



Black Diamond Express

**Matchbox
Bluesmaster
Series**

**MSESET11
6 CD SET**



Matchbox Bluesmaster Series - set 11

MSESET 11

6 CD set

Blues Piano (1929-1943)

Kokomo Arnold (1935-1938)

Peetie Wheatstraw Vol 1: The Devil's Son-In-Law (1930-36)

Peetie Wheatstraw Vol 2: The High Sheriff From Hell (1936-38)

Little Brother Montgomery: (1930-1969)

Black Diamond Express To Hell (Pre War and Post War)

Digitising from vinyl : Norman White

Series Editor: Gef Lucena

* denotes poor quality original

**MATCHBOX BLUESMASTER SERIES
IS A DIVISION OF SAYDISC RECORDS**

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**FOR FULL DETAILS OF THE MATCHBOX BLUESMASTER SERIES
matchboxbluesmaster.co.uk OR www.saydisc.com**

Matchbox Bluesmaster Series

The 42 albums that make up the iconic Matchbox Bluesmaster Series were released by Saydisc Records during the 1980s under the editorship of well known Austrian collector, Johnny Parth. With the erudite notes by Paul Oliver they established a benchmark for releases of early blues, gospel and hokum. The series now continues with a further 5 x 6CD sets containing albums released by Saydisc on its then newly formed Matchbox label a decade earlier, which introduced collectors to many blues, hokum, ragtime and gospel artists that had not been re-issued at that time as well as recordings made in the US between 1966 and 1972 of singers in the classic blues tradition. The final set is devoted to Matchbox's central role in the 1960's British Blues Boom bringing the total number of CDs in this mammoth exploration of blues roots series to 72.

In this, the penultimate 6 CD set, we feature blues piano – a much neglected area of the blues – from the unique playing of Cripple Clarence Lofton to two albums from “The High Sherriff From Hell” himself, Peetie Wheatstraw, a cross section of the music of Little Brother Montgomery and much else besides. Kokomo Arnold is the one non-piano-playing artist on this set and, in his short recording career, marked himself out as a seminal figure. He also appears with Peetie Wheatstraw on a number of tracks. The final CD is of hot gospel music from pre and post war eras.

The series continues to attract favourable blues press criticism as is demonstrated by some review extracts reproduced at the end of this booklet.

Full reviews and details of all the **Matchbox Bluesmaster Series** releases can be seen on **matchboxbluesmaster.co.uk** and on the Saydisc website **www.saydisc.com**

Gef Lucena - Series Producer

SET 11: DISC 1: Blues Piano**41:22**

Originally released on LP in 1968 as Matchbox SDR 146

Cripple Clarence Lofton (vcl/pno)

- | | | | | |
|---|--------------|----------------|--------|------|
| 1 | I Don't Know | Chicago c.1939 | R-3361 | 3:05 |
| 2 | Policy Blues | December 1943 | 10-014 | 3:16 |

Blind Roosevelt Graves (vcl/gtr); Uaroy Graves (gtr or tamb); Will Ezell (pno) and unk. cornet Richmond, Ind, Friday Sept. 20, 1929

- | | | | | |
|---|---------------------|--|--------|------|
| 3 | Crazy 'Bout My Baby | | 1564-2 | 3:07 |
| 4 | Bustin' The Jug | | 1564 | 3:03 |

Shorty Bob Parker (vcl/prob. own pno); Kid Prince Moore (gtr)

New York, Mon, June 6, 1938

- | | | | | |
|---|------------------|--|---------|------|
| 5 | So Cold In China | | 64063-A | 2:49 |
| 6 | Rain And Snow | | 69062-A | 2:47 |

Little Brother (Montgomery) (pno) St. Charles Hotel, New Orleans, Sat, August 10, 1935

- | | | | | |
|---|-----------------|--|---------|------|
| 7 | Farish St. Jive | | 02656-1 | 2:36 |
|---|-----------------|--|---------|------|

Springback James (Frank James) (vcl/pno) w. unk. gtr

Chicago, Wed, May 15, 1935

- | | | | | |
|---|----------------------|--|---------|------|
| 8 | Texas Heifer Blues | | 90013-A | 2:58 |
| 9 | Stingaree Mama Blues | | 90000 | 3:01 |

Mississippi Jook Band – Blind Roosevelt Graves (gtr); Uaroy Graves (tamb); Cooney Vaughan (pno) Hattiesburg, Miss, July, 1936

- | | | | | |
|-----|-----------------|--|---------|------|
| 10. | Skippy Whippy | | HAT 140 | 2:47 |
| 11 | Dangerous Woman | | HAT 141 | 2:45 |

Lee Brown (vcl); Sam Price (pno) and unk. gtr New York, March 24, 1939

- | | | | | |
|----|---------------------|--|---------|------|
| 12 | Down By The M And O | | 65271-A | 3:10 |
| 13 | Jeff Davis Highway | | 65272-A | 2:58 |

Pinetop and Lindberg – Aaron and Lindberg Sparks (pno/vcl)

Atlanta, Thurs. Feb. 25, 1932

- | | | | | |
|----|--------------------|--|-------|------|
| 14 | East Chicago Blues | | 71623 | 2:45 |
|----|--------------------|--|-------|------|

Original LP sleeve notes, 1968

This LP is aimed at partly rectifying a strange omission in the growing list of country blues reissues – the lack of records devoted to the piano blues.

Why this should occur is difficult to see but the apparent lack of interest is even reflected in the current white blues revival. There are plenty of singers and guitarists carrying on the songs of Robert Johnson, Blind Boy Fuller and even Garfield Akers, but who remembers Walter Davis, Clarence Lofton and Cow Cow Davenport?

Paul Oliver has suggested that vague and unsatisfactory "theories" that the piano is not a "country" instrument and therefore not "authentic" may be part of the problem. And piano players don't seem to have such romantic histories as the much chronicled Mississippi guitarists.

Whatever the reason, at the time of writing, there are only two piano blues LPs on the market – a limited edition on Confidential and a collection on RBF. Worthy of note are two Origin Jazz Library LPs (OJL 15 and 16) but these are heavily padded with jazz which will not suit all blues collectors.

By far the best collections to date are *Piano Blues* and *Honky Tonk Train* on Riverside and *Barrelhouse and Boogie Woogie* on Vogue Coral – all deleted, all superb, but all available if you look hard enough.

To bridge this gap, we have attempted to illustrate some of the varied roles the piano played on early records in the hope that the reception will be favourable enough to lead to the reissue of more of these neglected classics.

The best known artists here are Little Brother Eurreal Montgomery, part composer of the famous "44 Blues/Vicksburg Blues" and the magnificent Cripple Clarence Lofton. Lofton's piano dominates his records, overshadowing the lazy vocals, especially on "I Don't Know," one of his most endearing stomps. The meaning of the "Policy Blues" is discussed in detail by Paul Oliver in "Screening the Blues."

Lofton, a Tennessee pianist, was often accompanied by Big Bill Broonzy and was once assumed to be the pianist on Louise Johnson's records

because she was influenced by his most popular number, "Streamline Train", a variation of "Cow Cow Blues." He died in Chicago in 1957.

The Roosevelt Graves and Mississippi Jook Band sides are by more or less the same group, led by Roosevelt and his half-brother, Uaroy. On the Graves sides, the pianist is the Texan, Will Ezell, who made some good solo sides, while Cooney Vaughan handles the ivories on the Jook Band Sides.

Here the piano is used as an integral part of the group, providing a solid basis for the guitars, unpolished cornet and tambourine and not venturing far from the rhythmic framework. Here you have examples of the kind of wild country music which preceded the tighter format of the jug bands.

Springback Frank James is almost a biographical blank. Big Bill Broonzy, not the most truthful of historians, mentioned that James was a member of the party taken by talent scout Mayo Williams to see the devastation caused by the terrible 1927 Mississippi floods (the others included Kansas Joe McCoy, Sippie Wallace and Bessie Smith) but apart from the fact that he probably came from the Texas area, little else is known.

These two tracks are his first reissue on microgroove in Britain as are those of Lee Brown, a Tennessee pianist connected with Sleepy John Estes and Charlie Pickett. For some reason the pianist on this track is Sam Price, a popular session musician at the time, who appeared on hundreds of records under his own name and as an accompanist.

Pinetop and Lindberg are the St. Louis brothers Aaron and Lindberg Sparks. Again little is generally known although Bob Koester of Delmar Records did interview Lindberg a few years ago. No doubt he was named after the famous flyer immortalised in a very unheroic way in the Memphis Jug Band's "Overseas Stomp."

Shorty Bob Parker is perhaps the most mysterious and interesting of all. Bob Groom points out that his "Rain and Snow" has close connections with Clifford Gibson's "Ice and Snow" which suggests Parker comes from Alabama or even further East.

But "So Cold in China" is of course from Blind Lemon Jefferson's "Long Lonesome Blues" and refers to China, near Beaumont, Texas. The song was

given the second title by Isiah "Mississippi Moaner" Nettles, a Jefferson disciple, but Lemon travelled widely and Parker could have heard the song, either from Lemon in person, but probably on record in his younger days.

He is accompanied on guitar by Kid Prince Moore, and Paul Oliver points out that there is probably some connection with Sam Montgomery as well, judging from the matrix numbers, dates and places of their recordings. Perhaps either Blues Unlimited or Blues World would like to take the matter up. Little is known about these men and the situation is unlikely to improve – ever – if the present disinterest in piano blues continues. The most recent of these recordings was made more than 25 years ago. Unless a serious effort is made to study the origins and development of piano blues within the next few years while there are still some survivors from the early days, it will, be too late.

David Harrison (1968)

Original LP cover Design: S. Flatman, Dip. AD.

Original Records provided by Ian Anderson, David Harrison, Bob Rowe, David Williams

Compiled and produced by Ian Anderson and Gef Lucena

Our thanks to Paul Oliver and Bob Groom for their assistance in the preparation of this album

SET 11: DISC 2: Kokomo Arnold**41:40**

Originally released on LP in 1969 as Matchbox SDR 163

All: Kokomo Arnold (vcl/gtr)

1	Tired Of Running From Door To Door	New York, 1938	6374	2:41
2	Kid Man Blues – w. unk. pno	New York, 1938	63754	2:52
3	The Twelves	Chicago, 1935	C-9671-A	3:20
4	Midnight Blues– w. unk string bass/pno	New York, 1938	63750-A	2:54
5	Big Leg Mama (John Russel Blues)	Chicago, 1935	90314-A	2:43
6	Your Ways And Actions – w. unk string bass	New York, 1938	63744-A	2:52
7	I'll Be Up Someday	New York, 1936	60515	3:08
8	Back On The Job – w. Peetie Wheatstraw (pno)	Chicago, 1937	91333-A	3:05
9	Set Down Gal – w. prob. Peetie Wheatstraw (pno)	Chicago, 1937	91166-A	2:45
10	Southern Railroad Blues	Chicago, 1935	C-9921-A	3:06
11*	Big Ship Blues w. prob. Peetie Wheatstraw (pno)	Chicago, 1937	91167-A	3:15
12	Busy Bootin'	Chicago, 1935	C-9923-A	2:35
13	Slop Jar Blues	Chicago, 1935	C-9776-A	3:04
14	Black Annie	Chicago, 1935	C-9777-A	3:04

Sleeve Notes: David Harrison (April 1969)**Photograph:** By courtesy of Jacques Demetre and Jazz Monthly**Original records** provided by Evelyn and Johnny Parth, Bristol and South Wales Collectors' Circle.

Compiled and produced by Gef Lucena

Our thanks to Johnny and Evelyn Parth and Bob Groom for their assistance with the preparation of this album

Original LP sleeve notes, April 1969

At a time when more and more of the great pre-war country blues singers are being brought from obscurity to a new career on the white folk circuit, it seems ironical that one of the greatest bluesmen of all time is quite happy to remain unrecorded and forgotten.

James 'Kokomo' Arnold, one of the most prolific artists of the 1930s, is today a mill worker in Chicago and wants nothing to do with the music business. He is now in his middle sixties and, according to some reports, still playing as well as ever. But the prohibitive price he demands for even an informal session means that he is unlikely to be heard again on record. He was born in Lovejoy, Georgia and apparently learned his guitar style from a cousin. His first record was made in 1930 as Gitfiddle Jim and consisted of the two best sides he was ever to record – "Paddlin' Blues" and "Rainy Night Blues". Both have since been reissued on Yazoo L.1012 and "Paddlin' Blues" must surely contain some of the most exciting bottle-neck guitar playing ever recorded.

But it was not until 1934 that his recording career proper got under way. Kansas Joe McCoy, a fine singer in his own right, persuaded him to cut two sides which turned out to be among the biggest selling blues the record company ever had. The titles were "Milk Cow Blues" and the much imitated "Old Original Kokomo Blues", both of which are on Blues Classics BC.4.

From then until 1938 Arnold's unmistakable whining guitar, superb finger picking and uncompromising vocals were featured on more than 100 records.

Why he stopped recording is something of a mystery. Some reports say the record company dropped him because his records were becoming repetitive and sales were dropping. There are also rumours of some dispute

which led to his alleged bitterness towards all record companies, a not unknown situation. Whatever the reason, he gave up the music business completely in 1941 and has never recorded again. Even his most dedicated fan must admit that much of Arnold's output was repetitive, based usually on the Milk Cow theme. But this is a common state of affairs with most blues singers who were recorded extensively – e.g. Blind Boy Fuller, Lightnin' Hopkins, Elmore James, Peetie Wheatstraw, Barbecue Bob and so on. A few exceptions like Blind Willie McTell, Robert Wilkins and Memphis Minnie spring to mind, but Arnold is not an exception.

This is not to denigrate his work in any way. His repertoire outside the Milk Cow theme was varied and interesting as can be seen by "The Twelves", (which possibly contains his best guitar work since "Paddlin' Blues"), "Set Down Gal", a superb duet with Peetie Wheatstraw, and "Big Leg Mama".

Inventive lyrics are often Arnold's redeeming feature on even the most repetitive reruns of his first records ("The Twelves" of course is his version of "The Dirty Dozens" and this is perhaps an exception to the rule – here the guitar work is far superior to the usual double entendre lyrics).

Take "Big Leg Mama" for instance, a standard blues about double crossing women. Here Arnold tells another man:

*"You gonna see thunder and lightnin' from the end of my pistol barrel (x2)
You stole my money then turned round and stole my gal".*

Or one of his most evocative lyrics, "Big Ship Blues".

(Here we find a graphic description of what appears to be a bad case of sea sickness:)

*"Big ship a-rockin' and my body filled with aches and pains (x2)
If I get across the Atlantic ocean, good people I shall not live to Spain,*

*Big tide is arising, better low' your anchors down (x2)
Now if we don't make the Circle, never get back to New York Town.*

Ah why don't you people quit laughin', I feel mighty sad in my mind (x2)

Big tide arising and a cyclone is right behind,

*I feel bad, nobody seems to be going my way,
Big ship goin' to be leaking right between midnight and day"*

(Then come the sun and relief)

"I see something shinin', daylight all around (x2)

*As soon as we make a few more matches, I will be back in New York
Town".*

Is it possible perhaps that Arnold actually experienced the journey he so evocatively describes? Or was his song influenced by accounts of the sinking of the Titanic by Rabbit Brown, Willie Johnson or Hi Henry Brown?

Bob Groom points out, in *Blues World 19*, that Arnold did a lot of travelling between leaving Georgia in 1919 and reaching Chicago in the 1930s.

Could he have gone on a transatlantic cargo ship trip from New York to Spain? It's an interesting thought although he may of course have been no nearer to an Atlantic storm than Rabbit Brown was to the Titanic. Lyric invention, driving singing guitar and powerful voice are the trademarks of Kokomo Arnold. Surprisingly he doesn't seem to have influenced many artists in his own state, except perhaps Curley Weaver and Fred McMullen, who copied some of his guitar riffs. Echoes of his music are found however in the songs of Robert Johnson and Sam Montgomery (see particularly "Mercy Mercy Blues" on DWG Vol. 5) and even pianist George Noble, who covered several of his songs.

But Arnold was one of the great bluesmen from any angle. It is tragic that he should prefer to remain in obscurity when more mediocre artists are reaping the benefits of the blues revival.

David Harrison (1969)

SET 11: DISC 3: Peetie Wheatstraw Vol 1: 48:23
Originally released on LP in 1969 as Matchbox SDR 191
The Devil's Son-In-Law (1930-36)

All: Peetie Wheatstraw (vcl/pno) (gtr on 4 & 5)

- | | | | |
|----|--|----------|-------|
| 1* | Ain't It A Pity And A Shame w. Charley Jordan (gtr) 1930 | | |
| | | C-6488-A | 03:11 |
| 2* | Don't Hang My Clothes On No Barb Wire Line | | |
| | w. Charley Jordan (gtr) 1930 | C-6489-A | 03:04 |
| 3 | C. And A. Blues w. Charley Jordan (gtr) 1931 | | |
| | | C-6891-A | 03:06 |
| 4 | Sleepless Nights Blues 1932 | 11519-A | 02:52 |
| 5 | Throw Me In The Alley w. Ike Rodgers (trombone); | | |
| | Henry Brown (pno) and unk. clt and vln | | 1934 |
| | | C-9351- | 02:52 |
| 6 | Doing The Best I Can w. Charlie McCoy (gtr) 1934 | | |
| | | C-9443- | 02:54 |
| 7 | Rising Sun Blues w. Will Weldon (steel gtr) 1935 | | |
| | | C-921- | 02:59 |
| 8 | King Of Spades w. poss. Charley Jordan (gtr) 1935 | | |
| | | C-1082-B | 03:04 |
| 9 | Letter Writing Blues w. Will Weldon (gtr) and unk. 2nd gtr 1935 | | |
| | | C-944-A | 03:03 |
| 10 | King Spider Blues 1935 | 90174-A | 03:00 |
| 11 | Cocktail Man Blues 1935 | 90173-A | 02:49 |
| 12 | Last Dime Blues w. poss. Charley Jordan (gtr) 1935 | | |
| | | C-1081-B | 03:17 |
| 13 | Cut Out Blues w. unk gtr 1936 | C-1355-1 | 03:25 |
| 14 | First And Last Blues w. unk gtr 1936 | C-1257-2 | 02:54 |
| 15 | True Blue Woman w. unk gtr 1936 | C-1258-1 | 02:40 |
| 16 | Sweet Home Blues w. unk gtr 1936 | C-1261-2 | 02:50 |

Original records provided by: Jack Parsons
Original LP Cover Design: David Harrison
Transcribed and Produced by: Gef Lucena
Compiled by: Jack Parsons and David Harrison

Original LP sleeve notes, 1970

Peetie Wheatstraw was one of the small band of post-Depression bluesmen who recorded extensively and who sold well throughout the thirties. He was also one of the most influential and unique – in his early years at least – and he had as many devotees and musical followers as, say, Blind Boy Fuller, Sonny Boy Williamson or Robert Johnson.

Wheatstraw, whose real name was William Bunch, was born in Cotton Plant, Arkansas, in about 1905. From 1930 until 1941, when he died in a car crash, he recorded some 170 sides under his own name as well as accompanying other singers like Charley Jordan, Mary Johnson, Kokomo Arnold, Spider Carter, Teddy Darby and Bumble Bee Slim. His casual, ice-cool, throwaway singing was a startling change from the brooding, introverted, intensely personal style of the great country singers of the south. His piano work, too, usually gave the same impression of sardonic condescension, an impression of a man apart regarding the world and its vagaries with the eyes of someone who has seen it all before.

His style was repetitive, using the same vocal and instrumental mannerisms over and over again in much the same way as his partner, Kokomo Arnold. By the end of 1938, when he gave up playing piano on record, his records had become – with few exceptions – monotonous and stereotyped. But in the period covered by these two records, Wheatstraw was at his peak. Here is the bragging imagery, the unusual lyrics, the sparkling piano and occasional guitar that made his records so instantly recognisable and popular.

DAVID HARRISON (1970)

Peetie Wheatstraw (real name William Bunch), variously known as the Devil's Son-in-Law and the High Sheriff from Hell, sounds like a man aware of his undoubted musical ability on the one hand and his power over the opposite sex on the other. Sometimes he sings boastfully of his achievements and at others he seems resigned to accept the fickleness of his women.

He often uses the "ooh well well" mannerism, usually in the third line of a stanza, and the excess words are consequently slurred into one another thus making them rather difficult to understand on a first hearing. Other singers, such as Will Weldon (Casey Bill), have also used this mannerism but it is likely that Wheatstraw is the originator. On occasion Wheatstraw will identify his accompanist by name but more often his spoken encouragement is no more than the "play it boy" type.

It seems likely that Wheatstraw was very highly thought of by other artists if one is to judge by the number who liked to claim association with him, as for example Dipper Boy Council who recorded as the Devil's Daddy-in-Law in 1937, Robert Lee McCoy calling himself Peetie's Boy in 1940, and later still Herman Ray even more obviously calling himself Herman "Peetie Wheatstraw" Ray.

Wheatstraw recorded prolifically for the Vocalion and Decca labels and almost exclusively as a blues singing pianist. Despite this he was reputed to be a more than able guitarist, an opinion borne out by the very slender recorded evidence available. On most of the early sides, and certainly on "C and A Blues", the guitar is played by Charlie Jordan, a superb singer in his own right, and one of four brilliant guitarists used on various Wheatstraw sessions.

"Sleepless Nights Blues" finds Wheatstraw alone with his own guitar accompaniment and his single string work here is very good.

"Throw Me In The Alley" is in similar vein to the two later and better known Peetie Wheatstraw stomps, but is very much rougher in character having a small band including a trombone player sounding much like Ike Rodgers and a violin played in real 'alley fiddle' fashion.

"Doin' The Best I Can", a tune later recorded by Wheatstraw with different lyrics as "Working Man", was also used in more recent years by Herman Ray (being credited to Bunch) on Decca, this singer using the time-honoured lines and 'ooh well well' formula to good advantage. Little Johnny Jones also recorded "Doin' The Best I Can" for Atlantic.

The "Rising Sun Blues" highlights the distinctive steel guitar of Will Weldon and this provides the strong sound needed to accompany Wheatstraw to best effect.

"Cocktail Man Blues" employ a somewhat uncommon sexual metaphor:

*"Cried cocktails for two, baby that's all it can be (x2)
Now if you got plenty of cocktails, please save it all for me"*
(this stanza being followed by a short solo piano passage.)

Such a title as "First And Last Blues" attempts to catalogue some of the types of no-good women the singer has known, and is in contrast to the bragging off handedness shown elsewhere by Wheatstraw on this subject.

"Sweet Home Blues" closes the record on a nostalgic note:

*"Now if I go home, do you think that is the best place to be? (x2)
Then again, if I go home, ooh well now, do you think
she'll be mean to me".*

JACK PARSONS (1970)

SET 11: DISC 4: Peetie Wheatstraw Vol 2:
Originally released on LP in 1969 as Matchbox SDR 192
Peetie Wheatstraw: The High Sheriff From Hell (1936-38)

50:16

All: Peetie Wheatstraw (vcl/pno)

- | | | | |
|-----|---|----------|-------|
| 1 | Low Down Rascal w. Kokomo Arnold (gtr) 1936 | 60507-A | 02:55 |
| 2 | When I Get My Bonus w. Kokomo Arnold (gtr) 1936 | 60511-A | 02:37 |
| 3 | Coon Can Shorty w. Kokomo Arnold (gtr) 1936 | 60512-A | 02:58 |
| 4* | The First Shall Be Last w. Kokomo Arnold (gtr) 1936 | 60523-A | 02:52 |
| 5 | Deep Sea Love w. Kokomo Arnold (gtr) 1936 | 60539-A | 02:58 |
| 6 | Remember And Forget Blues w. unk. gtr 1936 | C-1351-2 | 03:28 |
| 7 | Don't Take A Chance w. unk. gtr 1936 | C-1352-1 | 03:25 |
| 8 | Block And Tackle w. unk. gtr 1936 | C-1354-2 | 03:33 |
| 9 | When A Man Gets Down w. unk. gtr & string bass 1936 | 90961-A | 03:06 |
| 10* | False Hearted Woman w. Kokomo Arnold (gtr),
unk. string bass 1936 | 90963-) | 03:00 |
| 11 | Crapshooters Blues w. unk. gtr & string bass 1937 | 91154-A | 03:23 |
| 12 | Sick Bed Blues w. unk. gtr & string bass 1937 | 91317-A | 03:25 |
| 13 | I'm Gonna Cut Out Everything
w. unk. gtr & string bass 1937 | 91320-A | 03:08 |
| 14 | Devilment Blues w. unk. gtr & string bass 1937 | 91323-A | 03:18 |
| 15 | Truckin' Through Traffic w. Lonnie Johnson (gtr)
& unk. drums 1938 | 91525-A | 02:32 |
| 16 | Sugar Mama w. Lonnie Johnson (gtr)
& unk. drums 1938 | 91529-A | 03:17 |

Original records provided by: Jack Parsons
Original LP Cover Design: David Harrison
Transcribed and Produced by: Gef Lucena
Compiled by: Jack Parsons and David Harrison

Original LP sleeve notes, 1970

The first five titles feature the whining bottleneck style guitar playing of Kokomo Arnold who was heard at length on Volume 1 in this series (with Peetie Wheatstraw on some titles). Again the two of them play very well together but here Arnold is in more subdued mood.

"When I Get My Bonus" has the sort of expected optimism common to several blues using the army bonus theme.

"Coon Can Shorty" is the first of two gambling blues included in this album and it has unusually interesting lyrics which are quoted in full in Paul Oliver's "Blues Fell This Morning".

"Block And Tackle" has a quite different meaning to that expressed in Washboard Sam's blues of the same name. Wheatstraw's block and tackle is a strong-arm woman and not the potent liquor so graphically described by Sam.

In "When A Man Gets Down" Wheatstraw's lyrics are typically logical and he sings with an understandable bitterness:

*"Well when you are down, one thing you must do (x2)
When you get up, try to remember everybody that mistreated you".*

"False Hearted Woman" is sung in even more despondent mood and directed to women in general.

Wheatstraw's voice seems more expressive in "Crapshooter's Blues" than on earlier sessions as he sings of the well known pitfalls of the gambler:

*"She told me to always, bet that the dice won't pass (x2)
But every time since I been bettin' that way, ooh well,
well I've been havin' a raggedy yas yas yas*

In "Sick Bed Blues", Wheatstraw really sounds as though he is suffering although it is his girl who is actually in the sick bed.

"Truckin' thru' Traffic" and "Sugar Mama", the latter often associated with later singers such as John Lee Hooker, have the advantage of Lonnie Johnson's superb guitar playing, and they make a fitting closing pair to a representative album of middle period Peetie Wheatstraw.

JACK PARSONS (1970)

SET 11: DISC 5:

52:49

Originally released on LP in 1971 as Matchbox SDR 213

Little Brother Montgomery: (1930-1969)

- | | | | |
|----|--|-----------|-------|
| 1 | No Special Rider Blues (1930) Little Brother Montgomery (vcl/pno) | L-501-1 | 03:03 |
| 2 | Vicksburg Blues (1930) Little Brother Montgomery (vcl/pno) | L-502-1 | 03:07 |
| 3 | Louisiana Blues (1931) E. Montgomery (vcl/pno); Hicks (gtr); probably Minnie Hicks (comments) | C6879-A | 03:25 |
| 4 | Frisco Hi-Ball Blues (1931) E. Montgomery (vcl/pno) | 6880-B | 02:37 |
| 5 | Something Keeps Worrying Me (1936) Little Brother (vcl/pno) | A-02648-1 | 02:51 |
| 6 | Chinese Man Blues(1936) Little Brother (vcl/pno) | 02655-1 | 02:50 |
| 7 | Louisiana Blues part 2 (1936) Little Brother Montgomery (vcl/pno) | 02646-1 | 03:00 |
| 8 | Muleface Rag (c.1954) Little Brother Montgomery (vcl/pno) | | 02:59 |
| 9 | Cow Cow Blues (c.1954) Little Brother Montgomery (vcl/pno) | | 03:12 |
| 10 | Vicksburg Blues (c.1954) Little Brother Montgomery (vcl/pno) | | 03:51 |
| 11 | In The Evening (1960) Little Brother Montgomery and His Jazz Blues Band (Little Brother (vcl/pno); Leroi Nabors (tpt); unk. others) | 1030-B | 03:30 |

12	Michigan Water Blues (1960–Previously Unissued) Little Brother Montgomery and His Jazz Blues Band	02:30
13	Winding Ball Blues (1954–Previously Unissued) Little Brother Montgomery (pno)	05:11
14	New Vicksburg Blues (1969) Jeanne Carroll (vcl) with the Little Brother Montgomery Trio – LBM (pno); Red Saunders (dms); Truck Parham (bass) FM-1001-A	03:33
15	O Daddy (1969) Jeanne Carroll (vcl) with the Little Brother Montgomery Trio FM-1001B	03:34
16	Brother Red's Boogie (1969) Little Brother Montgomery Trio FM-1002	03:20

Compiled and produced by Gef Lucena with the assistance of Derrick Stewart Baxter and Little Brother Montgomery

Photographs supplied by Little Brother Montgomery

Sleeve notes: Derrick Stewart Baxter (1971)

Original records provided by Little Brother Montgomery,
Derrick Stewart Baxter

The 1954 tracks come from a session held by Winding Ball (track 13 was previously unissued).

The 1960 tracks are from Ebony (track 12 was believed to be previously unissued).

The 1969 tracks are from a session produced by Little Brother Montgomery for the FM label.

Thanks to Derrick Stewart Baxter, who helped us arrange this album and to Little Brother Montgomery himself for suggestions and assistance.

Original LP sleeve notes, 1971

Eurreal Montgomery, known to everyone as “Little Brother”, is one of the last of his kind. Together with his friend Roosevelt Sykes, he is part of a rapidly vanishing tradition of blues piano man. The barrelhouse and blues

pianists are now merely echoes of the past – the electric guitar, and the various distortions that instrument has undergone, have taken the place of the old-style. Eurreal Montgomery has little cause to worry, for unlike so many barrelhouse men, he is not limited to this style alone. Of all the bluesmen he is one of the most versatile, a thoroughly schooled musician who can and does play anything from opera to jazz. One had only to hear him in McParlans Lounge on North Broadway, Chicago, where he was playing in the late 60s, to hear just how much music he could play and sing. A bar with an almost entirely Irish clientele is not really the place to find the blues and Brother recognised this. So his program included, besides some of his blues classics, anything from a torch song to “A Long Way To Tipperary”, the latter played with a tremendous swinging beat! It was fun to watch this dignified little man pounding away. The expression on his face was serious, but there was always a twinkle in his eye, and to the regulars, he was one of the gang – “the orchestra” as one of them called him. It was ironic that this popular musician was a jazz legend and yet much as he was appreciated, nobody really knew just how revered he was in the world of the blues.

Over the years I have been honoured by the friendship of this very talented man, and we have had many long talks about his career and the music he loves so well. Here, in his own words, is just a glimpse of the man we know as Little Brother Montgomery;

“I was given the name Eurreal Wilford Montgomery, and nicknamed Little Brother. My mother was called Dicy, my father was Harper Montgomery. I was born on April 18, 1906, in Kentwood, Louisiana. I’m one of ten children; from the oldest on down to the youngest, they are: Olivia, Willie, Leon, Aris (sister), Ella, me, Joe, Willie Maxine, Willie Bell and Tollie. I was one of the first in the family to learn the piano. My father bought a piano when I was maybe two or three years old, and I began to play at the age of five. I was playing my own compositions, one finger and two finger pieces. One of the blues I was playing when I was eight was “Crescent City Blues”, inspired from an old piano player named Loomis Gibson. At the ago of nine I was playing “Trembling Blues”

which I got from Cooney Vaughans, from Hattiesburg, Mississippi. Also at the age of nine I was playing "Crazy Blues", you know that was later to be Mamie Smith's big hit, and I played lots of other numbers that were popular at the time, which was in the silent picture movie days.

I was only a seventh-grade scholar when I left home at the age of 11 and played honky-tonks in Houlton, La for \$8 a week, room and board. When I left there I went to Platoman, La and played for Tom Curly for \$10 a week, room and board. Then I went to Ferriday, La and played for Ed Henderson at Henderson's Royal Garden for \$15 a week, room and board! I was gradually creeping up and up. After some time at Henderson's, I moved on to Tullulah, La and played for Benny Star, and was inspired this time by George 'Son' Young to write "Shreveport Farewell". After this it was Vicksburg, Mississippi, and here I played for Zack Lewis, 1014 Washington Street. At the same time I performed at the Princess Theatre, and all this inspired me to write "Vicksburg Blues". Vicksburg is the hardest barrelhouse blues of any blues in history to play, because you have to keep two different times going in each hand. Robert Big Brother Johnson, a man called 'Friday', Earnest '44 Flunky' Johnson and I wrote "44 Blues". Then Lee Green and Roosevelt Sykes did a version of it, that's why I changed mine to "Vicksburg Blues" – it's really the same theme.

At the age of about 13 I went to New Orleans and played at Caliope and Franklin for Dodo and Red Bob at a barrelhouse. From there I went to Slidell and played with Leonard Parker's band – George Lewis was a member at this time – It was a fine band. A little later I joined Clarence Dusdune's band. He had some really fine musicians, Oliver Alcorn, George McCullum, Alvin Alcorn, Lee Collins were all members. I left them in 1928 and came to Chicago."

So his life went on, music and more music. Gradually his fame spread, and more and more of his time was spent playing solo dates, in bars and plush lounges, always converting the unconverted – that has been Brother's life. He knows no other, wants no other. Music is his life. In 1967, Little Brother

fell ill and a stroke which paralysed his right arm nearly ended his career. But a spell in hospital and devoted care by his wife Jan gradually brought him back to almost normal health. But first he had to take it easy, and a job like McParlans was out of the question. Montgomery found a niche in the Franz Jackson Band – “*not too much solo work, it suited me very well*” he said.

Today, in 1971, Brother is back in harness, although he does not find jobs so easy to find, which is tragic considering his talent.

This LP presents a fine cross section of the art of Little Brother Montgomery, barrelhouse pianist, blues singer and entertainer extraordinary. The titles range from his first recordings (“Vicksburg” and “No Special Rider”) to a fine session made in 1969 after his recovery. In between the ancient and the modern are the superb “Mule Face Rag”, with its ragtime overtones, another great version of “Vicksburg” and Brother’s individual rendition of “Cow Cow Blues”.

The fine girl blues singer, who was working with Franz Jackson at the same time as Montgomery, is Jean Carroll, a girl who sings in the classic blues tradition. Listen to her on Brother’s “Oh Daddy”. To many this will bring back the classic blues era. Miss Carroll has paid her dues, and was for some time singing with Earl Hines.

However, it is with the previously unissued “Winding Ball Blues” that Little Brother Montgomery reaches his peak – never has he recorded anything quite so beautiful. Here is deeply moving and delicate blues playing, something seldom captured in the recording studio. This man may be a veteran and have spent a lifetime in music, but he is very far from being a back number. While such artists as Eurreal Montgomery are around – piano blues cannot die.

Derrick Stewart Baxter (1971)

SET 11: DISC 6:

77:37

Originally released on LP in 1970 as Matchbox SDX207/8
 Black Diamond Express To Hell

PRE WAR

- | | | | |
|----|--|-----------|-------|
| 1 | Mother's Prayer (1927) A. C. Forehand (vcl/gtr/hca); Blind Mamie Forehand (hand cymbals) | 1.37948-2 | 02:53 |
| 2 | Sit Down Servant (1929) Rev. J. C. Burnett and His Gospel Singers (sermon with singing, acc. unk. organ and prob. Sisters Grainger and Jackson. | 149659-2 | 03:00 |
| 3 | You Got To Walk That Lonesome Valley (1927) Rev. F. W McGhee with unk. acc | 38648-1 | 03:29 |
| 4 | Arise and Shine (1928) Lonnie McIntorsh (vcl/gtr) | 41809-2 | 03:06 |
| 5 | Christ Was Born On Christmas Morn (1929) Cotton Top Mountain Sanctified Singers; 'Half Pint' Jaxon with, prob. Punch Miller & unknown acc. | C4176 | 03:26 |
| 6 | Now Is the Needy Time (1928) Daniel Brown with Tiny Parham and unk. acc | 205732-2 | 02:37 |
| 7 | I Am the Vine (1936) Elder Otis Jones & unk. acc | 102716-1 | 03:20 |
| 8 | I'm So Glad Today, Today (1927) A. C. Forehand (vcl/gtr/hca); Blind Mamie Forehand (hand cymbals) | 37949-1 | 02:34 |
| 9 | The Angel Done Gone Down (1927) Rev. J.C. Burnett and His Gospel Singers: prob Sisters Grainger & Jackson | 144698-1 | 03:23 |
| 10 | I Saw the Light (1935) Bull City Red (vcl); Blind Gary Davis (gtr) | 17878-2 | 03:03 |
| 11 | I Want Two Wings To Veil My Face (1929) Cotton Top Mountain | | |

- Sanctified Singers; 'Half Pint' Jaxon with prob. Punch Johnson
and unk. acc** C3970 02:41
- 12 How Much I Owe (1928) **Lonnie McIntorsh (vcl/gtr)**
41810-1 03:19
- 13 Beulah Land (1928) **Daniel Brown (vcl); Tiny Parham (pno);
Blind Blake (gtr)** (20574-2) 03:09

POST WAR

- 14 How Long (Oakland, Calif. c.1948) **Rev. Charles White (vcl);
James Butler (gtr) and unk. drums**
1014 02:41
- 15 Laid My Burden Down (date not known) **Prophet B. W. West (vcl);
unk. gtr** IM-149 02:57
- 16 I Want Two Wings (New York, c. Jan 1944) **Rev. Utah Smith
(The Travelling Evangelist) (vcl/gtr) with congregation**
S-1131 03:03
- 17 God' Mighty Hand (New York, c. Jan 1944) **Rev. Utah Smith with
congregation** S-1132 02:54
- 18 Stand By Me (Oakland, Calif. c.1948) **Sister Matthews (vcl);
James Butler (gtr)** 1013 02:54
- 19 I'll Fly Away (New York, c. Dec 1947) **Rev. B. C. Cambell with
congregation and unk. acc** C2204 02:51
- 20 Heaven Bound Train (New York, c. Dec 1947) **Rev. B. C. Cambell
with congregation and unk. acc** C2384 02:31
- 21 I Want My Crown (New York, c. Jan 1946) **Gospel Keys: Mother
Sally Jones (vcl/tambourine); Emma Daniels (vcl/gtr)**
771 03:07
- 22 What You Want the Lord To Do For You (date not known)
Goldrock Gospel Singers (female singers with pno and trombone)
L-1036B 02:57

- | | | | |
|----|--|---|-------|
| 23 | Jesus Is With Me (date not known) | Goldrock Gospel Singers | |
| | | L-1036A | 02:59 |
| 24 | Jesus Loves Us All (c.1952/53) | Rev. A. Johnson (vcl/ steel gtr) | |
| | with unk. acc | GR15106 | 02:34 |
| 25 | I Don't Know How To Get Along Without the Lord (c.1952/53) | Rev. A. Johnson and unk. acc | |
| | | GR15092 | 02:34 |
| 26 | This Way (c.1951) | The Gospel Twins (2 male vcls/gtr) | |
| | | GR15059 | 02:39 |

Original LP sleeve notes, 1970

During the last twenty years, church music in Western Europe has run into a crisis of belief. Mass media techniques have revealed church music as a minority interest, the esoteric preoccupation of a small section of today's music market. No doubt this is largely due to the re-evaluation of the church's place in society as a whole. I believe it is due also to an inflexible tradition that associates church music with gothic buildings, pipe organs, and elaborate choral polyphony. To become a connoisseur of European church music, one needs to be immersed in the tradition that has formed and maintained it.

By contrast, the music of African American churches has the immediate appeal of being the people's music. This is quickly evident to the new listener, despite the existence of a richly documented literature in the genre. In part this must be due to the simplicity of its forms (as is heard in the selection on this set) and to the stimulus of its rhythms. But the determining factor is, perhaps, in its function: to preach and to testify – not to an absent audience to be accumulated through posterity, but to those gathered in the present circumstance. The music is not produced to be relevant, as is so often the case in the west. It is relevant of itself, just because it is an expression of common traditions and social outlook, common convictions about man's way to redemption, and of an intimacy within the congregation that is unfamiliar to members of European churches.

There have been many attempts to reproduce the spontaneity of African American worship in European settings. For the most part, these seem wholly unsuccessful. People have tried to graft on to the western hymn form features of the African American music that are acceptable to western tastes. Except in the hands of a master, this kind of borrowing seems to be self-defeating. The result is a lifeless compromise between two living art-forms.

The answer seems to be in a greater dedication to African American gospel music for itself. People understand that, to get the best from Mozart and Beethoven, you need to go as far as possible inside each of them. Similarly, it would be better if European congregations were trained to make African American religious music in as authentic a fashion as possible. For only thus could we experience fully the extraordinary vitality of music that is extremely primitive by our standards. Only then could we be properly equipped to understand the urge that calls us towards the directness of African American music. And only then could we best use the African American experience to enrich our own precious traditions.

The Revd. Doug Constable

MATCHBOX BLUESMASTER SERIES: SET 1: MSESET1 (6 albums)

MSE 201 COUNTRY BLUES – THE 1st GENERATION (1927)

MSE 202 BUDDY BOY HAWKINS (1927-29)

MSE 203 BO WEAVIL JACKSON (1926)

MSE 204 RAGTIME BLUES GUITAR (1928-30)

MSE 205 PEG LEG HOWELL (1928-29)

MSE 206 TEXAS ALEXANDER VOL. 1 (1927-28)

MATCHBOX BLUESMASTER SERIES: SET 2: MSESET2 (6 albums)

MSE 207 SKIP JAMES: SKIP JAMES (1931)

MSE 208 COLEY JONES & THE DALLAS STRING BAND (1927-29)

MSE 209 GREAT HARP PLAYERS (1927-30)

MSE 210 LEROY CARR (1928)

MSE 211 TOMMIE BRADLEY – JAMES COLE GROUPS (1930-32)

MSE 212 CHARLIE LINCOLN (1927-30)

MATCHBOX BLUESMASTER SERIES: SET 3: MSESET3 (6 albums)

MSE 213 MEMPHIS HARMONICA KINGS (1929-30)

MSE 214 TEXAS ALEXANDER VOL. 2 (1928-29)

MSE 215 RAMBLIN' THOMAS (1928-32)

MSE 216 COUNTRY GIRLS (1926-29)

MSE 217 RUFUS & BEN QUILLIAN (1929-31)

MSE 218 DE FORD BAILEY & BERT BILBRO (1927-31)

MATCHBOX BLUESMASTER SERIES: SET 4: MSESET4 (6 albums)

MSE 219 JULIUS DANIELS – LIL McCLINTOCK (1927-30)

MSE 220 TEXAS ALEXANDER VOL. 3 (1929-30)

MSE 221 PEG LEG HOWELL (1926-27)

MSE 222 SANCTIFIED JUG BANDS (1928-30)
MSE 223 ST. LOUIS BESSIE (1927-30)
MSE 224 TEXAS ALEXANDER VOL. 4 (1934-50)
MATCHBOX BLUESMASTER SERIES: SET 5: MSESET5 (6 albums)
MSE 1001 BLIND LEMON JEFFERSON (1926-29)
MSE 1002 FRANK STOKES (1927-29)
MSE 1003 BLIND BLAKE (1926-29)
MSE 1004 BIG BILL BROONZY (1927-32)
MSE 1005 MISSISSIPPI SHEIKS VOL. 1 (1930)
MSE 1006 LONNIE JOHNSON VOL. 1 (1926-28)
MATCHBOX BLUESMASTER SERIES: SET 6: MSESET6 (6 albums)
MSE 1007 PAPA CHARLIE JACKSON (1924-29)
MSE 1008 MEMPHIS JUG BAND (1927-34)
MSE 1009 BARBECUE BOB (1927-30)
MSE 1010 LEECAN & COOKSEY (1926-27)
MSE 1011 ROOSEVELT SYKES (1929- 34)
MSE 1012 MISSISSIPPI SHEIKS VOL. 2 (1930-34)
MATCHBOX BLUESMASTER SERIES: SET 7: MSESET7 (6 albums)
MSE 1013 LONNIE JOHNSON VOL. 2 (1927-32)
MSE 1014 THE FAMOUS HOKUM BOYS (1930-31)
MSEX 2001/2002 SONGSTERS AND SAINTS VOL. 1 (1925-31)
MSEX 2003/2004 SONGSTERS AND SAINTS VOL. 2 (1925-31)
MATCHBOX BLUESMASTER SERIES: SET 8: MSESET8 (6 albums)
SDR 190 FURRY LEWIS IN MEMPHIS (1968)
SDM 223 HOME AGAIN (1972) Little Brother Montgomery

SDM 224 THE LEGACY OF TOMMY JOHNSON (1966-69)

(Arzo Youngblood, Boogie Bill Webb, Roosevelt Holts, etc)

SDM 225 BIG ROAD BLUES (1966-71)

(Mott Willis, Isaac Youngblood, Mager Johnson, Roosevelt Holts, etc)

SDM 226 BLUES FROM THE DELTA (1968)

(James 'Son' Thomas, Lee Kizart, Scott Dunbar)

SDM 227 MISS RHAPSODY (1972) (Viola Wells)

MATCHBOX BLUESMASTER SERIES: SET 9: MSESET9 (6 albums)

SDM 230 MISSISSIPPI RIVER BLUES 1940 field recordings from Natchez

(Library of Congress Series Vol.1)

SDM 250 FORT VALLEY BLUES 1941-43 field recordings from Georgia

(Library of Congress Series Vol.2)

SDM 257 OUT IN THE COLD AGAIN 1935 field recordings from Florida

(Library of Congress Series Vol.3)

SDM 258 BOOT THAT THING 1935 field recordings from Florida

(Library of Congress Series Vol.4)

SDM 264 TWO WHITE HORSES STANDIN' IN LINE

1939 field recordings from Texas

(Library of Congress Series Vol.5)

SDM 265 JACK O' DIAMONDS 1934 field recordings from Texas

(Library of Congress Series Vol.6)

MATCHBOX BLUESMASTER SERIES: SET 10: MSESET10 (6 albums)

SDR 143 BLIND BOY FULLER ON DOWN - VOL. 1 (1937/38)

Blind Boy Fuller

SDR 168 BLIND BOY FULLER ON DOWN - VOL. 2 (1927-52)

Julius Daniels , Blind Boy Fuller, Blind Gary Davis, Bull City Red, etc
SDR 169 SONNY BOY AND HIS PALS (1939-44)
Sonny Boy Williamson, Big Bill Broonzy, Blind John Davis, Yank Rachel, etc
SDR 182 THOSE CAKEWALKING BABIES FROM HOME (1924-41)
Sara Martin and Her Jug Band, Bernice Edwards, Memphis Minnie, etc
SDR 199 SKOODLE UM SKOO - EARLY FOLK BLUES, VOL 1 Sam Jones,
Gus Cannon, Papa Charlie Jackson, etc
SDR 206 HOME TOWN SKIFFLE – EARLY FOLK BLUES, VOL. 2 (1927-36)
Beale Street Sheiks, Paramount All-Stars, Tampa Red and the Chicago Five,
Hokum Boys, Winston Holmes and Charlie Turner. etc

The 12th and final 6 CD set in our Matchbox Bluesmaster Series is devoted to the British Blues Boom of the 1960s and is entitled:

BLUES LIKE SHOWERS OF RAIN - BLUES FROM THE AVON DELTA

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Dave Kelly, Panama Limited Jug Band, Mike Cooper, Jo–Ann Kelly, etc

SDM 167 BLUES LIKE SHOWERS OF RAIN VOL 2

John James, Frances McGillivray, Simon & Steve, etc

SDM 159 THE INVERTED WORLD Mike Cooper, Ian Anderson

BLUES MISCELLANY: SEARCHIN' THE DESERT FOR THE BLUES

Tight Like That, Dave Peabody, Al Jones, Strange Fruit, etc

HOKUM MISCELLANY:SELLING THAT STUFF Tight Like That, Dave Peabody

RAGTIME MISCELLANY: THE NAILBREAKER

Q Williams, Pigsty Hill Light Orchestra, Dave Peabody etc

Details of all the **Matchbox Bluesmaster Series** releases can be seen on matchboxbluesmaster.co.uk and on the Saydisc website www.saydisc.com

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Uniquely valuable recordings (*London Jazz News Review*)

An extraordinary musical archive of early blues (*Front Row, BBC Radio 4*)

The most comprehensive survey (*Blues In Britain*)

It is an immense undertaking (*Music Web International*)

It's the real thing (*Henry's Blueshouse/Jazz Rag*)

An extraordinary archive of early blues (*Songlines Magazine*)

Explores the roots of a music that has been the back-bone of popular music (*New Classics*)

Scholarship and musical pleasure combined (*Blues Matters*)

Full of unique performances (*Los Angeles Jazz Scene*)

Unearthing fascinating nuggets from the pioneers of the genre (*London Jazz*)

This piece of living social history ... Wonderful blues (*Blues Matters*)

This is blues-fan heaven (*Jazz Journal*)

Quite fascinating (*Artsmuse London*)

These are pure blues gold (*Blues In Britain*)

I wish I could write more about this compilation so that I could exude my delight at the production of such fine material (*Blues Matters*)

A motherlode of gems (*Living Blues (USA) Set 5 review*)

Sit back and enjoy the sources behind the birth of so much of the music we enjoy to this day. (*R'n'R Set 5 Review*)

Collections like the Matchbox Bluesmaster Series, which Saydisc has reissued with such meticulous care are so important...It's a helluva legacy (*Jazz Rag*)

A huge compendium of great music (*Blues Blast Mag, USA*)

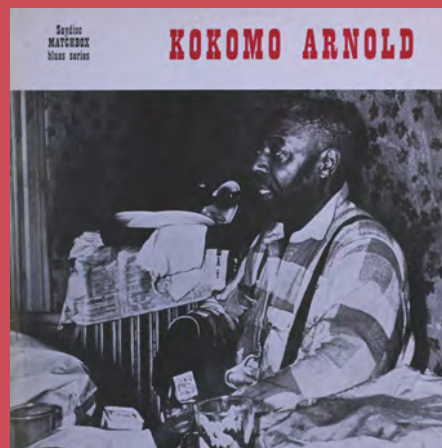
This is the blues as good as it will ever get (*Blues In Britain Set 7 Review*)

I highly recommend this and the entire series (*Blues Blast Mag, USA Set 7*)

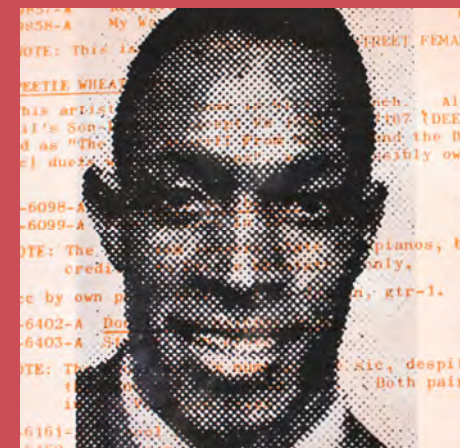
Matchbox Bluesmaster Series - set 11



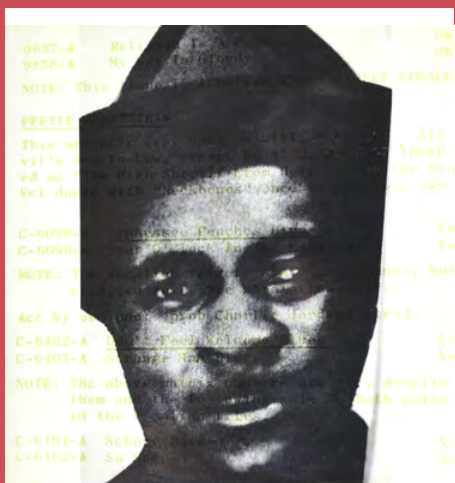
**Blues Piano
(1929-1943)**



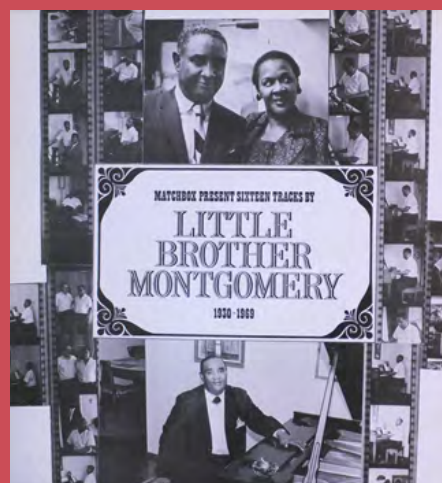
**Kokomo Arnold
(1935-1938)**



**Peetie Wheatstraw Vol
1: The Devil's Son-In-
Law (1930-36)**



**Peetie Wheatstraw Vol
2: The High Sheriff
From Hell (1936-38)**



**Little Brother
Montgomery:
(1930-1969)**



**Black Diamond
Express To Hell
(Pre and Post War)**