

BLUES NEWS

CBS Blues Cruise Was A Hit

Blues Cruise July 10, 2017

CBS would like to thank all the musicians, volunteers and ticket holders that attended the Fifth Annual Blues Cruise. After a worrisome morning and afternoon of thunder and lightning (and lots of praying and doing the non-rain dance), the weather turned out to be perfect! Thank you for your support. The money we raised will be going towards the "Cleveland Blues Society Scholarship Fund" which is in the process of being set-up.



Inside this issue:

CBS Blues Cruise Pictures	1,2,5,7, 13,15, 16
Blues You Should Know	3
Jam Schedule	7
Band Spotlight	8
Jimmy's Juke Joint CD Review	10
Volunteer of the Month	11
I AM THE BLUES	12
Jammer Spotlight	14

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2017 BLUES CRUISE

5 Years in a row!!!





by
Bob Frank

Blues You Should Know

LILLIAN MCMURRAY AND TRUMPET RECORDS

Lillian McMurray was a proper Southern white lady. Born Lillian Shedd in Purvis, MS to a fairly poor family that moved around a great deal, Lillian, as a young girl, taught herself to play piano, learned secretarial and accounting skills and eventually, in her early twenties, became executive secretary to the Governor of Mississippi. In 1945, she married Willard McMurray, a Jackson furniture salesman, and left her job to work with him in their family business.

In 1950, the McMurrays bought a building on Farish Street in Jackson, Mississippi that contained the contents of an out-of-business hardware store. Their intent was to clean out the building and open a furniture store that would cater to both white and black customers, Farish Street being more or less the border between the two segregated communities.

While cleaning out the building and disposing of the defunct store's contents, Lillian came across a box of unsold 78 rpm records. Having no idea who any of the performers on the records were, her curiosity caused her to take one of the records and put it on a phonograph that had also been left in the shop.

Listening to the record, Lillian was, you might say, gobsmacked. The record was, in fact, Wynonie Harris's recording of *All She Wants to Do is Rock*, on King Records, the Cincinnati based record label. For Lillian, it was a stunning epiphany. Later, she was quoted as saying, "It was the most unusual, sincere and solid sound I'd ever heard, I'd never heard a black record before. I'd never heard anything with such rhythm and freedom." She never really explained, and maybe didn't understand herself, how she could grow up in Mississippi, live in several areas throughout the state, and never have heard black music. Such was the culturally stilted effect of segregation.

Lillian decided almost immediately, that she wanted to be in the record business. With her husband Willard's blessing and support, Lillian opened The Record Mart in an area inside her's and Willard's furniture store. The Record Mart was an instant success and the McMurrays added a radio show that broadcast from the Mart and featured the top selling blues records of the day. Lillian was a quick study in the record retail business. She met with, and developed relationships with distributors and radio stations, learned who the popular artists of the day were,

and, in short, developed the skills she would need to succeed in the next endeavor she had in mind: starting her own record company.

In an interview in 1984, Lillian described her decision. "We had listening booths in the shop with the record player on the counter. Groups of black men would crowd into the booths and I found out they were singing spirituals along with the records. Some of them were really good. By the middle of 1950 I started thinking, 'Why can't I make a record?' Gads, I didn't know what I was getting into."



Lillian McMurray

In late 1950 The McMurrays formed a holding company, Diamond Records, which, in turn, owned their actual record production company, Trumpet Records.

The first records to come out on Trumpet were gospel records, by the Southern Sons Quartet and Andrews Gospelaires. The records sold fairly well, so she tried recording a local country band, Kay Kellum's Dixie Ramblers.

What Lillian really wanted to record was the blues. She'd heard about a popular harmonica player and singer who traveled about the area and set out to find him. This was Sonny Boy Williamson, the Sonny Boy Williamson II, really Aleck "Rice" Miller, who broadcast the King Biscuit Flour show out of Arkansas and who had, strangely enough, never recorded. Williamson II had been using the name for years despite that fact that it had originally belonged to John Lee Williams, the original Sonny Boy Williamson, who had been a popular Bluebird recording artist throughout the 1930s and '40s and who had recently been murdered during a robbery in Chicago.

Williamson II, who was actually older than the original Sonny Boy, jumped at the opportunity and in January of 1951 recorded eight tracks at the Scott Radio Service in Jackson. The session yielded one bona fide hit, *Eyesight to the Blind*, and Trumpet Records was on the map.



Sonny By Willilamson

Sonny Boy returned for more sessions in March and July and when Lillian asked him to help her find other musicians to record, he offered up his current guitar player, Elmore James.

In August of 1951, James, backed up by Sonny Boy on harmonica and Leonard Ware on bass, recorded the now classic *Dust My Broom*, which would become Trumpet's biggest selling recording and spawn dozens of copies and follow-ups, many by

James himself. Strangely, *Dust My Broom* would be the only record James would record for Trumpet. Following the session James took off and Lillian didn't even have another song to use as a "B" side. So, she took a recording by Bobo "Slim" Thomas called *Catfish Blues*, renamed him "Elmo James", and put the song on the back of her soon-to-be a hit recording of *Dust My Broom* and released it like that.

Thomas caused Lillian even more problems when he asked to borrow the fledgling company's brand-new guitar and amplifier to play a gig he had booked. The always generous Lillian said yes, and Thomas took off with the guitar and amp and didn't return. Some time later, when Thomas turned up in Jail, the guitar and amp ruined, Lillian was the one he asked to bail him out. He cried and begged her forgiveness. She forgave him, but Bobo Thomas never recorded for Trumpet again.



Soon, a succession of older blues singers who had recorded in the 1920s and '30s like Tommy Johnson and Bo Carter came calling, looking for an opportunity to revive their careers. Lillian, for the most part, wasn't interested in any of the older artists but she did take a liking to Big Joe Williams, the traveling hobo bluesman who wrote *Baby Please Don't Go*, and recorded eight sides with him. Williams had recorded extensively for Bluebird and other labels in the '30s, and the tracks he recorded for Lillian, while selling only fairly, were as good as anything he had done before.

When Sonny Boy brought in his old friend Arthur "Big Boy" Crudup, who had also recorded extensively in the '30s and '40s, Lillian took a liking to him as well and they recorded several sides together. Crudup, of course, was the author of *That's All Right Mama*, which soon became a mega-hit for Elvis Presley.

Over the next four years Trumpet continued to expand its blues roster with artists like Tiny Kennedy, Sherman Robinson, Willie Love, and Lillian's own discovery, Jerry McCain. Sonny Boy continued to record as well but *Eyesight to the Blind* and *Dust My Broom* remained the label's biggest hits. Using her sharp eye for talent, she brought in young upstart musicians like BB King and Little Milton Campbell to play as sidemen on various Trumpet sessions.

Lillian often showed her own creativity as a producer and writer. She helped her artists with song lyrics, her piano skills enabled her to assist with arrangements, and she even composed whole songs for her artists. Sometimes these were accepted, but with changes. When she presented her song *Warm, Warm Kisses* to Sonny Boy, he objected, telling Lillian that the title wasn't extreme enough for him, so they changed the name to *Red Hot Kisses*, and the song was released in 1954.

As a producer, Lillian could be creative in other ways as well. In 1951, at a Sonny Boy recording session, it became clear that the bass player they'd hired simply couldn't cut it. Rather than scrap the session, and since no other bass players were around, Lillian called Cliff Givens, the bass singer for the Southern Sons Quartet and asked him if he could sing the bass part. Givens agreed and there are eight Sonny Boy Williamson records in which the bass part is not played but sung. Givens was such an accomplished vocalist that he pulled off the switch with aplomb, even imitating, to perfection, the sound of a bass fiddle played high up the fingerboard during an instrumental break.

Lillian had no interest in following any of the Southern segregationist "rules" when it came to her recordings. White musicians often played on black records, and she would frequently put a black musician, often an r&b sax player, on her country sessions. Occasionally, this brought on the wrath of the local Klan and White Citizen's Council, who often made her the target of their harassment. Lillian stood up to them every time, and every time they backed off.

Musicians liked and respected Lillian McMurray because she treated them with respect. Lillian was absolutely scrupulous in her record keeping and was assiduous in paying artists every penny of royalties they were due. For the most part she generally recorded musicians she liked and they liked her back. This didn't mean she was a pushover. She could be brutally honest if she felt she wasn't getting 100 percent or if a performer wasn't meeting his potential.

To Sherman Johnson she wrote: "You are the nicest guy and we do appreciate your attitude, but I feel like spanking you because you seem to have given up. I'm going to give you a swift kick in the pants the next time I see you."

In a letter to one of her country artists, Joe Almond, she was even more direct: "The whole Diamond Record Company

organization just finished listening to your tapes made in the recording session Sunday, and we are very disappointed in your slow tunes, *Tanglewood Waltz* and *I'm Better Off Without You*. Your voice is cracked all through; you blast and then drop your voice and the whole darn vocal comes out a mess. In the chorus of *Tanglewood Waltz*, you are especially bad. Instead of blasting so loud on the high notes, why don't you soften up on your voice. Try singing your slow tunes soft, like your girl was standing right beside you, instead of shouting at her across the cow pasture."

Sonny Boy Williamson, who had a notoriously foul mouth (check out the extended length recording of *Little Village* and hear him cuss out Leonard Chess), was usually careful not to use four-letter words, or twelve letter contractions for that matter, around Lillian. In those days it was socially unacceptable to cuss in front of a lady. One day though, in the studio, liquor and his temper got the best of him and he ripped off a chain of epithets with Lillian right there in the control room. Lillian was outraged and ordered him to leave the studio. When he refused, Lillian grabbed the pistol she always required him to check with her before recording, and marched him into the street and down the block. A few weeks later, Sonny Boy returned to offer his apologies. Lillian, of course, forgave him.

By 1955, despite her honesty and business skill, Trumpet Records was in trouble. Musical tastes were changing, the Rock and Roll era was dawning, and Lillian's stable of artists, both country and blues, seemed unable to keep up with the trends. While her gospel records sold lightly but steadily, none of her country records had been particularly successful, and her biggest blues sellers remained *Eyesight to the Blind* and *Dust My Broom* from 1951. Add to that, the fact that the record business, particularly the side of the business that catered to African-Americans, was not exactly genteel. The owners of these, small independent labels (Leonard Chess and the Bihari Brothers were often her nemeses) schemed and plotted against each other like characters in *Game of Thrones*.

Sometimes this meant disrupting a competitors distribution channels, sometimes luring away successful artists, preventing a competitors records from getting airplay, or keeping records from being manufactured. Theft and outright arson were not unheard of. The record business was tough. In a later interview, Lillian referred to the business as being full of "snakes" and "skunks."

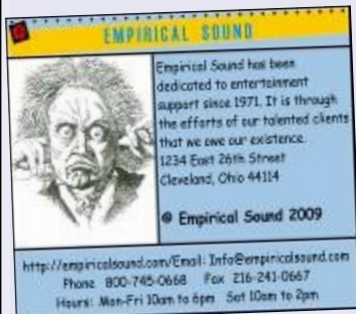
By 1956 Trumpet Records was over. Lillian and the ever-supportive Willard continued to run their furniture stores and raise their daughter Vitrice. Lillian became a Girl Scout Leader, was active in her church, and took up antique furniture refinishing. After their retirement, she and Willard bought a motor home and spent much of their time touring the country and fishing, and, right up until her death in March of 1999, Lillian, who still owned the publishing rights to many of Trumpet's songs, continued to make royalty payments to the musicians who had recorded for her. She stayed friendly and in touch with many of her former artists and they would often visit her at her furniture store in Jackson.

When Sonny Boy died in 1965, it was Willard and Lillian who paid for his tombstone.



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11610 EUCLID AVENUE, CLEVELAND, OH 44106

I AM The Blues

A film by Daniel Cross

This new documentary takes viewers on a musical journey through the swamps of the Louisiana Bayou, the juke joints of the Mississippi Delta, and Moonshine-soaked BBQs of the North Mississippi Hill Country. The film visits longtime blues musicians, some in their 80s and 90s, who once toured the Chitlin' Circuit and still live in the Deep South—among them, 2017 Grammy winner Bobby Rush, Barbara Lynn, Henry Gray, Carol Fran, Little Freddie King, Lazy Lester, Bilbo Walker, Jimmy “Duck” Holmes, L Boyce, LC Ulmer, Lil’ Buck Sinegal and more.

Cleveland theatrical premiere. DCP. 106 min.

<http://iamthebluesmovie.com/>

The Cleveland Institute of Art Cinematheque is Cleveland’s alternative film theater.

Founded in 1986, the Cinematheque presents movies in CIA’s Peter B. Lewis Theater in the Uptown district of University Circle. This new, 300-seat theater is equipped with a 4K digital cinema projector, two 35mm film projectors, and 7.1 Dolby Digital sound.

Free, lighted parking for filmgoers is available in two CIA lots located off E. 117th Street:

Lot 73 and the Annex Lot. (Enter the building through Entrance C (which faces Lot 73) or Entrance A (which faces E.116th).

The theater is wheelchair accessible. Handicapped parking is located in Lot 73. Use Building Entrance C.

EACH FILM \$10 • MEMBERS, CIA, AGE 25 & UNDER, \$7

ADDITIONAL FILM ON SAME DAY \$7

Tickets are sold at the door on show nights and in advance on this website. (Go to the page for the film you want.) The Cinematheque now accepts Visa, MasterCard, and Discover as well as cash and checks.

Smoking is not permitted in the Institute.

Concessions Inexpensive refreshments and snacks are available for purchase in the vending machines on the second floor. Other food items can be purchased at nearby Uptown businesses. Food and drinks may be brought into the theater, consume them as quietly as possible.

NO glass containers.

T E L: 2 1 6 - 4 2 1 - 7 4 5 0



Upcoming Jams

August 14th	Merwin's Wharf	<i>Gaetano's Underworld Blues Band</i>
Sept 11th	Union House	<i>Armstrong Bearcat Band</i>
October 9th	Music Box Supper Club	<i>Anthony Lovano's Supernatural Band</i>

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by Doug
Schunick

Band Spotlight

BOB GARDNER

The Juke Hounds

Bob Gardner is the guitarist and singer for last Month's great host band The Juke Hounds. Raised in Chippewa Lake, Bob says his parents were always very encouraging. (FR BIO) Bob began playing guitar when his dad caught him playing air guitar, and told him, "If you spend as much time with a real guitar in your hands, you might get somewhere". So Bob took him up on it. After a few years of wood shedding on the guitar, he also began to sing and front bands.



He took "some lessons", but grew up in the era of guitar heroes, listening to Cream, Led Zeppelin, Albert King, Stevie Ray Vaughn, but especially BB KING. He says, BB "treated his guitar like a voice...he made the guitar sing"! (Fr Bio) The rock radio of Bob's teens-which then did not differentiate between classic and modern rock-was filled with Blues influenced bands like Led Zeppelin, the Rolling Stones, the Allman Brothers, ZZ Top and many others. When a teenaged Bob saw BB King on a late night television he was motivated to visit his local music store where he picked up a copy of BB's Live at the Regal, a copy of which has remained in his collection in one format or another ever since. It was the doorway through which Bob stepped through from blues rock, to the Blues

"In the 8th grade, my parents let me go to a 38 Special & Rainbow concert". The volume and hugeness of the sound

became all I could think about". Bob's first public performance, was his last day in high school at the talent show where a band he put together played "Schools Out", "My Generation", and "Born to Be Wild". In the early 90's Bob saw BB KING at the Palace theater and Buddy Guy at EJ Thomas Hall. He loved the way Guy would attack the guitar..."loud and fast!".

"I have been in bands my whole life". Early on Bob was in a hardcore Blues band in what he called his "Blues Snob Period". The Howard Street Blues Band was led by an experienced Blues player from Chicago named Sonny Robinson. Sonny was quite experienced in the Blues, and hung around the big leaders, even playing rhythm guitar for Albert King at one time. "He introduced me to the Blues and knew what he wanted to sound like". "He was tough to play with as he wanted to sound like those Blues coming out in 1955".

In 2007 he formed the Juke Hounds, and at the Marietta Blues festival they came in 6th.(FR BIO).. In 2010, the Juke Hounds won the Blues Society "Road to Memphis" competition and represented Akron, Canton, and Cleveland at the 2011 International Blues Competition in Memphis, where the band showcased at the Hard Rock Cafe on Beale Street. In 2013 the Juke Hounds won the NEOBA Blues Competition, and represented Northeast Ohio at the 2014 International Blues Competition held in Memphis.

Singers that Bob admires include Lowell George, of Little Feat, Buddy Guy, Bonnie Raitt, and Paul Rogers. A Stones fan, his favorite Stones period (and mine) we call the "classic period..Beggars Banquet, Get Yer Ya s Out, Sticky Fingers, and Exile on Main Street.

Bob attended the CBS jams on a regular basis back in 2009 & 2010, where he met Bob Frank, Butch Armstrong, and Denny Musara. He believes he went to one of the first CBS jams which featured Alan Green.

Although Akron centered, the Jukes Hounds love playing in Cleveland, and have played gigs all over including recent shows at the Rocksino, Jillys Music Room, the Water Street in Kent, and at the Kent Blues Festival.

No longer just a Blues band, the Juke Hounds really rock, generally including 10 to 12 blues songs in a hour set. (FR BIO) From Brittany Nadar of Buzzbin Magazine... "When the Juke Hounds start to play, it's impossible not to get up and start shaking along to the rhythm". Mike Fuller of Water Street Tavern, echoes the observation: There are a lot of people dancing and moving around. Not a lot of people are sitting down...everyone stands and treats it like a rock show, and that's pretty much how it is"! Bob says, it's about bringing the crowd to their feet and keeping 'em there until it's time to go home..maybe even a little later".

The Juke Hounds have out two recordings..."Low Man on the Totem Pole", their first attempt in the studio, and 2014-2014's "Bluesitude", which is a straight up blues recording. The band currently "concentrates on writing original songs which focus on something, and have some meaning to those in our environment, living here in Ohio".

Bob has been married for 21 years and is a realtor in his day job. He loves baseball, and being from the Akron area, LeBron James. Check out the Juke Hounds at jukehounds.com, info@thejukehounds.com, or call 330-459-3947. There is also some great live video on the Reverb Nation Page you can get to from their web site.

Thanks Bob, we would like to see more of you up here in Cleveland!



The Juke Hounds are: Bob Gardner - Guitar & Vocals, Gerald Domic - Bass, J Calvin - Sax & Guitar, Keith McFaren - Drums,

IMPORTANT DATES:

SEPT 24TH, FALL PICNIC, CAMP FORBES IN HIGHLAND HILLS, BLUES DEVILLE
OCTOBER 9TH, BOARD MEMBER NOMINATIONS ARE DUE
NOVEMBER 13, BOARD MEMBER ELECTIONS AT THE NOVEMBER JAM



Do you have an idea for an article?
Email Elaine:elainecbs145@gmail.com



**By
Jim
Bell**

JIMMY'S JUKE JOINT

CD REVIEW

Jane Lee Hooker

No B!

Dawn is just breaking over the horizon. The crowd has headed home. The staff is cleaning up the Joint after another house-rockin', floor-thumpin', dancin'-on-the-tables night of blues. It's been a month since we last talked, and what a month it has been! Not only is CLE blessed with some of the best local talent in the blues scene, we are recognized by national acts as a 'must play' destination. In the last 30 days there have been no less than 16 national bands that have played gigs in and around Cleveland. Names like JP Soars and the Red Hots, IBC winner Paul DesLauries Band, Tinsley Ellis, JJ Grey and Mofro, Eddy 'The Chief' Clearwater, Albert Castiglia, Sean Chambers, Tas Cru and the Tortured Souls, Bridget Kelly, Canton-native Lauren Mitchell, Nick Schnebelen, John Del Toro Richardson, and..... Jane Lee Hooker.

One of the newer names on the blues scene is band Jane Lee Hooker. A 5-piece, all woman band, based out of the Big Apple. These ladies know how to pound out the sound! They are a high-energy, almost frenetic ensemble that plays with passion and soul. Music critics have said they are a blues band with a rock edge and a little punk sound for good measure. Setting the beat is drummer Melissa "Cool Whip" Houston, the bass line is expertly crafted by "Hail Mary" Zadroga, playing guitar are Tracy "High Top" (Gibson Les Paul) and Tina "Tbone" Gorin (Fender Stratocaster), and belting out the vocals is Dana "Danger" Athens. And I gotta say.... Ms. Athens reminds me of Janis Joplin, Etta James and Big Mama Thornton all rolled into one. Whew!

When asked who are their biggest influences they named Muddy Waters, Howlin' Wolf, Lynyrd Skynyrd, Humble Pie, Johnny Winter, and yes.... Big Mama Thornton.

All of these names are widely covered on their debut album, No B!. Released in 2016 on Ruf Records, No B! is largely songs from the big names in blues. *Mean Town Blues* (Johnny Winter), *Free Me* (Otis Redding), *Champagne and Reefer* (Muddy Waters), and *Shake For Me* (Willie Dixon) are a few of the classics. They cover Ray Charles's immortal *I Believe To My Soul*, with Dana Athens pouring out her heart, soul, and voice, into their excellent interpretation of his song.

There is one original cut on the album, entitled *In The Valley*. It has a hard-driving, shuffle beat. The song has a Robert Johnson life-story theme. The heroine of the song is lured to 'the valley' to strike a deal with the Devil for a very special guitar, in exchange for her soul. All she has to do is sign on the dotted line. But, good triumphs over evil, strength wins out over weakness, and the Devil is sent packing.



*Chorus: Although I may be down
Don't underestimate what I can do
I don't need your guitar
I got my own
Here's your paper
Take your pen*

I could go on and on about the last month's worth of music. JJ Grey and Mofro put on an excellent show, John Del Toro Richardson also deserves a shout-out, too. Thank you to all the wonderful blues fans in Cleveland and northeast Ohio, you really are good people.

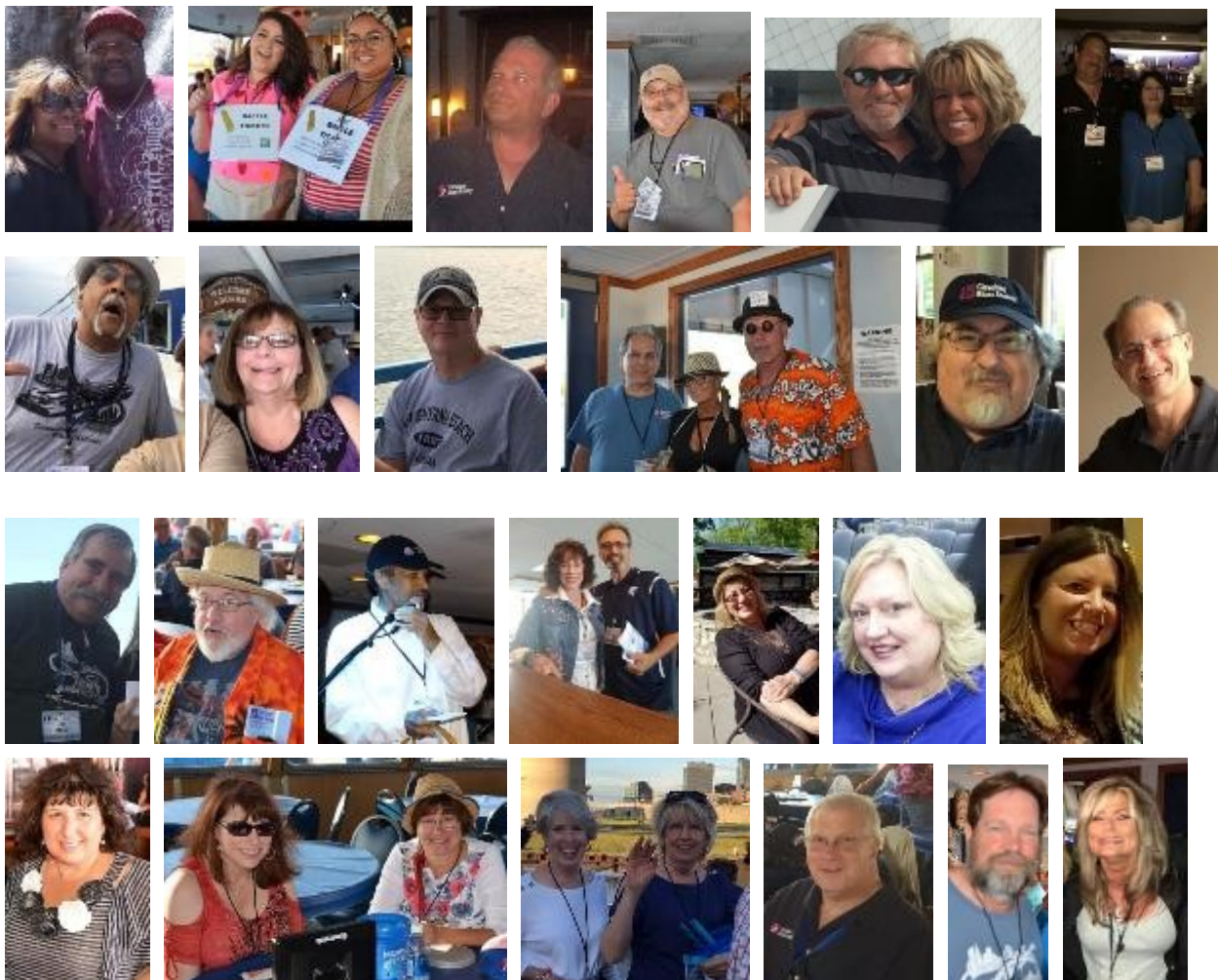
Keep coming out. Enjoy the fun. Support the blues!

Peace out,
Jimmy

August Volunteers of the Month

CBS would like to thank all the volunteers that participated on the Fifth Annual Blues Cruise on July 10, 2017. What an amazing night we had. The weather ended up being perfect after it stormed all day!! What a magical night of music, friendship and fellowship. What an awesome group of people and we are very grateful for your help! We couldn't pull off such a successful event without the help of every volunteer!

Thank you to the following volunteers: Shannon Smith, "Big Al" Breazeale, Sr., Becky Francen, Sara Black, Bob Dickow, Lloyd Braun, Bud Doty, Laurie Hall, Anthony Lovano, Elaine DeStephano, Honeycomb, Diane Mocniak, Gordon Mocniak, Bill Koteles, Elaine Mocnik, Bob Mocnik, Don Grcic, Mark Byrne, Jim Bell, John Pawlicki, John Adams, Kathy Finley, Aaron Slitz, Linda Calkins, Lisa DeVries, Lisa Mikol, Nancy Yovan, Patty Koteles, Anna Marie Grcic, Penny Holycross, Patty Holzheimer, Mike Kormos, Chris Comodeca and Susanne Mayer.



More Blues for You

OWOW'S *BLUES*TIME EXPANDS TO A THREE-HOUR SHOW

MUSIC BOX SUPPER CLUB AND OWOW ANNOUNCE THE *BLUES*TIME CONCERT SERIES.

Cleveland, OH – July 5, 2017 - oWOW, Cleveland's locally owned, operated, and programmed online Timeless Rock radio station, announced today that *BluesTime*, the weekly two-hour blues music program that debuted on Saturday, May 5, will expand to a three-hour show, which will now run from 9 pm to midnight every Saturday night, beginning July 15.

BluesTime, hosted by veteran radio personality Buck McWilliams, features the many shades of Blues by navigating the decades from the folk blues of Robert Johnson to blues legends like B.B. King, Howlin' Wolf, and Muddy Waters, and today's blues masters from Joe Bonamassa, Ana Popovic, Robert Cray, and Gary Clark, Jr.

The blues are best defined as a musical style that navigates a range of emotions, styles, and decades. The blues express injustice, the longing for a better life, and money, jobs, and loves lost. The world would never have experienced rock and roll if it were not for the blues.

"Our initial intention with *BluesTime* was to return the tradition of a weekly Saturday night blues music program. For many years, Clevelanders ritualistically listened to Michael Fitzpatrick's *Blues with Fitz* Saturday evenings on WCPN," said oWOW Chief Content Officer John Gorman. "Unexpectedly, listener response to *BluesTime* was far greater than expected, hence the extra hour of the program."

"We're delighted that listener response to *BluesTime* has been so tremendous, and with our growing library of Blues music, it makes perfect sense to expand the show. No one else presents the Blues like oWOW," adds Steve Pappas, oWOW Operations Manager.

"We're thrilled to be filling a request that we've had ever since we first went on with *BluesTime*. And that was – make it longer," said *BluesTime* host Buck McWilliams.

Additionally, oWOW and *BluesTime* has joined with The Music Box Supper Club to co-sponsor a series of blues concerts at their West Bank Flats venue. The first Music Box Supper Club/oWOW *BluesTime* concert will feature the New York all-female blues quartet, Jane Lee Hooker on Friday, July 28th. On Thursday, August 3, Jonn Del Toro Richards will perform. The Cleveland-based blues band the Travis "The Moonchild" Haddix Blues Band will perform an oWOW Happy Hour concert and broadcast at the Music Box Supper Club on Wednesday, August 2.

Mike Miller, one of the Managing Partners at the Music Box, added, "I always remember the saying 'the Blues had a

baby, and they called it Rock and Roll.' I love how much Cleveland loves the Blues. Clevelanders really understand how fundamental the blues has been to the creation of Rock 'n Roll. And no one understands that better than the folks at oWOW radio."

About Buck McWilliams. Cleveland native Buck McWilliams is a lifelong broadcaster who has been an air personality and morning show host in many markets, including Minneapolis, Columbus, Manchester NH, and Miami-Ft. Lauderdale. Buck's day job is account executive for oWOW. His personal favorite blues artists include John Mayall, B.B. King, R.L. Burnside, Eric Clapton, and Joe Bonamassa, among many others.

About oWOW. Now in its third year, oWOW is Northeast Ohio's online radio station. oWOW's Timeless Rock format is best described as "the sweet spot between classic rock and indie rock," and features a diverse playlist of rock, progressive pop, reggae, rhythm and blues and singer-songwriters. oWOW is locally owned, locally operated, and locally programmed with broadcast studios and offices located at the 78th Street Studios building in the historic Gordon Square Arts District. oWOW is available worldwide online at oWOWnow.com and through its custom smartphone, tablet, and connected vehicle apps. oWOW is also available on TuneIn for Roku, Sonos, and BlackBerry users.

About the Music Box. The Music Box Supper Club on the West Bank of the Flats in downtown Cleveland. features a downstairs Supper Club and restaurant, the Rusty Anchor, and an upstairs Concert Hall and restaurant. The Music Box plays host to well-known national touring musicians, as well as top local Northeast Ohio talent. Nearly every night of the week a variety of genres is offered to audience members, including blues, jazz, soul, Americana, rock, punk, roots and country.

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Jammer Spotlight

Charlene Smythe

first, she went to watch and learn, but she began to do open mics, even though she only knew one song... "The Thrill is Gone"! She was terrified at first, and sang with her eyes closed! She did learn a second song.... "Ain't No Sunshine". Meeting Princess Ladia and King Solomon was very important to Charlene, as they were very encouraging and included her when she went to their gigs, telling her "not to sing along with the jukebox...sing on your own!" During 1997 & 1998, she was part of a duo, Alvin & Charlene, that played at the Savannah and The Parkview jams. "Alvin taught me how to use the mic".

In 1999, Charlene moved back to California, namely San Francisco, where she "was able to sit in with musicians, go to rehearsals.... the musicians were very inclusive." One in particular, Melvin Seals, was the organ player for the Jerry Garcia Band. She was able to travel with him and The JGB band. One highlight — was when she read in the Scene Magazine that Melvin Seals played at Nelson Ledges on the 4th of July for many years. He had his own studio, knew a lot of people and in 2003 she became one of the backup singers on tour. "These were professionals; they were always practicing; and I learned to work through the material on the road. It was a lot of work!" She also sang with a R & B group, the NC Connection in and around San Francisco. She hung out at the well known Skips Tavern, where she saw Tito Jackson. She made up her mind to "up her game". "I wanted to sing a variety of songs and stretch my vocal abilities.

Charlene moved back to Cleveland in 2007 and stopped singing for about 2 years. She started checking out jams in Scene Magazine, and began to go to Brothers and the Parkview again. She found it hard to get singers & players to get together". She used to go on later in the evenings of the jams, so there was "no crowded room experience", and "would try out new stuff".

In 2009 and for about 7 more years, she attended many jams where Mike Barrick played. He has been very encouraging. In 2010, she moved to Berea and attended open mics at Bar 107 run by Jessica Petrone, on Wed nights. Jessica has been an inspiration and someone that I admire a great deal. She has given so many musicians an opportunity to express themselves at Bar 107. I gained more confidence at her open mic nights. Charlene was at Porchfest this year with Gary Martin her guitarist. Wallace Coleman, has been friends with Gary Martin over the years.

Charlene Smythe was born in Cleveland, spent many years in Los Angeles and San Francisco, and came back around to Cleveland, and now lives in Berea. She left Cleveland at 5 years old and spent 2 years in Nashville. She then moved to LA at the age of 7, where she considers herself a native. She didn't sing at Sunday School, but she did sing in Jr High, but says "it did not go well in the talent show that I was in". She was 14 and her instructor "would not let me sing". Charlene said she could not understand it...all she wanted to sing was "Our Day Will Come", by Ruby & the Romantics!

In High School, she took "Music 101", when given a chance to pick an instrument, she chose the trombone! She played in the orchestra and at her graduation. In High School, she also auditioned for the choir, where she learned how to sing in key. She says the director "would always test you, making you sing by yourself, putting you on the spot". It was all good, as Charlene says; "it gave me a great ear".

Charlene was raised by her great Aunt. She was always singing mostly Gospel, where she "forced me to sing from the diaphragm and not the throat". She recalls that some of her favorites were Mahalia Jackson, who she was lucky enough to meet, Bessie Smith and The Clara Ward Gospel Singers. Andre Crouch and The Terry Lynne Gospel Singers, were frequent visitors to the house. Some other favorites include Sarah Vaughn, Dinah Washington, Nina Simone, and Etta James.

Charlene moved back to Cleveland in 1995, and stayed until 1999, where she used to attend jams at The Normandy Tavern, The Edison Lounge, and the old Brothers Lounge. At

Gary and Charlene are developing a duo doing the "old school" blues, with music from Jimmy Reed, Howlin Wolf, Elmore James, Muddy Waters and Magic Sam.

She feels fortunate that while growing up in L.A. she was able to listen to Leon Russell, The Alman Brothers, Elvin Bishop, Paul Butterfield, and Delany & Bonnie. "I was listening to jazz, blues and Motown." The most memorable show she saw was BB King and Bobby "Blue" Bland in the early 80's. More recently, she says she liked early Maria Carey stuff, but really likes Mary J Blige. She likes "the rawness and purity of Blues sung and played with feeling", and wants to keep it that way. The original blues masters were music masters. They learned guitar without teachers and music books and developed a sound that is hard to imitate. It is a very raw and pure sound that I love. To me they were very gifted and talented.

When not singing, Charlene says she is a home body and likes to slip out to Cole Lake, and Wallace Lake to relax. She has a huge family here in Ohio. Her honey also loves music and they spend time together as much as possible. On Wednesday, Charlene volunteers at Southwest General Hospital. She has been working at the information desk, escorting and leading patients and also works to co-ordinate van scheduling, since 2010. She recommends everyone try volunteering, "it's a great thing"! Charlene has a son, who is a Captain in the Army and a daughter, who is an Iraqi War veteran and has five grand children.

Charlene Can be reached on Facebook, or via email at cmsmythe2002@yahoo.com.

Also check out "eliteexpressionjazzensemble".

The drummer, Eric Everett, writes for Drumhead Magazine.



Thanks



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THE CROSSROADS OF RUSTBELT BLUES



BLUES NEWS

CBS Blues Cruise Was A Hit

Blues Cruise July 10, 2017

CBS would like to thank all the musicians, volunteers and ticket holders that attended the Fifth Annual Blues Cruise. After a worrisome morning and afternoon of thunder and lightning (and lots of praying and doing the non-rain dance), the weather turned out to be perfect! Thank you for your support. The money we raised will be going towards the "Cleveland Blues Society Scholarship Fund" which is in the process of being set-up.



Inside this issue:

CBS Blues Cruise Pictures 1,2,5,7, 13,15, 16

Blues You Should Know 3

Jam Schedule 7

Band Spotlight 8

Jimmy's Juke Joint CD Review 10

Volunteer of the Month 11

I AM THE BLUES 12

Jammer Spotlight 14

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2017 BLUES CRUISE

5 Years in a row!!!





by
Bob Frank

Blues You Should Know

LILLIAN MCMURRAY AND TRUMPET RECORDS

Lillian McMurray was a proper Southern white lady. Born Lillian Shedd in Purvis, MS to a fairly poor family that moved around a great deal, Lillian, as a young girl, taught herself to play piano, learned secretarial and accounting skills and eventually, in her early twenties, became executive secretary to the Governor of Mississippi. In 1945, she married Willard McMurray, a Jackson furniture salesman, and left her job to work with him in their family business.

In 1950, the McMurrays bought a building on Farish Street in Jackson, Mississippi that contained the contents of an out-of-business hardware store. Their intent was to clean out the building and open a furniture store that would cater to both white and black customers, Farish Street being more or less the border between the two segregated communities.

While cleaning out the building and disposing of the defunct store's contents, Lillian came across a box of unsold 78 rpm records. Having no idea who any of the performers on the records were, her curiosity caused her to take one of the records and put it on a phonograph that had also been left in the shop.

Listening to the record, Lillian was, you might say, gobsmacked. The record was, in fact, Wynonie Harris's recording of *All She Wants to Do is Rock*, on King Records, the Cincinnati based record label. For Lillian, it was a stunning epiphany. Later, she was quoted as saying, "It was the most unusual, sincere and solid sound I'd ever heard, I'd never heard a black record before. I'd never heard anything with such rhythm and freedom." She never really explained, and maybe didn't understand herself, how she could grow up in Mississippi, live in several areas throughout the state, and never have heard black music. Such was the culturally stilted effect of segregation.

Lillian decided almost immediately, that she wanted to be in the record business. With her husband Willard's blessing and support, Lillian opened The Record Mart in an area inside her's and Willard's furniture store. The Record Mart was an instant success and the McMurrays added a radio show that broadcast from the Mart and featured the top selling blues records of the day. Lillian was a quick study in the record retail business. She met with, and developed relationships with distributors and radio stations, learned who the popular artists of the day were,

and, in short, developed the skills she would need to succeed in the next endeavor she had in mind: starting her own record company.

In an interview in 1984, Lillian described her decision. "We had listening booths in the shop with the record player on the counter. Groups of black men would crowd into the booths and I found out they were singing spirituals along with the records. Some of them were really good. By the middle of 1950 I started thinking, 'Why can't I make a record?' Gads, I didn't know what I was getting into."



Lillian McMurray

In late 1950 The McMurrays formed a holding company, Diamond Records, which, in turn, owned their actual record production company, Trumpet Records.

The first records to come out on Trumpet were gospel records, by the Southern Sons Quartet and Andrews Gospelaires. The records sold fairly well, so she tried recording a local country band, Kay Kellum's Dixie Ramblers.

What Lillian really wanted to record was the blues. She'd heard about a popular harmonica player and singer who traveled about the area and set out to find him. This was Sonny Boy Williamson, the Sonny Boy Williamson II, really Aleck "Rice" Miller, who broadcast the King Biscuit Flour show out of Arkansas and who had, strangely enough, never recorded. Williamson II had been using the name for years despite that fact that it had originally belonged to John Lee Williams, the original Sonny Boy Williamson, who had been a popular Bluebird recording artist throughout the 1930s and '40s and who had recently been murdered during a robbery in Chicago.

Williamson II, who was actually older than the original Sonny Boy, jumped at the opportunity and in January of 1951 recorded eight tracks at the Scott Radio Service in Jackson. The session yielded one bona fide hit, *Eyesight to the Blind*, and Trumpet Records was on the map.



Sonny By Willilamson

Sonny Boy returned for more sessions in March and July and when Lillian asked him to help her find other musicians to record, he offered up his current guitar player, Elmore James.

In August of 1951, James, backed up by Sonny Boy on harmonica and Leonard Ware on bass, recorded the now classic *Dust My Broom*, which would become Trumpet's biggest selling recording and spawn dozens of copies and follow-ups, many by

James himself. Strangely, *Dust My Broom* would be the only record James would record for Trumpet. Following the session James took off and Lillian didn't even have another song to use as a "B" side. So, she took a recording by Bobo "Slim" Thomas called *Catfish Blues*, renamed him "Elmo James", and put the song on the back of her soon-to-be a hit recording of *Dust My Broom* and released it like that.

Thomas caused Lillian even more problems when he asked to borrow the fledgling company's brand-new guitar and amplifier to play a gig he had booked. The always generous Lillian said yes, and Thomas took off with the guitar and amp and didn't return. Some time later, when Thomas turned up in Jail, the guitar and amp ruined, Lillian was the one he asked to bail him out. He cried and begged her forgiveness. She forgave him, but Bobo Thomas never recorded for Trumpet again.



Soon, a succession of older blues singers who had recorded in the 1920s and '30s like Tommy Johnson and Bo Carter came calling, looking for an opportunity to revive their careers. Lillian, for the most part, wasn't interested in any of the older artists but she did take a liking to Big Joe Williams, the traveling hobo bluesman who wrote *Baby Please Don't Go*, and recorded eight sides with him. Williams had recorded extensively for Bluebird and other labels in the '30s, and the tracks he recorded for Lillian, while selling only fairly, were as good as anything he had done before.

When Sonny Boy brought in his old friend Arthur "Big Boy" Crudup, who had also recorded extensively in the '30s and '40s, Lillian took a liking to him as well and they recorded several sides together. Crudup, of course, was the author of *That's All Right Mama*, which soon became a mega-hit for Elvis Presley.

Over the next four years Trumpet continued to expand its blues roster with artists like Tiny Kennedy, Sherman Robinson, Willie Love, and Lillian's own discovery, Jerry McCain. Sonny Boy continued to record as well but *Eyesight to the Blind* and *Dust My Broom* remained the label's biggest hits. Using her sharp eye for talent, she brought in young upstart musicians like BB King and Little Milton Campbell to play as sidemen on various Trumpet sessions.

Lillian often showed her own creativity as a producer and writer. She helped her artists with song lyrics, her piano skills enabled her to assist with arrangements, and she even composed whole songs for her artists. Sometimes these were accepted, but with changes. When she presented her song *Warm, Warm Kisses* to Sonny Boy, he objected, telling Lillian that the title wasn't extreme enough for him, so they changed the name to *Red Hot Kisses*, and the song was released in 1954.

As a producer, Lillian could be creative in other ways as well. In 1951, at a Sonny Boy recording session, it became clear that the bass player they'd hired simply couldn't cut it. Rather than scrap the session, and since no other bass players were around, Lillian called Cliff Givens, the bass singer for the Southern Sons Quartet and asked him if he could sing the bass part. Givens agreed and there are eight Sonny Boy Williamson records in which the bass part is not played but sung. Givens was such an accomplished vocalist that he pulled off the switch with aplomb, even imitating, to perfection, the sound of a bass fiddle played high up the fingerboard during an instrumental break.

Lillian had no interest in following any of the Southern segregationist "rules" when it came to her recordings. White musicians often played on black records, and she would frequently put a black musician, often an r&b sax player, on her country sessions. Occasionally, this brought on the wrath of the local Klan and White Citizen's Council, who often made her the target of their harassment. Lillian stood up to them every time, and every time they backed off.

Musicians liked and respected Lillian McMurray because she treated them with respect. Lillian was absolutely scrupulous in her record keeping and was assiduous in paying artists every penny of royalties they were due. For the most part she generally recorded musicians she liked and they liked her back. This didn't mean she was a pushover. She could be brutally honest if she felt she wasn't getting 100 percent or if a performer wasn't meeting his potential.

To Sherman Johnson she wrote: "You are the nicest guy and we do appreciate your attitude, but I feel like spanking you because you seem to have given up. I'm going to give you a swift kick in the pants the next time I see you."

In a letter to one of her country artists, Joe Almond, she was even more direct: "The whole Diamond Record Company

organization just finished listening to your tapes made in the recording session Sunday, and we are very disappointed in your slow tunes, *Tanglewood Waltz* and *I'm Better Off Without You*. Your voice is cracked all through; you blast and then drop your voice and the whole darn vocal comes out a mess. In the chorus of *Tanglewood Waltz*, you are especially bad. Instead of blasting so loud on the high notes, why don't you soften up on your voice. Try singing your slow tunes soft, like your girl was standing right beside you, instead of shouting at her across the cow pasture."

Sonny Boy Williamson, who had a notoriously foul mouth (check out the extended length recording of *Little Village* and hear him cuss out Leonard Chess), was usually careful not to use four-letter words, or twelve letter contractions for that matter, around Lillian. In those days it was socially unacceptable to cuss in front of a lady. One day though, in the studio, liquor and his temper got the best of him and he ripped off a chain of epithets with Lillian right there in the control room. Lillian was outraged and ordered him to leave the studio. When he refused, Lillian grabbed the pistol she always required him to check with her before recording, and marched him into the street and down the block. A few weeks later, Sonny Boy returned to offer his apologies. Lillian, of course, forgave him.

By 1955, despite her honesty and business skill, Trumpet Records was in trouble. Musical tastes were changing, the Rock and Roll era was dawning, and Lillian's stable of artists, both country and blues, seemed unable to keep up with the trends. While her gospel records sold lightly but steadily, none of her country records had been particularly successful, and her biggest blues sellers remained *Eyesight to the Blind* and *Dust My Broom* from 1951. Add to that, the fact that the record business, particularly the side of the business that catered to African-Americans, was not exactly genteel. The owners of these, small independent labels (Leonard Chess and the Bihari Brothers were often her nemeses) schemed and plotted against each other like characters in *Game of Thrones*.

Sometimes this meant disrupting a competitors distribution channels, sometimes luring away successful artists, preventing a competitors records from getting airplay, or keeping records from being manufactured. Theft and outright arson were not unheard of. The record business was tough. In a later interview, Lillian referred to the business as being full of "snakes" and "skunks."

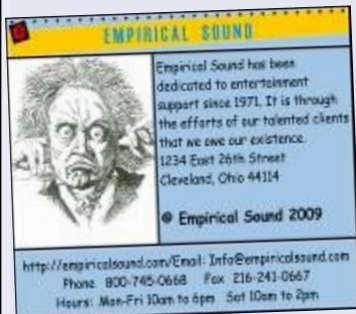
By 1956 Trumpet Records was over. Lillian and the ever-supportive Willard continued to run their furniture stores and raise their daughter Vitrice. Lillian became a Girl Scout Leader, was active in her church, and took up antique furniture refinishing. After their retirement, she and Willard bought a motor home and spent much of their time touring the country and fishing, and, right up until her death in March of 1999, Lillian, who still owned the publishing rights to many of Trumpet's songs, continued to make royalty payments to the musicians who had recorded for her. She stayed friendly and in touch with many of her former artists and they would often visit her at her furniture store in Jackson.

When Sonny Boy died in 1965, it was Willard and Lillian who paid for his tombstone.



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I AM The Blues

A film by Daniel Cross

This new documentary takes viewers on a musical journey through the swamps of the Louisiana Bayou, the juke joints of the Mississippi Delta, and Moonshine-soaked BBQs of the North Mississippi Hill Country. The film visits longtime blues musicians, some in their 80s and 90s, who once toured the Chitlin' Circuit and still live in the Deep South—among them, 2017 Grammy winner Bobby Rush, Barbara Lynn, Henry Gray, Carol Fran, Little Freddie King, Lazy Lester, Bilbo Walker, Jimmy “Duck” Holmes, L Boyce, LC Ulmer, Lil’ Buck Sinegal and more.

Cleveland theatrical premiere. DCP. 106 min.

<http://iamthebluesmovie.com/>

The Cleveland Institute of Art Cinematheque is Cleveland’s alternative film theater.

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Lot 73 and the Annex Lot. (Enter the building through Entrance C (which faces Lot 73) or Entrance A (which faces E.116th).

The theater is wheelchair accessible. Handicapped parking is located in Lot 73. Use Building Entrance C.

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Smoking is not permitted in the Institute.

Concessions Inexpensive refreshments and snacks are available for purchase in the vending machines on the second floor. Other food items can be purchased at nearby Uptown businesses. Food and drinks may be brought into the theater, consume them as quietly as possible.

NO glass containers.

T E L: 2 1 6 - 4 2 1 - 7 4 5 0



Upcoming Jams

August 14th	Merwin's Wharf	<i>Gaetano's Underworld Blues Band</i>
Sept 11th	Union House	<i>Armstrong Bearcat Band</i>
October 9th	Music Box Supper Club	<i>Anthony Lovano's Supernatural Band</i>

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by Doug
Schunick

Band Spotlight

BOB GARDNER

The Juke Hounds

Bob Gardner is the guitarist and singer for last Month's great host band The Juke Hounds. Raised in Chippewa Lake, Bob says his parents were always very encouraging. (FR BIO) Bob began playing guitar when his dad caught him playing air guitar, and told him, "If you spend as much time with a real guitar in your hands, you might get somewhere". So Bob took him up on it. After a few years of wood shedding on the guitar, he also began to sing and front bands.



He took "some lessons", but grew up in the era of guitar heroes, listening to Cream, Led Zeppelin, Albert King, Stevie Ray Vaughn, but especially BB KING. He says, BB "treated his guitar like a voice...he made the guitar sing"! (Fr Bio) The rock radio of Bob's teens-which then did not differentiate between classic and modern rock-was filled with Blues influenced bands like Led Zeppelin, the Rolling Stones, the Allman Brothers, ZZ Top and many others. When a teenaged Bob saw BB King on a late night television he was motivated to visit his local music store where he picked up a copy of BB's Live at the Regal, a copy of which has remained in his collection in one format or another ever since. It was the doorway through which Bob stepped through from blues rock, to the Blues

"In the 8th grade, my parents let me go to a 38 Special & Rainbow concert". The volume and hugeness of the sound

became all I could think about". Bob's first public performance, was his last day in high school at the talent show where a band he put together played "Schools Out", "My Generation", and "Born to Be Wild". In the early 90's Bob saw BB KING at the Palace theater and Buddy Guy at EJ Thomas Hall. He loved the way Guy would attack the guitar..."loud and fast!".

"I have been in bands my whole life". Early on Bob was in a hardcore Blues band in what he called his "Blues Snob Period". The Howard Street Blues Band was led by an experienced Blues player from Chicago named Sonny Robinson. Sonny was quite experienced in the Blues, and hung around the big leaders, even playing rhythm guitar for Albert King at one time. "He introduced me to the Blues and knew what he wanted to sound like". "He was tough to play with as he wanted to sound like those Blues coming out in 1955".

In 2007 he formed the Juke Hounds, and at the Marietta Blues festival they came in 6th.(FR BIO).. In 2010, the Juke Hounds won the Blues Society "Road to Memphis" competition and represented Akron, Canton, and Cleveland at the 2011 International Blues Competition in Memphis, where the band showcased at the Hard Rock Cafe on Beale Street. In 2013 the Juke Hounds won the NEOBA Blues Competition, and represented Northeast Ohio at the 2014 International Blues Competition held in Memphis.

Singers that Bob admires include Lowell George, of Little Feat, Buddy Guy, Bonnie Raitt, and Paul Rogers. A Stones fan, his favorite Stones period (and mine) we call the "classic period..Beggars Banquet, Get Yer Ya s Out, Sticky Fingers, and Exile on Main Street.

Bob attended the CBS jams on a regular basis back in 2009 & 2010, where he met Bob Frank, Butch Armstrong, and Denny Musara. He believes he went to one of the first CBS jams which featured Alan Green.

Although Akron centered, the Jukes Hounds love playing in Cleveland, and have played gigs all over including recent shows at the Rocksino, Jillys Music Room, the Water Street in Kent, and at the Kent Blues Festival.

No longer just a Blues band, the Juke Hounds really rock, generally including 10 to 12 blues songs in a hour set. (FR BIO) From Brittany Nadar of Buzzbin Magazine... "When the Juke Hounds start to play, it's impossible not to get up and start shaking along to the rhythm". Mike Fuller of Water Street Tavern, echoes the observation: There are a lot of people dancing and moving around. Not a lot of people are sitting down...everyone stands and treats it like a rock show, and that's pretty much how it is"! Bob says, it's about bringing the crowd to their feet and keeping 'em there until it's time to go home..maybe even a little later".

The Juke Hounds have out two recordings..."Low Man on the Totem Pole", their first attempt in the studio, and 2014-2014's "Bluesitude", which is a straight up blues recording. The band currently "concentrates on writing original songs which focus on something, and have some meaning to those in our environment, living here in Ohio".

Bob has been married for 21 years and is a realtor in his day job. He loves baseball, and being from the Akron area, LeBron James. Check out the Juke Hounds at jukehounds.com, info@thejukehounds.com, or call 330-459-3947. There is also some great live video on the Reverb Nation Page you can get to from their web site.

Thanks Bob, we would like to see more of you up here in Cleveland!



The Juke Hounds are: Bob Gardner - Guitar & Vocals, Gerald Domic - Bass, J Calvin - Sax & Guitar, Keith McFaren - Drums,

IMPORTANT DATES:

SEPT 24TH, FALL PICNIC, CAMP FORBES IN HIGHLAND HILLS, BLUES DEVILLE
OCTOBER 9TH, BOARD MEMBER NOMINATIONS ARE DUE
NOVEMBER 13, BOARD MEMBER ELECTIONS AT THE NOVEMBER JAM



Do you have an idea for an article?
Email Elaine: elainecbs145@gmail.com



**By
Jim
Bell**

JIMMY'S JUKE JOINT

CD REVIEW

Jane Lee Hooker

No B!

Dawn is just breaking over the horizon. The crowd has headed home. The staff is cleaning up the Joint after another house-rockin', floor-thumpin', dancin'-on-the-tables night of blues. It's been a month since we last talked, and what a month it has been! Not only is CLE blessed with some of the best local talent in the blues scene, we are recognized by national acts as a 'must play' destination. In the last 30 days there have been no less than 16 national bands that have played gigs in and around Cleveland. Names like JP Soars and the Red Hots, IBC winner Paul DesLauries Band, Tinsley Ellis, JJ Grey and Mofro, Eddy 'The Chief' Clearwater, Albert Castiglia, Sean Chambers, Tas Cru and the Tortured Souls, Bridget Kelly, Canton-native Lauren Mitchell, Nick Schnebelen, John Del Toro Richardson, and..... Jane Lee Hooker.

One of the newer names on the blues scene is band Jane Lee Hooker. A 5-piece, all woman band, based out of the Big Apple. These ladies know how to pound out the sound! They are a high-energy, almost frenetic ensemble that plays with passion and soul. Music critics have said they are a blues band with a rock edge and a little punk sound for good measure. Setting the beat is drummer Melissa "Cool Whip" Houston, the bass line is expertly crafted by "Hail Mary" Zadroga, playing guitar are Tracy "High Top" (Gibson Les Paul) and Tina "Tbone" Gorin (Fender Stratocaster), and belting out the vocals is Dana "Danger" Athens. And I gotta say.... Ms. Athens reminds me of Janis Joplin, Etta James and Big Mama Thornton all rolled into one. Whew!

When asked who are their biggest influences they named Muddy Waters, Howlin' Wolf, Lynyrd Skynyrd, Humble Pie, Johnny Winter, and yes.... Big Mama Thornton.

All of these names are widely covered on their debut album, No B!. Released in 2016 on Ruf Records, No B! is largely songs from the big names in blues. *Mean Town Blues* (Johnny Winter), *Free Me* (Otis Redding), *Champagne and Reefer* (Muddy Waters), and *Shake For Me* (Willie Dixon) are a few of the classics. They cover Ray Charles's immortal *I Believe To My Soul*, with Dana Athens pouring out her heart, soul, and voice, into their excellent interpretation of his song.

There is one original cut on the album, entitled *In The Valley*. It has a hard-driving, shuffle beat. The song has a Robert Johnson life-story theme. The heroine of the song is lured to 'the valley' to strike a deal with the Devil for a very special guitar, in exchange for her soul. All she has to do is sign on the dotted line. But, good triumphs over evil, strength wins out over weakness, and the Devil is sent packing.



*Chorus: Although I may be down
Don't underestimate what I can do
I don't need your guitar
I got my own
Here's your paper
Take your pen*

I could go on and on about the last month's worth of music. JJ Grey and Mofro put on an excellent show, John Del Toro Richardson also deserves a shout-out, too. Thank you to all the wonderful blues fans in Cleveland and northeast Ohio, you really are good people.

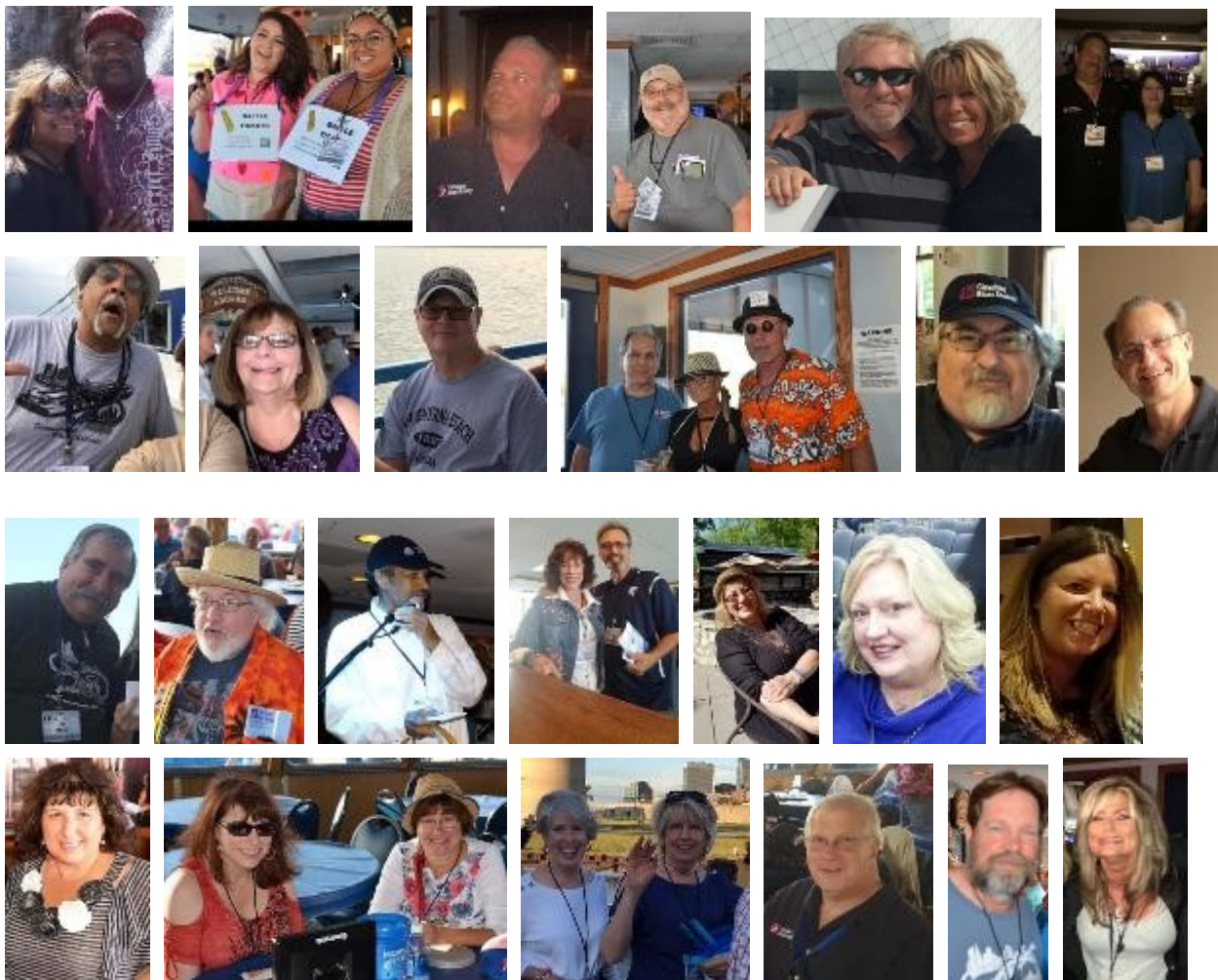
Keep coming out. Enjoy the fun. Support the blues!

Peace out,
Jimmy

August Volunteers of the Month

CBS would like to thank all the volunteers that participated on the Fifth Annual Blues Cruise on July 10, 2017. What an amazing night we had. The weather ended up being perfect after it stormed all day!! What a magical night of music, friendship and fellowship. What an awesome group of people and we are very grateful for your help! We couldn't pull off such a successful event without the help of every volunteer!

Thank you to the following volunteers: Shannon Smith, "Big Al" Breazeale, Sr., Becky Francen, Sara Black, Bob Dickow, Lloyd Braun, Bud Doty, Laurie Hall, Anthony Lovano, Elaine DeStephano, Honeycomb, Diane Mocniak, Gordon Mocniak, Bill Koteles, Elaine Mocnik, Bob Mocnik, Don Grcic, Mark Byrne, Jim Bell, John Pawlicki, John Adams, Kathy Finley, Aaron Slitz, Linda Calkins, Lisa DeVries, Lisa Mikol, Nancy Yovan, Patty Koteles, Anna Marie Grcic, Penny Holycross, Patty Holzheimer, Mike Kormos, Chris Comodeca and Susanne Mayer.



More Blues for You

OWOW'S *BLUES*TIME EXPANDS TO A THREE-HOUR SHOW

MUSIC BOX SUPPER CLUB AND OWOW ANNOUNCE THE *BLUES*TIME CONCERT SERIES.

Cleveland, OH – July 5, 2017 - oWOW, Cleveland's locally owned, operated, and programmed online Timeless Rock radio station, announced today that *BluesTime*, the weekly two-hour blues music program that debuted on Saturday, May 5, will expand to a three-hour show, which will now run from 9 pm to midnight every Saturday night, beginning July 15.

BluesTime, hosted by veteran radio personality Buck McWilliams, features the many shades of Blues by navigating the decades from the folk blues of Robert Johnson to blues legends like B.B. King, Howlin' Wolf, and Muddy Waters, and today's blues masters from Joe Bonamassa, Ana Popovic, Robert Cray, and Gary Clark, Jr.

The blues are best defined as a musical style that navigates a range of emotions, styles, and decades. The blues express injustice, the longing for a better life, and money, jobs, and loves lost. The world would never have experienced rock and roll if it were not for the blues.

"Our initial intention with *BluesTime* was to return the tradition of a weekly Saturday night blues music program. For many years, Clevelanders ritualistically listened to Michael Fitzpatrick's *Blues with Fitz* Saturday evenings on WCPN," said oWOW Chief Content Officer John Gorman. "Unexpectedly, listener response to *BluesTime* was far greater than expected, hence the extra hour of the program."

"We're delighted that listener response to *BluesTime* has been so tremendous, and with our growing library of Blues music, it makes perfect sense to expand the show. No one else presents the Blues like oWOW," adds Steve Pappas, oWOW Operations Manager.

"We're thrilled to be filling a request that we've had ever since we first went on with *BluesTime*. And that was – make it longer," said *BluesTime* host Buck McWilliams.

Additionally, oWOW and *BluesTime* has joined with The Music Box Supper Club to co-sponsor a series of blues concerts at their West Bank Flats venue. The first Music Box Supper Club/oWOW *BluesTime* concert will feature the New York all-female blues quartet, Jane Lee Hooker on Friday, July 28th. On Thursday, August 3, Jonn Del Toro Richards will perform. The Cleveland-based blues band the Travis "The Moonchild" Haddix Blues Band will perform an oWOW Happy Hour concert and broadcast at the Music Box Supper Club on Wednesday, August 2.

Mike Miller, one of the Managing Partners at the Music Box, added, "I always remember the saying 'the Blues had a

baby, and they called it Rock and Roll.' I love how much Cleveland loves the Blues. Clevelanders really understand how fundamental the blues has been to the creation of Rock 'n Roll. And no one understands that better than the folks at oWOW radio."

About Buck McWilliams. Cleveland native Buck McWilliams is a lifelong broadcaster who has been an air personality and morning show host in many markets, including Minneapolis, Columbus, Manchester NH, and Miami-Ft. Lauderdale. Buck's day job is account executive for oWOW. His personal favorite blues artists include John Mayall, B.B. King, R.L. Burnside, Eric Clapton, and Joe Bonamassa, among many others.

About oWOW. Now in its third year, oWOW is Northeast Ohio's online radio station. oWOW's Timeless Rock format is best described as "the sweet spot between classic rock and indie rock," and features a diverse playlist of rock, progressive pop, reggae, rhythm and blues and singer-songwriters. oWOW is locally owned, locally operated, and locally programmed with broadcast studios and offices located at the 78th Street Studios building in the historic Gordon Square Arts District. oWOW is available worldwide online at oWOWnow.com and through its custom smartphone, tablet, and connected vehicle apps. oWOW is also available on TuneIn for Roku, Sonos, and BlackBerry users.

About the Music Box. The Music Box Supper Club on the West Bank of the Flats in downtown Cleveland. features a downstairs Supper Club and restaurant, the Rusty Anchor, and an upstairs Concert Hall and restaurant. The Music Box plays host to well-known national touring musicians, as well as top local Northeast Ohio talent. Nearly every night of the week a variety of genres is offered to audience members, including blues, jazz, soul, Americana, rock, punk, roots and country.

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Jammer Spotlight

Charlene Smythe

first, she went to watch and learn, but she began to do open mics, even though she only knew one song... "The Thrill is Gone"! She was terrified at first, and sang with her eyes closed! She did learn a second song.... "Ain't No Sunshine". Meeting Princess Ladia and King Solomon was very important to Charlene, as they were very encouraging and included her when she went to their gigs, telling her "not to sing along with the jukebox...sing on your own!" During 1997 & 1998, she was part of a duo, Alvin & Charlene, that played at the Savannah and The Parkview jams. "Alvin taught me how to use the mic".

In 1999, Charlene moved back to California, namely San Francisco, where she "was able to sit in with musicians, go to rehearsals.... the musicians were very inclusive." One in particular, Melvin Seals, was the organ player for the Jerry Garcia Band. She was able to travel with him and The JGB band. One highlight — was when she read in the Scene Magazine that Melvin Seals played at Nelson Ledges on the 4th of July for many years. He had his own studio, knew a lot of people and in 2003 she became one of the backup singers on tour. "These were professionals; they were always practicing; and I learned to work through the material on the road. It was a lot of work!" She also sang with a R & B group, the NC Connection in and around San Francisco. She hung out at the well known Skips Tavern, where she saw Tito Jackson. She made up her mind to "up her game". "I wanted to sing a variety of songs and stretch my vocal abilities.

Charlene moved back to Cleveland in 2007 and stopped singing for about 2 years. She started checking out jams in Scene Magazine, and began to go to Brothers and the Parkview again. She found it hard to get singers & players to get together". She used to go on later in the evenings of the jams, so there was "no crowded room experience", and "would try out new stuff".

In 2009 and for about 7 more years, she attended many jams where Mike Barrick played. He has been very encouraging. In 2010, she moved to Berea and attended open mics at Bar 107 run by Jessica Petrone, on Wed nights. Jessica has been an inspiration and someone that I admire a great deal. She has given so many musicians an opportunity to express themselves at Bar 107. I gained more confidence at her open mic nights. Charlene was at Porchfest this year with Gary Martin her guitarist. Wallace Coleman, has been friends with Gary Martin over the years.

Charlene Smythe was born in Cleveland, spent many years in Los Angeles and San Francisco, and came back around to Cleveland, and now lives in Berea. She left Cleveland at 5 years old and spent 2 years in Nashville. She then moved to LA at the age of 7, where she considers herself a native. She didn't sing at Sunday School, but she did sing in Jr High, but says "it did not go well in the talent show that I was in". She was 14 and her instructor "would not let me sing". Charlene said she could not understand it...all she wanted to sing was "Our Day Will Come", by Ruby & the Romantics!

In High School, she took "Music 101", when given a chance to pick an instrument, she chose the trombone! She played in the orchestra and at her graduation. In High School, she also auditioned for the choir, where she learned how to sing in key. She says the director "would always test you, making you sing by yourself, putting you on the spot". It was all good, as Charlene says; "it gave me a great ear".

Charlene was raised by her great Aunt. She was always singing mostly Gospel, where she "forced me to sing from the diaphragm and not the throat". She recalls that some of her favorites were Mahalia Jackson, who she was lucky enough to meet, Bessie Smith and The Clara Ward Gospel Singers. Andre Crouch and The Terry Lynne Gospel Singers, were frequent visitors to the house. Some other favorites include Sarah Vaughn, Dinah Washington, Nina Simone, and Etta James.

Charlene moved back to Cleveland in 1995, and stayed until 1999, where she used to attend jams at The Normandy Tavern, The Edison Lounge, and the old Brothers Lounge. At

Gary and Charlene are developing a duo doing the "old school" blues, with music from Jimmy Reed, Howlin Wolf, Elmore James, Muddy Waters and Magic Sam.

She feels fortunate that while growing up in L.A. she was able to listen to Leon Russell, The Alman Brothers, Elvin Bishop, Paul Butterfield, and Delany & Bonnie. "I was listening to jazz, blues and Motown." The most memorable show she saw was BB King and Bobby "Blue" Bland in the early 80's. More recently, she says she liked early Maria Carey stuff, but really likes Mary J Blige. She likes "the rawness and purity of Blues sung and played with feeling", and wants to keep it that way. The original blues masters were music masters. They learned guitar without teachers and music books and developed a sound that is hard to imitate. It is a very raw and pure sound that I love. To me they were very gifted and talented.

When not singing, Charlene says she is a home body and likes to slip out to Cole Lake, and Wallace Lake to relax. She has a huge family here in Ohio. Her honey also loves music and they spend time together as much as possible. On Wednesday, Charlene volunteers at Southwest General Hospital. She has been working at the information desk, escorting and leading patients and also works to co-ordinate van scheduling, since 2010. She recommends everyone try volunteering, "it's a great thing"! Charlene has a son, who is a Captain in the Army and a daughter, who is an Iraqi War veteran and has five grand children.

Charlene Can be reached on Facebook, or via email at cmsmythe2002@yahoo.com.

Also check out "eliteexpressionjazzensemble".

The drummer, Eric Everett, writes for Drumhead Magazine.



Thanks



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Versatile Vocalist:
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THE CROSSROADS OF RUSTBELT BLUES

