all activities of The Colorado Blues Society, including but not limited to employment, selection of volunteers, selection of recipients of its programs, grant-making, purchasing, and selecting vendors or consultants. The Colorado Blues Society defines "negative discrimination" to include (but not necessarily be limited to) denial of services, employment, or volunteer opportunities to any class of individuals in a manner that negatively restricts opportunities to that class of individuals.

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PHOTO: JIM PRIMOCK



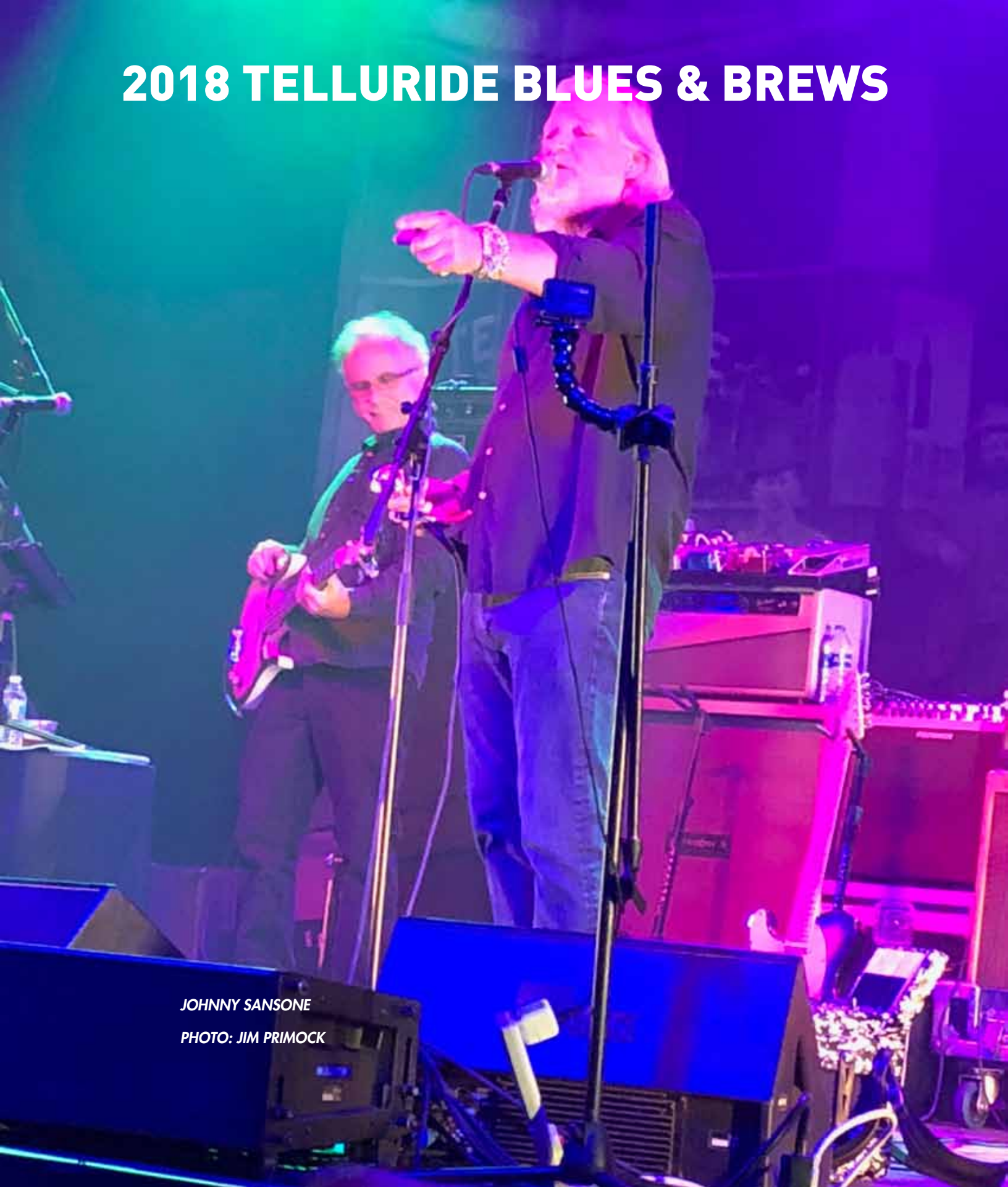
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VALERIE JUNE

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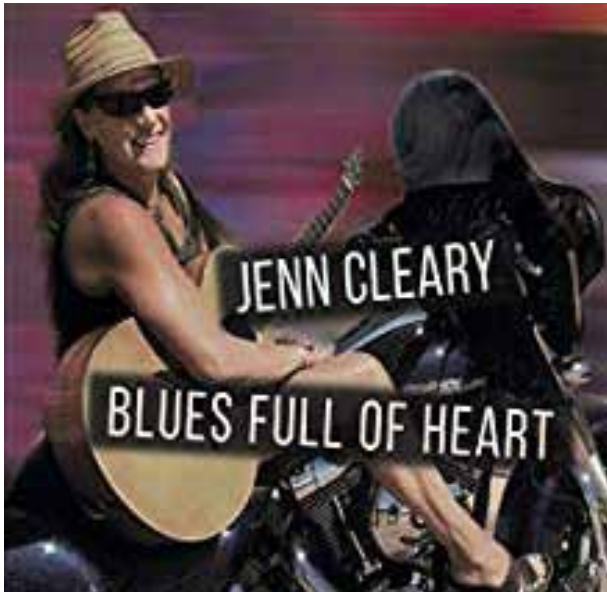


JOHNNY SANSONE

PHOTO: JIM PRIMOCK

REVIEWS

Jenn Cleary
BLUES FULL OF HEART
Self-Released



She is backed by producer John McVey on lap steel, electric guitar and more; Christian Teele on drums, Eric Moon on keys and MadDog Friedman on harp.

The entire collection is as listenable and enjoyable as it gets. John Prine's "Angel From Montgomery" delivers right to the heart and soul, while Cleary's rendition of "What a Wonderful World" is almost otherworldly goodness. "Blues Full of Heart" is a terrific CD that belongs near every music lover's player. Sometimes a fresh new heart and soul makes even the old sound new and relevant. Check out Blues Full of Heart from local legend Jenn Cleary at <https://jenncleary.com/> and while you're there, check out her older music as well. Blues Full of Heart is good stuff, straight from Jenn Cleary, whose heartfelt blues sound awfully good.

- WOLF

It's been a long time coming, but Jenn Cleary has finally graced the music world with another CD, and it's joyful, soulful and real. "Blues Full of Heart" is, to be sure, a collection of covers, but by drawing on some of the best songwriters of all time -- including Porter Grainger, Everett Robbins, Warren Haynes, Stephen Stills and Janis Joplin -- Cleary has widened the field with a fresh, new take on some masterful music and made it her own. If you've never heard of Jenn Cleary, then it's about time you find out (she's performed just about everywhere and played with or opened for just about everyone). If you "go back a ways" in the area, then you already know just how good she is.

Starting with Jimmy Messina's "Peace of Mind", Cleary's voice is pitch-perfect, and her elegant guitar work is always spot-on. The Stephen Stills classic call to action "For What it's Worth" is reborn and revitalized, while the 1922 standard "Ain't Nobody's Business" is evocative of Billie Holliday at her finest. Cleary shines on Haynes' "Soulshine".

*"... Cleary has widened the field
with a fresh, new take on some
masterful music and made it her own.
If you've never heard of Jenn Cleary,
then it's about time you find out ..."*

REVIEWS

Sister Mercy
DIAMONDS
Self-Released



If I were to ever relocate solely based on being able to live in an area with an abundance of very talented blues bands, it would easily be somewhere in the Pacific Northwest - particularly around the Portland, OR area. Spanning the approximately twenty years I've been writing these reviews I can't even begin to tell you how many high quality submissions I've received from that area. As a matter of fact, in one of my earlier reviews I recall saying something about assuming a CD would be good just by seeing a zip code starting with 97 or 98 in the return address on the mailer. That was certainly the case when I recently received a package from Debby Espinor of Sister Mercy.

That package contained "**Diamonds**", the second release from Sister Mercy - the Portland, OR based band that consists of: April Brown on lead vocals; Scott Garcia on guitar and vocals; Roger Espinor on drums and vocals; John Webb on bass; and Debby Espinor on keyboards and vocals. The disc contains ten tracks of which seven are band originals.

The first impression Sister Mercy made on me took place before the music even started. As I looked at this picture

of the band inside the CD jacket.....I recall thinking that regardless of the type of songs, or styles in which they were played, that they'd probably be done in a very powerful manner. Sure enough, just like the zip code thing held true, so did the story the band's picture told.

One of the disc's three covers is a very well done version of the traditional "Traveling Shoes". It's a Gospel style smoker that features what I'm going to call the bands trademark - powerful, range roving, attention commanding lead vocals from April with very similar vocal backing by Debby. Throw in the added backup from the guys and you'll swear your listening to a full fledged choir. Speaking of the guys, they're getting in some musical licks as well.

The strong rhythm and stinging guitar leads make the whole thing work as well as it does.

On this original track titled "Poison", April - as she does on everything she sings - is once again, very energetically, belting the hell out of the lead vocals; and the back up support - be it in harmony with April or during their melodic background "shoobie do bops" are absolutely fabulous. Musically, there are several standouts worthy of mention; Debby's barrelhouse style piano highlights; Scott's scorching guitar leads; John's profound bass lines; and Roger's constant rhythm leading drumming.

Although "Tell Mama" was written by Clarence Carter the song was made popular by Etta James. Etta's version is best known for being an answer to an earlier song of Carter's called "Tell Daddy". In any event, had Sister Mercy been around during the Motown years, unlike Clarence or Etta versions, this ambitious rendition would have easily topped the R&B charts.

The album's most traditional blues effort is an original titled "Beale Street" - the home to where it all goes down in Memphis, TN. Having been there several times as their blues society's International Blues Challenge representative, and making it to the semi-finals

both those times, it's my interpretation that the song is an autobiographical account of the city's merciless seduction of the band: blinding them with the bright city lights; wooing them with the sound of the blues and alluring them with it's charm. Yep, Sister Mercy fell head-over-heals for Beale Street and they'll never, never, never be the same. Welcome to the club! The track features a laid back, tight rhythm groove, several very nice slow blues guitar licks and as usual, the lead, harmony and backup vocals are the songs driving force.

The disc closes with another original titled "Stop Knocking". Calling it a melancholic break up song would pretty much nail the description. Although it's April doing the booting, the obvious pain exuding from her emotional vocals make it evident there will be a torch for her to bear. In spite of the sad subject matter, the duet featuring Debby - with an exquisite piano performance - and April - putting on a flawless, spell binding vocal performance - it becomes an incredibly beautiful song.

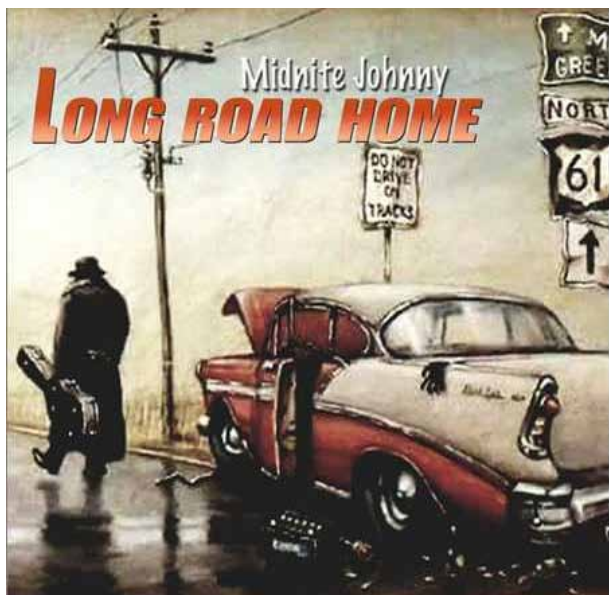
Other songs on this awesome project include: "Diamond Doris," "Lay Down With Me," "River Of Tears," "Baby I'm No Fool," and "Treat Me Like A Lady".

To experience some of the pleasure I've had listening to "Diamonds", just go to www.sistermercy.rocks and grab a copy. You can also like the bands page by simply searching Sister Mercy on Facebook.

- PETER "BLEWZZMAN" LAURO

REVIEWS

Midnite Johnny
THE LONG ROAD HOME
Moshier Street Records



As the expression goes - "Where does the time go?" I cannot believe that it's rapidly approaching forty years since I first met and became a fan and friend of Midnite Johnny. It was in the early part of 1980, right after my relocation from New York to Florida. One of the first blues bands that I discovered and started following was a group called Kilmo and the Killers. Back then, Midnite Johnny was one of the "killers" and thirty-eight years later not a thing has changed - Johnny is still killing it.

"Long Road Home" is Midnite Johnny's fourth release and his second on Moshier St. Records. On the project, "Midnite Johnny" Morana - on vocals and lead, slide and acoustic guitars - is joined by: Steve Zoyes on B3 organ and piano; John Grillo on drums; Sergio Caizzo on electric and acoustic bass; Stan Waldman on saxophone; Arlene Coutee on backing vocals; and Yoel Hyman on synthesized brass. Additional musicians appearing on some tracks include Walter Williams on bass, James Cotmon on drums and Marc Loren on

vocals. Of the album's fifteen tracks, twelve are originals that were individually or collectively penned by John Morana and Steve Zoyes.

The disc opens with a Morana/Zoyes original titled "Your New Occupation". Since their breakup, Johnny's deeply concerned with his vicious ex's new occupation - making a fool out of him. It isn't a good situation to be in but certainly one that makes a good blues song. Frustration is a great inspiration for a powerful and heartfelt vocal performance accompanied by stinging guitar leads and Johnny's all over that. Also, knowing and having seen this amazing rhythm section many times, I'm quite sure that the masterful work I'm hearing right here from Steve (organ), John (drums) and Sergio (bass) will be an album long occurrence. Great opening track.

"Slow Burn Inside" is another original collaboration. It's more of what I just mentioned above with a lot more slow burning blues guitar licks, a profound performance from John on the drums and mellifluous back up vocal support from Arlene.

The original and title track, "Long Road Home", is a full throttle smoker. In addition to tearing it up on slide guitar, Johnny - and Arlene - are belting the hell out of the lead and back up vocals, and the rhythm section - possibly at disc's best - is in a furious and frenzied all out free for all. Phew!

It may be called "Lookin' Good" but it's certainly soundin' good, as well. It's another of Johnny's composition and it's one of its two instrumentals. The earlier part of this one alternates tempos and features some nice individual highlights: John's doing this cool thing with his sticks and snare drum rim shots; "One Night" Stan gets in a few hot sax leads; and Steve takes a few frolicking trots up and down the piano keys. Then, with about a minute left; Johnny switches from soothing rhythm guitar mode into relentless,

scorching lead guitar mode; everyone escalates it up four or five notches; and all hell basically breaks out. Another "killer".

"All The Blues", one of Steve's originals, is a number that all of the dancers are going to love. It's a fast paced shuffle that's sure to have you moving and shaking, even if it's in your chair. With John and Segrio laying down some of the album's most serious rhythm grooves; Stan doing likewise with some of the album's best sax leads and highlights; Marc Loren, the disc's producer, singing his heart out; and the boss, killing it on guitar; this is another of the disc's many winners.

One of the disc's three covers is an instrumental titled "Baby Batter" (Harvey Mandell). It features the whole band locked into a tight but very diverse groove. At times it's jazzy; at times it's funky; at times it rocks; at times it grooves; and throughout those different times the only constant is that it's flawless and masterful. Wow!

Another of the covers is the blues standard "Key To The Highway" (Broonzy/Segar). When you look at the names of some of the great rock and blues legends that have performed this song it puts into classic status. Johnny's version is an acoustic solo rendition and it's the kind of performance that could, hands down, win the solo duo category at any blues society's IBC challenge.

Other tracks on "Long Road Home" - what I personally believe is Midnite Johnny's best release to date - include J. J. Cale's "Crazy Mama" and these seven other originals: "Tired Of Foolin' Around," "Motels, Whiskey And Me," "Betcha By Now," "Heard That One Before," "Outta Time," "That's All You Gonna Get" and an acoustic version of "Long Road Home."

If you haven't yet received a copy of "Long Road Home" for airplay, please contact Jerry Blum at www.parklane-prod.com or just email him at geojerry@aol.com. Of course, for more about Midnite Johnny, just go to www.midnite-johnny.com or like his FB page.

- PETER "BLEWZZMAN" LAURO

REVIEWS

5 Shades Of Blue SWEEPING OUT THE BLUES Self-Released



One of the many things I've learned from doing these reviews for the last twenty years is the fact that there are so many wonderfully talented blues bands in just about every corner of this great big world of ours. Another fact is that the majority of the members in this big blues community we're a part of will probably never get to hear most of them - and that, although understandable - is somewhat saddening. Having said that, one of my biggest pleasures over those years was being one of the fortunate ones who have not only gotten to hear some of these excellent bands but have also gotten to spread the word so that others could, as well.

One of those bands is 5 Shades Of Blue from Edmonton, Alberta, Canada. The band consists of: Jim Snowdon on vocals; Barry Furneaux on guitar; Blair Brown on drums; Tracy Zukiwsky on bass; and Jerry Brown on guitar, vocals and harp. "Sweeping Out The Blues" is the band's debut release and all ten of its tracks are Jerry Brown originals. For

the project, the band was augmented by Dave Babcock on sax; Dennis Meneely on Hammond; Andrew Glover on piano; and Dan Sinasac on hand claps.

Because I like to know more about the band, and the material I'm working with, than the average reviewer does, I sometimes email back and forth with the artists right in the middle of the review. Although this story is a bit too long to tell, when Jerry answered my question about this track, I got a very warm and in depth feeling as to what it was like to hang out "In The Memphis Room'a much cooler term - and place - than a man cave. Because of the perfect mix and production, the track turns into a great introduction to each member of the band. The rhythm was so profound I felt like Blair and Tracy were playing right behind me; Dave's sax leads were incredibly

sharp and crisp; Jerry's vocals were eloquent and vibrant; and the guitar work was commanding. Great job, guys!

"First Love" is one of those songs that takes me all of exactly two seconds to know it's my kind of blues. All I need to hear are those first two to three guitar notes and my ears perk up and that slow blues smile comes right onto my face. There's nothing fancy about it, it's just slow blues being done precisely like it's supposed to be done. Blair, Tracy and Dennis are giving the song just the right heartbeat on rhythm; Jim's soft, soulful and emotional vocals could not have been any more perfect; and Jerry's stinging yet amazingly delicate slow guitar licks are masterful. A most impressive performance to say the least.

Being the sucker that I am for slow blues and ballads, this is another one of my personal favorites. As he so apologetically and so emotionally poured his heart out with these sorrowful and melancholy lyrics, I found myself actually

wanting Jim's woman to hear his pleas and give him "One More Night". That's how real he made this one feel. With the rhythm guys in a smooth chill in the background, Jerry's slow burning guitar leads and Andrew's stunningly beautiful piano leads highlight this awesome track.

This swinging shuffle is a story, or most likely a fantasy, about what happened to Jerry at the end of a gig one night. As Jerry tells it, just as the band was ending a late night set, a very hot and sexy lady danced her way to the front of the stage and told him "'Wrap It Up', it's time to make love to you'". Needless to say, Jerry goes on to tell us he packed his gear up in record breaking time. Musically, this one's a dance floor filler. Several sax leads and timely hand claps, from Dave and Dan, added to the already rich rhythm Blair and Tracy had going on was a big plus.

The disc closes with a song titled "Blue" - a track the band claims is "country blues that turned out more country than blues". Call it what you want - I'm callin' it one of those down home, front porch, guitar pickin', vocal twangin', harp blowin', foot tappin' and knee slappin' hoe downs where everyone - including the listener - is having a grand ol' time.

Other tracks on "Sweeping Out the Blues" include: "Good Old Shoe," "My Baby, She's Crazy," "Hubble Bubble," "Put Down Again" and "Lady Blues."

Since the band is out of Canada and the CD is self produced, I'm sure that most of my radio show host readers have probably not received this disc and you really need to do something about that. You can reach the band by contacting Jerry Brown at jerrywbrown@hotmail.com and by liking the band's Facebook page.

- PETER "BLEWZZMAN" LAURO

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BLUES BROADCASTS

SUNDAY

KSTR 96.1 FM Grand Junction,
9-10 am & 8-9 pm Blues Deluxe
KVNF 90.9 FM Paonia & 89.1 FM
Montrose, 4-5 pm, Beale Street Caravan,
www.kvnf.org
KOTO 91.7FM, 89.3FM, 105.5FM Telluride,
4-6 pm Blues Hang Over (every other
Sunday) www.koto.org, Island Radio,
5-7 pm (rebroadcast Thursday, 5-7 pm)
True Blues with Brian Elliott
www.island92.com
KRFX 103.5 FM Denver, 7-10 pm
Strictly Blues with Kai Turner
KBCO 97.3 FM Boulder, 9-10 pm
Blues from the Red Rooster Lounge
KPLU Seattle, 7 pm-1 am
http://www.kplu.org

MONDAY

KSBV 93.7 FM Salida, 9-10 am Blues Deluxe
KAFM 88.1 FM Grand Junction, 9 am-noon
Jimmy's Blues Kitchen (alternate weeks)
KAJX & KCJX 88.9, 89.7, 90.1, 90.9, 91.1,
91.5 FM Aspen, Carbondale, Rifle and
other towns, 11-midnight Blue Horizon
with Blue Bird

TUESDAY

KVNF 90.9 FM Paonia & 89.1 FM Montrose,
noon-3 pm, Blues & Other Colors
www.kvnf.org
KAFM 88.1 FM Grand Junction, 1-4 pm,
Bluesday Laboratory
KLZR 91.7FM Westcliffe,
2-4pm blues with Sally Barnes

WEDNESDAY

KCRT 92.5 FM Trinidad, 7-8 pm
Trinidadio Blues Hour with
Ken Saydak and Darnell Miller
KHEN 106.9 FM Salida, 1-4 pm
Jazz & Blues with Bill
KVNF 0.9 FM Paonia & 89.1 FM
Montrose, 9:30 pm-midnight Crossties,
www.kvnf.org
KRFC 88.9 FM Fort Collins, 8-10 pm
House Rent Party with Jeff

THURSDAY

KAFM 88.1 FM Grand Junction, 9 am-noon
Blues Injection with Mickey the K
KVLE 93.5 FM Crested Butte/Monarch,
102.3 FM Gunnison, 2-3 pm Blues Deluxe
www.blueswithrussell.com, 8-10 pm
Blues with Russell
KAJX & KCJX 88.9, 89.7, 90.1, 90.9, 91.1,
91.5 FM Aspen, Carbondale, Rifle
and other towns, 11-midnight,
Beale Street Caravan
KLZR 91.7FM Westcliffe,
2-4pm blues with AJ Biggerstaff

FRIDAY

KVNF 90.9 FM Paonia & 89.1 FM Montrose,
1-4 pm, Friday Afternoon Club
www.kvnf.org
KGNU 88.5 FM Boulder, 1390 AM Denver,
93.7 FM Ward/Nederland 6-9 pm
Blues Legacy

FRIDAY

www.ckua.com
9pm -midnight Friday
Night Blues Party,
www.wfit.org,
8-10 pm Rev. Billy's
Rhythm Revival

SATURDAY

KAFM 88.1 FM Grand
Junction, 9am-6pm Jazz,
Blues, Folk & Rock
KHEN 106.9 FM Salida,
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www.kgoat.org,
noon-1 pm
Jazz & Blues Crusade
with Count Rabula
KDUR 91.9 FM &
93.9 FM Durango,
2 Sides of the Blues,
6-8pm
KUVU 89.3 FM Denver,
www.kuvo.org 5-7pm
Blues Highway
with Sam Mayfield or
guest host
KUVU 89.3 FM Denver,
www.kuvo.org 7-8pm
R&B Jukebox
with Rolando, Pete,
Easy Bill or Carlos
KVNF 90.9 FM Paonia &
89.1 FM Montrose,
7-9:30pm, Turn It Up
www.kvnf.org
KRCC 91.5 FM Colorado
Springs, Noon-1 pm
The Blue Plate Special
Vintage Voltage Style
KUNC 91.5 FM Greeley,
8-9pm Beale Street Caravan
KUNC 91.5 FM Greeley, 9-10pm
9 O'Clock Blues with Marc
KAFM 88.1 FM Grand Junction,
9pm-midnight Rockin' Blues
KAJX & KCJX 88.9, 89.7, 90.1, 90.9,
91.1, 91.5 FM Aspen, Carbondale, Rifle
and other towns,
Midnight - 4am
Blues Before Sunrise
KPLU Seattle, 7pm-1am
www.kplu.org
www.ckua.com
3-5pm Natch'l Blues

MONDAY - FRIDAY

KRCC 91.5 FM Colo.
Spgs, Noon-1 pm
The Blue Plate Special

FRIDAY - SUNDAY

KVCU 1190 AM
Boulder -
www.radio1190.org
1-7am Blues Til Dawn

CABLE & SATELLITE, HD RADIO 24-7

BLUES CHANNELS

Adelphia Cable Channel 430
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We have a number of committees that members serve and lead:

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for help in the Merchandise area, although we are always open to new ideas

and areas we can expand to. The most important quality is a

willingness to participate and help in most any area.

The Colorado Blues Society was the Blues Foundation's

Blues Organization of the Year in 2013.

Interested? Email Wolf at upamtn@comcast.net

or info@coblues.org and tell us about yourself.

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