



In 1967, the youthful, Bristol-based Saydisc label released its first country blues record, a 7" 'LP' by local trio, Anderson Jones Jackson. By 1968, it was helping three 'pop-up' DIY blues labels, Sunflower, Kokomo and Highway 51, to get to market.

These were mere toes in the water and in mid-1968 Saydisc created the celebrated Matchbox label to release contemporary British country blues and LPs of classic pre-war US country blues, transcribed from mostly rare 78s. Matchbox also pressed the popular Austrian Roots label for the UK market before releasing contemporary American blues and many previously unreleased US Library of Congress recordings. Later came the *Bluesmaster Series*.

All in all, Saydisc released well over 100 blues LPs between 1967 and 1987.

By 1968, blues was becoming increasingly popular in the UK, though the focus was mostly on electric blues bands. In July, however, Matchbox released the first LP of home-grown British country blues. The time was right and *Blues Like Showers Of Rain* made a big stir. John Peel played it on *Night Ride* and invited most of the artists up to London to record BBC sessions.

The major labels picked up on the buzz and most of the artists were snapped up. Matchbox carried on the momentum over the next few years but eventually shut in July 1977. It returned in 1982 with the well-received *Bluesmaster Series*; this ambitious undertaking resulted in 38 single LPs and two double-LP sets.

To turn full circle, Saydisc is currently making the whole *Bluesmaster Series* of LPs available digitally for new generations to discover and enjoy.



Anderson Jones Jackson with Noel Sheldon. Photo, Jo Gedrych, courtesy of the Ian A. Anderson Archive.

Amongst other things, this book includes:

- Information on every Saydisc-related, blues record released (and two that never saw light of day).
- Images of all Saydisc's blues record sleeves.
- Images of all Saydisc-related Sunflower, Kokomo, Highway 51 and Ahura Mazda record sleeves.
- A cameo appearance by The Village Thing label, which represented 'what came after the blues'.
- Memorabilia provided specially by the label owners and other archives/collections, much not seen in print since the 1960s and 1970s (if ever).
- Active input from those who were there.
- A section on Saydisc's hook-ups with *Blues World* and November Books' *Blues Paperbacks* series – *Saydisc blues and the literary muse*.



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*Additional illustrations, updates and amendments for this book will be made available online at the Bristol Folk Publications website as and when.*



RRP: £19.99

Mark Jones

# BLUES FROM THE AVON DELTA



## THE MATCHBOX BLUES STORY



Mark Jones

To buy the music documented in this book (and much more besides) go to:

[www.saydisc.com](http://www.saydisc.com)  
<https://matchboxbluesmaster.co.uk>  
<https://ghostsfromthebasement.bandcamp.com>



**How Blueswailin' Bristol kick-started Britain's late 1960s' country blues boom and became the epicentre of the UK's DIY blues record label industry**

**BLUES FROM THE  
AVON DELTA**

**THE MATCHBOX  
BLUES STORY**

**Mark Jones**



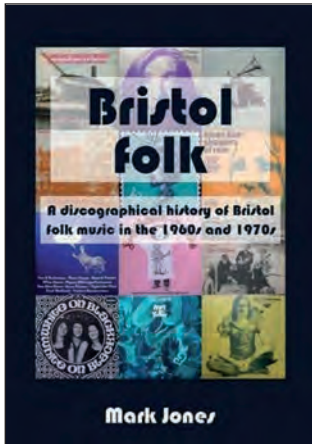
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## INTRODUCTION

This book, whilst a self-contained whole, can also be taken as a fellow traveller to my first book, *Bristol Folk*, which



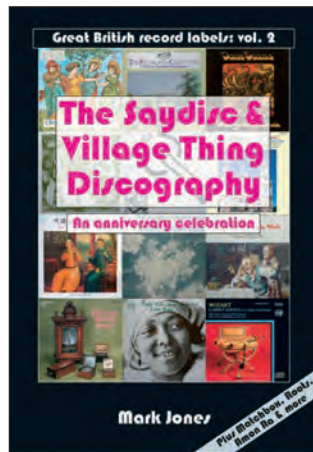
provides the wider context of the local folk scene, within which the country blues scene grew, and discusses Bristol's folk-blues artists who released records in the 1960s and 1970s. It also complements

and extends upon *The Saydisc and Village Thing Discography* because it plugs most of the holes in that book<sup>1</sup>.

Why were there holes in the first place? Well, from the outset it was known that, for in-house administrative reasons, Saydisc assigned numbers from its own "SD" catalogue sequence to those parts of the Austrian-based Roots catalogue that it pressed in the UK and, later, to contract pressings for the independent, Dutch-run Jazz Archive Special Series (JASS) label. Unfortunately, no evidence remained as to which number mapped to which record, other than that two Roots and three JASS records included Saydisc's number as the matrix. As to which record mapped to which of the other forty-odd numbers, however, was a mystery – and so it remained, though a few gaps were filled as the occasional long-forgotten contract pressing for local school orchestras or similar popped up online.

Those, however, turned out to be the *known* unknowns; I discovered that there were also some *unknown* unknowns that should, perhaps, have been *guessed* unknowns. I had misconstrued the relationship between Saydisc and the Highway 51 and Kokomo labels, and missed an indirect and, in retrospect, obvious, clue about the Sunflower label.

I had viewed what I took to be test pressings with Highway 51 and Kokomo labels glued on top of white labels and had assumed that these were small, independent, US labels that Saydisc had considered pressing and distributing in the UK, as it later did with the Ahura Mazda, Rounder and Kanawha labels. My further assumption, what with Saydisc copies being non-existent on the collectors' market, was that the label had, after getting test copies pressed up, subsequently decided not to continue with release plans (as happened with one of the Rounder label LPs).



It was eight or so years after publication that I discovered that the labels were British (as usual, whilst researching something completely unrelated) and that a poorly stamped matrix on the pressing viewed turned out to be a different – and much earlier – number to that originally thought. This placed the pressing in 1968, not 1970 as first thought, which mapped it to the *original* release date for that record. I had one of those leaps of intuition – Saydisc was not thinking of licensing from these labels, but had contract-pressed the records for them, the same as it later did for JASS. In my defence, there was no information online at that point to link the labels to Saydisc (as of publication there is still none<sup>2</sup>, my own findings aside), and I failed to ask Saydisc the right questions – indeed, I did not know that there were questions to ask<sup>3</sup> – and Gef Lucena at Saydisc, when eventually asked, seemed surprised that I had not known!

This has been one of the long-term problems with many of these DIY labels, that of stating, with complete assurance, the country of origin, or year of release and so on. For example, a telling article on, "...that 60's and early 70's phenomenon [,] the Limited Edition British Bootleg..." (Briggs, 1986, p. 15), declares several American, Danish and Swiss labels to be British. These are easy mistakes to make because hard facts are difficult to unearth, especially this far on in time, when finding the relevant copies of *Blues Unlimited* or *Blues World* is akin to a 'recreational impossibility' unless living close to the British Library or being possessed of untold wealth now that collections from those no longer with us drop into the hands of dealers<sup>4</sup>.

That the Sunflower label was mixed up in the Saydisc story wormed its way into my thinking at this point. The hunch was because a test pressing of *Pre War Texas Blues* (Kokomo, K-1006), viewed during research, was housed in the sleeve from *The Chicago Housebands* (Sunflower, ET-1401). The sleeve was missing the front image, which was glued on prior to sale; so, if Saydisc had been in possession of pre-sale Sunflower sleeves – SFX: *CLANG* (penny dropping)! So, Sunflower was another label that Saydisc contract pressed.

Updated knowledge is all well and good but, apart from the couple of LPs viewed, the only method of finding out which

Saydisc catalogue number had been assigned to the other Sunflower, Highway 51 and Kokomo records

was – unscientifically – to source copies of the

records to view the matrix. What with only 99 copies of each LP existing, it took over

two years to source the matrices of all bar two. In January 2021, a well-focused

question by Elliot Jackson on my behalf on the *Real Blues Forum* unearthed the

last two within hours – so that's what Facebook is for! My own attempts to get

answers to questions on social media had been nowhere near that productive!

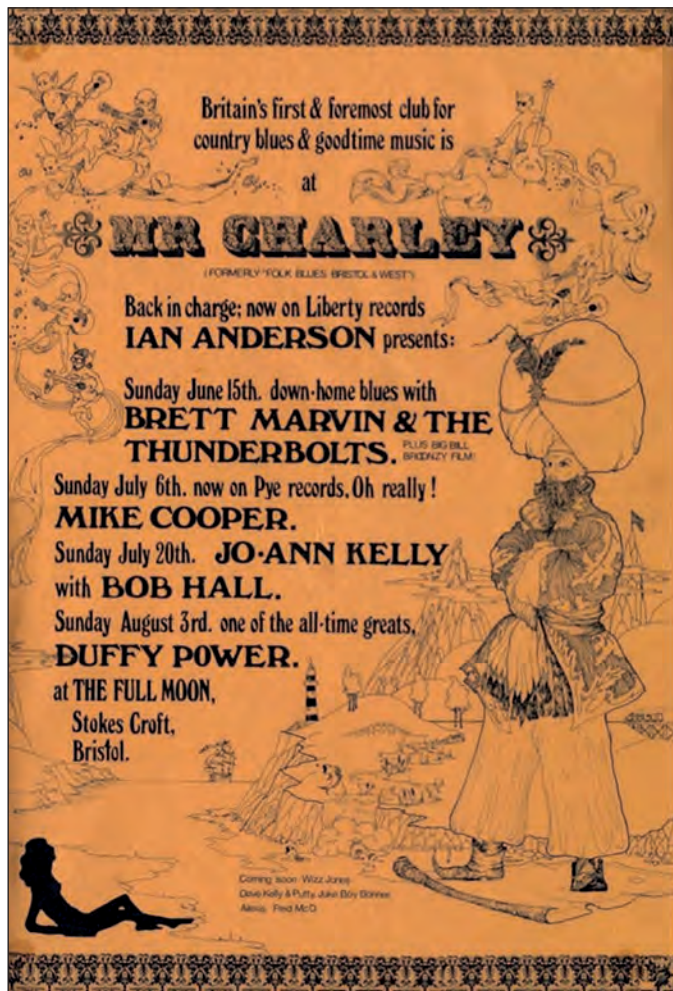
This book, then, came about because I could now

provide most of the missing information from the original discography. Better, the majority of this was blues-related<sup>5</sup>, which suggested the idea of looking at the wider UK blues



scene and other British DIY blues labels, before focusing on Bristol's country blues scene, to provide context for Saydisc's involvement in, and its contribution to, Britain's country blues boom.

The Bristol scene might seem an odd choice but, outside of London, it was Britain's most important centre for home-grown country blues and, crucially, it boasted, in *Folk Blues Bristol and West* (later renamed as *Mr Charley*), the first dedicated country blues club in the country. Otherwise, acoustic blues was considered more of a *fringe* music, played to various extents at the *Bristol Ballads and Blues*, the *Bristol University Folk and Blues Club*, and the short-lived *Broadside Folk and Blues Club*, but with the "Blues" element always given second billing in the various club names.



Mr. Charley (formerly Folk Blues Bristol and West) June 1969 poster, design by Jo Geddych. Courtesy Brett Marvin, via Pete Moody.

So, whilst this book is (mostly) focused on (mostly) pre-war, country blues transcription LPs, it cannot ignore Bristol's own country blues scene. It was a Bristol-recorded, Saydisc-produced LP of British talent that kick-started Britain's late-1960's obsession with country blues, *Ancient and Modern*. Without the Bristol scene being as enthusiastic and vibrant as it was, with a supportive, entrepreneurial, record label in the locality, country blues could have been left behind when the Blues Boom<sup>6</sup> hit.

Those who want to find out the full (and intertwined) stories behind Bristol's country blues artists, including Ian A. Anderson<sup>7</sup>, Al Jones and Keith Christmas, are directed to my first book, *Bristol Folk*, which received some embarrassingly

good mentions in *fRoots*, the *English Folk Dance and Song Society Journal* and *The Guardian*, amongst others. And where else (apart from here) can you muse on the probability that Adge Cutler 'appropriated' the melody for the Wurzels' risqué *Twice Daily* from *Beedle Um Bum* (probably via the Jim Kweskin Jug Band)?



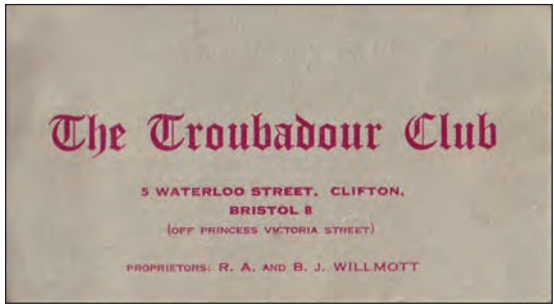
The Avon Delta with Pill on the right-hand bank.

Appropriation, and assimilation, are well-accepted parts of the blues process and this is a good example of, perhaps, a Pill-creek-mud-mutated form of the blues – *Blues from the Avon Delta*. Lawdy, me babber!



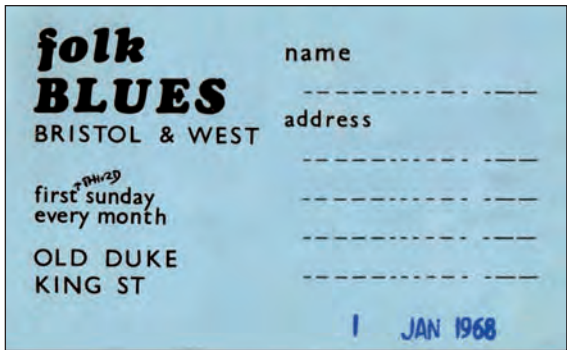
Barrel House Blues Club first night poster with inset membership card. The first time out of its frame in 50 years!

*Troubadour* promoted a few concerts there, including one by the Rev. Gary Davis, shortly before he died.



Troubadour business card card. Courtesy Pete Moody.

Ray and Barbara Willmott opened the aforementioned *Troubadour* on Friday, 7 October 1966, and it quickly began attracting regulars from other clubs as performers and audience. The focus was on folk so, in 1967, Ian A. Anderson and Mike Cooper suggested that it host a country blues club (Anderson, 1968). This was *Folk Blues Bristol and West*, the first dedicated country blues club in the UK, with a policy from the outset of booking ‘out-of-towners’ alongside local talent (Anderson, 1997, pp. 6-7; italics in original):



Folk Blues Bristol and West membership card. Courtesy Pete Moody.

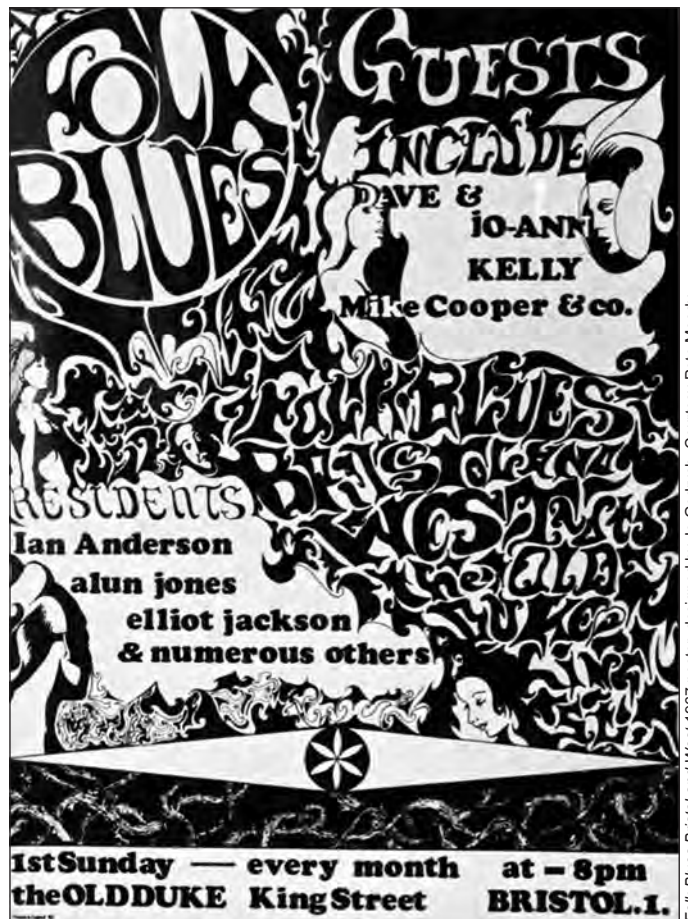
One occasionally met other local folk blues guitarists... but the inkling to us Bristolians that they might be more widespread first came in 1966 when Mike Cooper from Reading turned up to do a floor spot, National steel guitar glinting in the candle light. He told us about [others he knew from London], so early in 1967 the widening circle of bluesers in Bristol persuaded the owner of the Bristol Troubadour (a six-nights-a-week folk music coffee house) to let us hold monthly blues nights, booking Cooper for the first of them. This became Britain’s first ever specialist country blues club. That first night was full and went really well. Cooper [suggested] Dave Kelly from London, so we booked him for the second. Nobody had heard of him, but such was the blues buzz going around that the place was packed. As he took out his bottleneck and roared into Fred McDowell’s *Write Me A Few Your Lines*, a selection of Robert Johnson numbers and other Delta blues classics, the place erupted and we knew something special was happening. We had kindred spirits!

From March 1968, the club met the first Sunday of each month but became so popular that it was forced to move to larger premises and meet twice a month. Its new home was the *Old Duke*, in the docklands area, just off Welsh Back. It later moved to larger premises at the *Full Moon*, on Stokes

Croft, where the club’s name was changed to *Mr Charley* shortly in advance of closing, once the boom had bust.

Another catalyst, one of the first wave of country blues fans to start his own DIY label, was Pete Moody, who has fond memories of his Bristol days (1988, pp. 16-17):

The main step [in the country blues boom] was the brainchild of Ian A. Anderson, who took [on] the whole concept of promoting country blues. He professionally developed, promoted and presented the music in his club which was to be the most successful country blues venue in England. The Bristol Troubadour, a folk club in Waterloo Street, Clifton...offered a great atmosphere and was a spawning ground for talent [but] Ray Wilmot, who ran the Troubadour, had never really pursued the blues for his club, but allowed Ian Anderson to run his own night for the music...Soon the blues night had no alternative but to move. Ian had promoted the music to a point where the Troubadour Club was too small. Taking the whole show across town to an upstairs function room in the Old Duke, a Quayside pub that was a major west country trad jazz haunt, amazing scenes were experienced, with masses of trad jazzers downstairs, country bluesers upstairs, and one thing in common (apart from the bar!) – live music. [However, the] club’s membership got beyond the capacity of the clubroom at the Old Duke. The Full Moon at Stokes Croft catered for larger numbers and the club very successfully continued, but sadly, never captured the atmosphere of the early days at the Old Duke.



Folk Blues Bristol and West 1967 poster, designed by Jo Gedrych. Courtesy Pete Moody.

*Blues Unlimited* gave a decent review with only a slight niggle (Napier, 1970a, p. 29):

Volume 1 in this series, devoted to the man himself...sold extremely well, and volume 2 should do likewise. This covers many of his associates and friends (Gary Davis' rare blues pieces; Brownie McGhee's famous *Blind Boy No. 2* tributes; [two] great items by Bull City Red, oftimes Fuller's washboard accompanist) and several others not directly associated, but whose style falls easily into the place like [Buddy] Moss's fine *Tricks*, and Daniels lovely opening item. Sonny Jones tends to be dull after-while, the rest is all exciting and entertaining; The final 4 all being postwar titles; my one complaint – why use a Carolina Slim (Jammin' Jim) from the Sharp LP when unreissued titles remain? Sleepy Joe is Ralph Willis, and fine. Extremely nice packaging etc. and great value. The dubbing adequate, though a few titles buzz rather.

### SDR 169 – Sonny Boy Williamson: Sonny Boy And His Pals

Side 1: all Sonny Boy Williamson

1. Tell Me Baby (040541)
2. Honey Bee Blues (040542)
3. Decoration Day Blues No. 2 (049199)
4. Love Me Baby (074656)
5. I'm Gonna Catch You Soon (064490)
6. Miss Stella Brown Blues (D4-AB-324)
7. Desperado Woman Blues (D4-AB-325)



Side 2

1. Lonesome Man Blues (Elijah Jones; 020123-1)
2. I'm Wild And Crazy As I Can Be (Yank Rachel; 020129)
3. Army Man Blues (Yank Rachel; 064106-1)
4. Tappin' That Thing (Yank Rachel; 070474-1)
5. Worried Blues (Yank Rachel; 064108-1)
6. .38 Pistol (Yank Rachel; 064107-1)
7. Vitamin A Blues (Big Joe Williams; D5-AB-357)

Released: July 1969

The 78s were provided by Dave Williams, Jack Parsons and David Ackling. David Harrison wrote the sleeve notes and Stuart Mitchell did the sleeve design. Pete Moody is namechecked for help. *Blues Unlimited*, a little behindwards, provided an excellent review (Napier, 1969e, p. 23):

Judging by the fact that Matchbox's *Blind Boy Fuller On Down* has sold better than 1,000 copies, this one might even make the LP charts. Fair price (£2.00), fair value (14 well recorded sides and well balanced selection) coupled with good distribution setup, ensures a successful product and should be a lesson to longer-established

small labels who are still struggling. The aim here is to show John Lee Williamson (the first, on record, of the Sonny Boys) in all his roles, and side 2 is devoted entirely to his [accompanists, who] are without exception magnificent. There is no shortage of Williamson sides on reissue – two whole Blues Classics sets – but the man's work offers so much. Listen to *Love Me Baby* for example, which anticipates most of what happened in Chicago better than ten years later, or just indulge in Josh Altheimer's easy piano on the fascinating *Decoration Day*. Elijah Jones' number is earlier (1938), and his work isn't easy to find; Jones is on Rachel's *Wild and Crazy* too, though neither is particularly memorable on this number. The following four are from Yank's 1941 sessions, tough pieces every one, with Washboard Sam and some lovely harp. Joe Williams winds it up with his irrepressible *Vitamin A*. Joe and Sonny Boy can be heard at length on Blues Classics 21, as the very generous [sleeve notes] point out. Matchbox is fast becoming a force in the ever increasing field of blues reissues. A first rate LP fully recommended to collectors of 1940s Bluebird, and as essential listening to Chicago R&B historians.

### SDR 182 – Various: Those Cakewalkin' Babies From Home Vol. 1

Side 1

1. Jug Band Blues (Sara Martin with her Jug Band; 72825-B)
2. Don't You Quit Me Daddy (Sara Martin with her Jug Band; 72832-B)
3. Long Tall Mama (Bernice Edwards; 20362-1)
4. Mean Man Blues (Bernice Edwards; 20361-1)
5. Death Bell Blues (Madlyn Davis; 20907-2)
6. Gold Tooth Papa Blues (Madlyn Davis; 20906-1)
7. You're Going To Leave The Old Home, Jim (Lulu Jackson; 645)
8. I Ain't Givin' Nobody None (Flossie Brown; 15395-A)



Side 2

1. Red Beans And Rice (Gladys Bentley; 401749-B)
2. Big Gorilla Man (Gladys Bentley; 401748-B)
3. Seaboard Blues (Bessie Jackson; 13589-1)
4. Troubled Mind (Bessie Jackson; 13605-1)
5. Deceived Blues (Annie Turner; 02638-1)
6. Workhouse Blues (Annie Turner; 02639-1)
7. I'm Not A Bad Gal (Memphis Minnie; C-4090-1)
8. It Was You, Baby (Memphis Minnie; C-4094-1)

Released: January 1970

At least one white label test pressing exists. Despite the title, there was no volume two. The 78s were provided by Dave

**MSE 203 – Bo Weavil Jackson (Sam Butler): 1926**

Side 1: all as Sam Butler

1. Devil And My Brown Blues (Vo 1055)
2. Poor Boy Blues (Vo 1057)
3. Jefferson County Blues (Vo 1057)
4. Jefferson County Blues (Alternate Take; no matrix given)
5. You Can't Keep No Brown (Vo 1055)
6. Christians Fight On, Your Time Ain't Long (Vo 1056)
7. Heaven Is My View (Vo 1956)



Side 2: all as Bo Weavil Jackson

1. Pistol Blues (2675-3)
2. Some Scream High Yellow (2677-2)
3. You Can't Keep No Brown (2678-2)
4. When The Saints Come Marching Home (2680-1)
5. I'm On My Way To The Kingdom Land (2681-2)
6. Why Do You Moan? (2684-2)

Released: January 1983

Release date and label publication date information as per MSE 202.

**MSE 204 – Various: Ragtime Blues Guitar 1928-30**

Side 1: all by William Moore

1. One Way Gal (20309-1)
2. Ragtime Crazy (20310-3)
3. Midnight Blues (20312-2)
4. Ragtime Millionaire (20313-1)
5. Tillie Lee (20314-3)
6. Barbershop Rag (20315-2)
7. Old Country Rock (20323-1)
8. Raggin' The Blues (20324-1)



Side 2

1. Brownie Blues (Tarter and Gay; 47279-3)
2. Unknown Blues (Tarter and Gay; 47280-3)
3. Jamestown Exposition (Bayless Rose; 16732)
4. Black Dog Blues (Bayless Rose; 16733)
5. Original Blues (Bayless Rose; 16735)
6. Frisco Blues (Bayless Rose; 16739)
7. Dupree Blues (Willie Walker; 151063-2)
8. South Carolina Rag (Willie Walker; 151065)
9. South Carolina Rag (Willie Walker; 151065-2)

Released: October 1982

Release date information as per MSE 201. Tony Russell's review provided useful genre background (1983b, p. 10):

Essentially a dance music, country ragtime almost certainly predated the blues and was performed by both black and white musicians throughout the South, yet on the Eastern Seaboard – from Virginia through to Georgia – it remained a vital musical tradition much longer than in the Deep South. In his informative sleeve notes, Paul Oliver speculates that “the physical and cultural divide of the ranges of the Blue Ridge and Appalachians...acted as a watershed between the black cultures of the Old South and the New”. Be that as it may, virtuoso ragtime playing is a salient feature of the Piedmont blues tradition and this anthology collects together some fine examples of the genre

**MSE 205 – Peg Leg Howell: (1928-29)**

Side 1

1. Please Ma'am (146159-2)
2. Rock And Gravel Blues (146160-1)
3. Low Down Rounder Blues (146161-1)
4. Fairy Blues (146162-2)
5. Banjo Blues (Peg Leg Howell and Eddie Anthony; 147322-1)
6. Turkey Buzzard Blues (Peg Leg Howell and Eddie Anthony; 147343-2)
7. Turtle Dove Blues (147344-1)



Side 2

1. Walkin' Blues (147345-2)
2. Broke And Hungry Blues (148236-1)
3. Rolling Mill Blues (148237-1)
4. Ball And Chain Blues (Peg Leg Howell and Jim Hill; 148270-2)
5. Monkey Man Blues (Peg Leg Howell and Jim Hill; 148271-2)
6. Chittlin' Supper (Peg Leg Howell and Jim Hill; 148272-1)
7. Away From Home (Peg Leg Howell and Jim Hill; 148273-2)

Released: January 1983

Release date and label publication date information as per MSE 202. The *Blues Unlimited* review was slightly belated, coming in the winter edition (Weston, 1983/1984, p.32; italics for book titles in original):

Since [*Blues Fell This Morning*, released by Philips in 1960 to support Paul Oliver's book, Howell has] turned up only sporadically on anthologies...but never had a [vintage 78 transcription] album to himself...Why this should be so



## Saydisc blues recordings currently available and in the pipeline

### Classic, American country blues

See the original LP listings in the section above for track contents for the following CD sets.

#### MSESET1

This CD set comprises:

- CD 1. MSE 201 – Various: Country Blues: The First Generation (1927)
- CD 2. MSE 202 – Buddy Boy Hawkins (1927-29)
- CD 3. MSE 203 – Bo Weavil Jackson (1926)
- CD 4. MSE 204 – Various: Ragtime Blues Guitar (1928-30)
- CD 5. MSE 205 – Peg Leg Howell (1928-29)
- CD 6. MSE 206 – Texas Alexander Vol. 1 (1927-28)



Released: 8 January 2021

This was featured on Radio 4's *Front Row* arts and culture show, BBC Radio 2's *The Blues Show* and Radio 3's *Breakfast* (mostly classical) show amongst others, and pre-release reviews have been extremely positive (White, 2021):

This major release...is an extremely well produced and comprehensive compilation from across the whole blues music genre. The original recordings were sourced from rare 78 rpm records of well-respected specialist blues music collectors, the discographical details are from the 'Blues Bible' *Blues & Gospel Records (1895-1943)* by Dixon, Godrich & Rye and the liner notes are from the writings of Paul Oliver, a world authority on the blues. It just doesn't get any better! ...Highly recommended.

#### MSESET2

This CD set comprises:

- CD 1. MSE 207 – Skip James (1931)
- CD 2. MSE 208 – Coley Jones and The Dallas String Band (1927-29)
- CD 3. MSE 209 – Various: Great Harp Players (1927-30)
- CD 4. MSE 210 – Leroy Carr (1928)
- CD 5. MSE 211 – Tommy Bradley – James Cole Groups (1930-32)
- CD 6. MSE 212 – Charley Lincoln (1927-30)



Released: 8 January 2021

#### MSESET3

This CD set comprises:

- CD 1. MSE 213 – Noah Lewis and Jed Davenport: Memphis Harmonica Kings (1929-30)
- CD 2. MSE 214 – Texas Alexander Vol. 2 (1928-29)
- CD 3. MSE 215 – Ramblin' Thomas (1928-32)
- CD 4. MSE 216 – Various: Country Girls (1926-29)
- CD 5. MSE 217 – Rufus and Ben Quillian (1929-31)
- CD 6. MSE 218 – De Ford Bailey and D. H. 'Bert' Bilbro: Harmonica Showcase (1927-31)



Released: 7 May 2021

#### MSESET4

This CD set comprises:

- CD 1. MSE 219 – Julius Daniels – Lil McClintock: Atlanta Blues (1927-30)
- CD 2. MSE 220 – Texas Alexander Vol. 3 (1929-30)
- CD 3. MSE 221 – Peg Leg Howell (1926-27)
- CD 4. MSE 222 – Various: Sanctified Jug Bands (1928-30)
- CD 5. MSE 223 – St. Louis Bessie (1927-30)
- CD 6. MSE 224 – Texas Alexander Vol. 4 (1934-50)

Scheduled release date: August 2021

#### MSESET5

This CD set comprises:

- CD 1. MSE 1001 – Blind Lemon Jefferson (1926-29)
- CD 2. MSE 1002 – Frank Stokes (1927-29)
- CD 3. MSE 1003 – Blind Blake (1926-29)
- CD 4. MSE 1004 – Big Bill Broonzy (1927-32)
- CD 5. MSE 1005 – Mississippi Sheiks Vol. 1 (1930)
- CD 6. MSE 1006 – Lonnie Johnson Vol. 1 (1926-28)

Scheduled release date: November 2021

#### MSESET6

This CD set comprises:

- CD 1. MSE 1007 – Papa Charlie Jackson (1924-29)
- CD 2. MSE 1008 – Memphis Jug Band (1927-34)
- CD 3. MSE 1009 – Barbecue Bob (1927-30)
- CD 4. MSE 1010 – Bobbie Liecan and Robert Cooksey (1926-27)
- CD 5. MSE 1011 – Roosevelt Sykes (1929-34)
- CD 6. MSE 1012 – Mississippi Sheiks Vol. 2 (1930-34)

Scheduled release date: spring 2022