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blues like showers of rain

A COMPENDIUM
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BLUES ARTISTS

1966 -1976

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MATCHBOX
blues series



BLUES LIKE SHOWERS OF RAIN (VOL 1)

Originally released on vinyl in July 1968 as Matchbox SDM142
Recording: Gef Lucena, March/April 1968 at The Meeting House, Frenchay,
Bristol, except the Jo-Ann Kelly tracks: Groundhog Productions, May 1968
Produced by Ian A Anderson & Gef Lucena

BLUES LIKE SHOWERS OF RAIN (VOL 2)

Originally released on vinyl in 1969 as Matchbox SDM167
Recorded by Bob Hall
Produced by Bob Hall & Gef Lucena, London & Bristol

THE INVERTED WORLD

Originally released on vinyl in 1969 as Matchbox SDM159
Recording: Gef Lucena, Dec 1966 to May 1968 at The Meeting House,
Frenchay, Bristol
Produced by Ian A Anderson & Gef Lucena

All tracks for the above 3 albums published by Matchbox Music

HOKUM: BY TIGHT LIKE THAT

Originally released on vinyl in Sept 1972 as Village Thing VTS12
Recorded at Rockfield Studios, Monmouth, June 1972
Engineered by Kingsley Ward and Ralph Down
Produced by Tight Like That and Ian A Anderson

PEABODY HOTEL

Originally released on vinyl in Oct 1973 as Village Thing VTS22
Recorded at Village Thing Studios, June 1973
Produced by Ian A Anderson
All tracks for the above 2 albums published by Village Thing Music
except 'Walking the Dog' (Rufus Thomas)

DAVE PEABODY: KEEP IT CLEAN

Originally released on vinyl in April 1975 as Saydisc SDM 261

Produced by Ian A Anderson and Dave Peabody

Recorded by Ian A Anderson at The Meeting House, Frenchay, June 1974

COME AND GET IT

Originally released on vinyl in July 1976 as Saydisc SDX 270

Produced by Ian A Anderson and Dave Peabody

Recorded February 1976 at Riverside Recordings, London

All tracks for the above 2 albums published by Matchbox Music

OTHER ORIGINATING ALBUMS

33SD125: ANDERSON – JONES – JACKSON

SD137: UP THE COUNTRY BLUES (Mike Cooper)

SD134: ALMOST THE COUNTRY BLUES (Ian Anderson)

VTS1: THE PIGSTY HILL LIGHT ORCHESTRA PRESENTS

VTS4: THE LEGENDARY ME (Wizz Jones)

VTS6: THE WORDS IN BETWEEN (Dave Evans)

VTS21: CHRIS THOMPSON

VTSX1001: STRANGE FRUIT (single)

SDL118: RAGTIME PIANO

All recorded and produced by Gef Lucena or Ian A Anderson

Published by Village Thing Music (VTS) or Matchbox Music (SD/SDL)

All titles: Original or Trad arr. by the artists

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Discs 4, 5 and 6 compiled by: Gef Lucena and Dave Peabody

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The British have a habit of sitting back, developing things on the quiet, and then surprising everybody with the high quality of their product.

It's been like that with our Country Blues scene. Suddenly in 1968 the Blues and folk worlds found that they had produced a number of artists singing the Country Blues of the 1920s and '30s perfectly in the idiom, but with a quality and personal involvement which lifted them far above the level of mere copyists, and the resultant surge of interest has given us the opportunity to present here the first rank of these artists.

Although most of the written history of the British blues boom of the mid-to-late 1960s centres on the electric bands who were later to mutate into progressive rock and heavy metallurgy, when it peaked in 1967 to '69 there was a strong acoustic blues scene in this country as well. Many of the artists who suddenly found themselves the centre of much attention from the media had come up at least partly through the folk club scene. Overnight, they found themselves playing the same circuit as the major blues bands.

Those were interesting times indeed, but the beginnings of it go much further back, possibly as far as recorded blues music has been available in this country. English traditional singer Bob Copper vividly remembers buying 78 rpm records by country blues singers like Sleepy John Estes in the mid 1930s, and the white blues of Jimmie Rodgers was widely popular here. I can't believe that there weren't British musicians who felt inspired to learn the songs off those records.

It was in the 1950s that things really started to move. The same jazz scene that produced skiffle generated an interest in blues – initially the female vocalists of the '20s like Bessie Smith who had worked with jazz band backings, later artists like Big Bill Broonzy, Sonny Terry & Brownie McGhee, Josh White and eventually Muddy Waters who were the first American players to regularly cross the pond. By the end of the decade, a thriving domestic blues scene had evolved, with the late and much missed Alexis Korner being one of the prime movers.

Sitting at the feet of those first visiting Americans and the British

musicians like Alexis and Cyril Davies who were already up on stage, were a handful of guitarists who would affect the whole course of guitar playing on the British folk scene. Chief among these were Davy Graham and Wizz Jones, who would later add other non-blues influences, large pinches of total originality, and inspire legions of subsequent players from Bert Jansch and John Renbourn onwards. English folk guitar colossus Martin Carthy readily admits that his legendary thumb work still bears the mark of styles that evolved in the days when Big Bill Broonzy was the No.1 instrumental hero. Thus, blues became a major ingredient in the folk club repertoire throughout the 1960s.

In the early days of the folk revival, a lot of musicians learned their songs from books and magazines, simply because those were the only sources. In these days of several thousand roots CD releases a year, it's hard to believe how little folk vinyl there was around in the early '60s. Aspiring country blues players didn't even have the written sources, though, and thus the repertoire centred around the very few records that became available; Broonzy, Terry & McGhee and Leadbelly were the main ones; a little bit later the excellent one-man-band Jesse Fuller made several tours here with his 12-string, harp rack and 'fotdella', and the Rev. Gary Davis started his regular visits. In the folk clubs, entertainers like Gerry Lockran, Royd Rivers and Cliff Aungier became very popular with repertoires from those kinds of artists.

Somewhere in the early '60s, American labels – particularly Origin – started re-issue programmes of stunning country blues recordings from the 1920s and 1930s, and bit by bit those astounding albums like 'Really! The Country Blues' became available here. Enthused by the records, which were altogether more primitive and exciting, young field researchers in the U.S.A. went hunting to see if the artists were still alive. Some, like Robert Johnson, Blind Boy Fuller and Charley Patton, were long gone. Others like Son House, Bukka White, Skip James and Mississippi John Hurt were found and persuaded to play again; Big Joe Williams had never stopped working, and Fred McDowell (discovered on a late '50s field trip to Mississippi by Alan Lomax and Shirley Collins) had not been recorded before. All of a sudden the

blues record famine was over, and these reissues and new recordings flooded into Britain. They were eagerly seized by a new generation of young enthusiasts who had been put off pop by Cliff Richard and Adam Faith, pointed in the right direction by The Rolling Stones and Alexis Korner's Blues Incorporated, and hooked on acoustic music by Bob Dylan (whose first LP was actually rather a fine white blues album).

We were incredibly lucky in those days. Starting in 1963, the German promoters Lippman & Rau began wheeling their annual American Folk Blues Festival tours around Europe, soon to be seen in most major cities of Britain in the peak years. In a short space of time, we were able to see and (if you were keen enough) actually meet and talk to musicians like Sleepy John Estes, Big Joe Williams, Fred McDowell, Lightning Hopkins, and, on the 1967 tour, Skip James, Bukka White and Son House all in one room. This was in addition to the R&B men like Sonny Boy Williamson 2, John Lee Hooker and Howlin' Wolf who toured the clubs with bands, and seeing these wonderful old musicians made an incredible impression upon us young British players.

All of a sudden, the kind of blues you heard from Broonzy, McGhee and White seemed rather slick and fell somewhat out of fashion. People began hacking necks off wine bottles, hunting for National steel guitars and singing in very Mississippi accents. When you'd read Paul Oliver's book 'Blues Fell This Morning' and Sam Charters' 'The Country Blues', bought the Robert Johnson album and just seen Fred McDowell, it didn't seem at all preposterous to feel that you could change overnight from an 18 year old English person into an elderly black Mississippi sharecropper. All around you were people doing it with ease!

Or so it seemed. In my case, I learned to play blues guitar in the coffee bars and (later) pubs of that authentic blues town, Weston-super-Mare. Other school friends did it too. I mixed blues with other things from the typical folk club repertoire until, when I'd moved to nearby Bristol, I first encountered a visiting white American called Spider John Koerner who toured here regularly in the mid '60s. Seeing him convinced me it was OK to specialise in blues, so that's what I did for the next four or five years.

Back in those days, blues players were a regular feature of many folk clubs. You fairly quickly learned what was acceptable (just once in 1966 I hauled an electric guitar, an amplifier and a bass guitarist into a Bristol folk club to do a bit of pretending to be Muddy Waters – just once!). One occasionally met other local folk blues guitarists – a popular one in Bristol was Al Jones, for example – 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 some other players he'd recently met from South 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 recommended a guy called 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 Short 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!

After that, the Troubadour was too small. We moved the club, by then called Folk Blues Bristol And West, down to a city centre pub; within a year we were in a room that held 250 and was regularly packed with a queue around the block. Blues became big business in Bristol – the top local electric band, The Deep, eventually providing musicians for the John Dummer Band, the Groundhogs and my own later trio. Our first guest in our new premises was Dave Kelly's big sister, the late and much-missed Jo Ann Kelly. In those days, audiences were used to female singers being Joan Baez clones, and this small blonde girl in spectacles didn't look awfully like a blues person. She unpacked her frightfully cheap-looking guitar from a soft case, sat down, and immediately became an unholy mating between Memphis Minnie and Charley

Patton as she piled through 'Moon Going Down' and 'Nothing In Ramblin' '. Hey, not even blokes could do Charley Patton that well (this was 1967, remember, and men were not so liberated). In Bristol, a star was born ...

By now, a grapevine had started and musicians began to crawl out of the national woodwork. Following our Bristol model, Mike Cooper started a club in Reading, the Kellys began one at the Elephant & Castle in London. People began to turn up like Simon Prager & the late Steve Rye, who played a supercharged version of the Terry/McGhee style with lacings of Gary Davis and the first Sonny Boy Williamson; the Missouri Compromise, a very wild trio of approximately 17 year olds with a black singer who sounded not unlike Tommy McLennan; and the Panama Limited Jug Band who (in their first incarnation) had really got to grips with the authentic sound of the Memphis Jug Band, Gus Cannon and others. Jug bands were always a popular feature of the folk and blues club circuit, and they sprouted, changed their personnel and vanished again much like their 1920's equivalents must have done.

I think Mike Cooper was already a full-time musician when I first met him. By the summer of 1967, so was I – there were too many late night homecomings from gigs to make doing a proper job seem any sense at all. As we travelled around the country, we discovered other localised blues scenes where there were really excellent cells of players who had followed the same course, inspired by those scratchy old blues re-issues. From Brighton to Glasgow, Birmingham, Manchester, round in South Wales and especially in Leeds and South Shields, there were strong country blues scenes apparently just waiting to find out about others elsewhere with a like mind.

At the beginning of 1968, as all the main singers were regularly appearing in the Bristol club, Mike Cooper and I took an idea to Gef Lucena of the local record label, Saydisc. We'd both made limited edition EPs through him which had sold out quickly, so we proposed starting a blues label which got called Matchbox. Over the next few months, both of the Kellys, Cooper, myself, Prager & Rye, the Panama Limited and Missouri Compromise went out to an echoing Quaker Meeting House on the outskirts of Bristol at Frenchay. Gef set

up his ancient mono Ferrograph and we huddled around the microphone and an old iron stove, recording tracks.

The time was just right. In March '68, Alexis Korner wrote a major piece about British blues in Melody Maker where he mentioned us acoustic players alongside the electric bands who were already achieving vast cult followings. Mike Raven was playing tracks off the EPs on his Radio 1 blues show. When the first Matchbox LP, 'Blues Like Showers Of Rain', appeared in July '68 – it was such a shoe-string operation that Gef had to hand-stick the first couple of hundred sets of labels to get it out at all – everything went silly. John Peel, then as now the first to spot something good happening at the roots, played it every night and had most of the artists guesting. Melody Maker went to town on it, followed by the rest of the music press and even national newspapers.

Jerry Gilbert put on the first major British country blues festival at Farnham in Surrey. In September, the first of two National Blues Conventions was held in London and people from all over the country – players, collectors, enthusiasts and heavyweight purists – got to meet each other and enthuse or come to blows. Major record companies descended in swarms, datesheets filled solid. National steel guitars became the ultimate status symbol of the year, and very expensive – early birds like Cooper and myself counted ourselves as rather lucky to have found our first ones for under a fiver each when nobody wanted them at all.

Liberty Records jumped in with a second anthology titled 'Me And The Devil', produced by the Groundhogs' Tony McPhee. I formed a trio called, after a piece of stunning inspiration by Al Stewart, Ian Anderson's Country Blues Band, moved to London and recorded an album called 'Stereo Death Breakdown' which also came out on Liberty.

Their Andrew Lauder (later Demon and Silvertone bossperson) was quite keen on this stuff – he also issued the only album by a new discovery on the 'Me And The Devil' set, Andy Fernbach. Mike Cooper recorded for Pye, Jo-Ann Kelly for CBS, Dave Kelly for Mercury, The Panama Limited for Harvest, South Shields' Gordon Smith for Blue Horizon. Most of these records are now

collectors' items. More anthologies, including second sets from Liberty and Matchbox, and heaps of full albums came along with the recording debuts of John James, Frances McGillivray, Jim James & Raphael Callaghan from Merseyside, Blue Blood, The Dharma Blues Band, Brett Marvin & The Thunderbolts, Roger Hubbard, Graham Hine and many more. Still others were already causing a stir then who didn't get recorded until a bit later – Sam Mitchell, Dave Peabody (around that time fronting a good-time band called Tight Like That) and a legendary player from Leeds called Steve Phillips – much later to emerge as a Notting Hillbilly – were notable examples.

Like many musical fads in this country, the available literature suggests it was a London based phenomenon, but this certainly wasn't true. Apart from the Bristol ferment, there was the Leeds area, for example, where I remember doing six different clubs in the space of two weeks (a real strain on the repertoire, especially with the aforementioned Steve Phillips as support act), and the North East has continued to be a stronghold for this music.

But back to '68. At the end of the year, a motley collection of enthusiasts which included Alexis Korner, Radio DJ Mike Raven, Ron Watts (later to be the first promoter to regularly book the Sex Pistols, but that's another story...) and myself formed a short-lived organisation called the National Blues Federation, initially out of the Notting Hill flat which Ron and I shared (to the consternation of our neighbours). It didn't last long, but I think its finest achievement was the club and concert tour we set up for Fred McDowell from the payphone in the hall. With roadie Gareth Hedges, he spent a month on a triumphant circuit of Britain, playing to packed houses and getting mobbed everywhere he went. Having him as our house guest during that tour and being lucky enough to support him with my trio on many of his dates still remains one of my most treasured experiences in music. A wonderful man.

After that, it seemed to wane as rapidly as it had come. But things never really dropped away entirely. A whole generation had a bit of blues injected into their bloodstream, and racks full of records by the American originals have stayed visible ever since. Whilst some of us went off to explore other

musical territories, others stayed working away at blues music – people like Dave Kelly, Dave Peabody, Steve Phillips, Brendan Croker and others now having decades of experience to draw on.

And most unlikely of all, after skipping several generations in the States, there is at last a flurry of young black country blues players – Corey Harris, Eric Bibb, Guy Davies, Alvin Youngblood Hart and others who were only being born at the time of the British craziness – who are getting heavily into the same sources. Now that's a turn up for the books!

IAN A. ANDERSON

(adapted from the sleeve notes for Matchbox Days, 1973, revised 1997)

DISCS 1 & 2: BLUES LIKE SHOWERS OF RAIN (VOLS 1 & 2)

DAVE KELLY: (vocal, guitar) Regarded by many as the finest exponent of Mississippi style "bottleneck guitar" in the country and a fine singer too. He impressed Muddy Waters and John Lee Hooker in his time, and been professional since 1966 during which time he visited the U.S.A. and Holland, and progressed into the "city blues" scene leading the John Dummer Blues Band. His driving version of the Eli Green song "A few Short Lines" opens the album, and he also does his own interpretation of the "Depot Blues" theme in "Travelling Blues".

THE PANAMA LIMITED JUG BAND are also generally regarded as leading their field, and their renditions of the songs associated with the classic country jug bands have torn many a club apart. Chris Anderson (vocal, harmonica), Tony Ralph (National guitar, kazoo), Brian Strachan (guitar, cymbal) and Ron Needes (mandolin) were joined on these tracks by Pete Hossell of the Missouri Compromise on jug as Ron, who normally blows jug, (harnessed Cannon fashion) had split his lip! Gus Cannon's haunting 'Going To Germany' is their first offering, whilst 'Cocaine Habit', a traditional thing from the Memphis Jug Band, is a minor riot which just had to close the album.

JO-ANN KELLY (vocal, guitar) was unique as just about the only female Country Blues singer and guitarist active in Britain at the time. Her main

influence was Memphis Minnie, and like Minnie she has a powerful voice and a guitar technique better than many men. As well as her version of Minnie's 'Nothin' in Ramblin', she also contributes a fine unaccompanied song in 'Black Mary' which goes right back to the roots of rural blues tradition.

SIMON PRAGER (vocal, guitar) and **STEVE RYE** (vocal, harmonica): Two London guys who play mostly in the blues styles of the Eastern states. Steve was one of the best blues harmonica players in Britain, whilst Simon has an impressive command of his big Gibson guitar and characteristic solos. As vocalists too they create quite a drive, and this is shown on their two tracks here. 'Dealing With the Devil' comes from the first Sonny Boy Williamson, and 'Say No To the Devil' is a religious song from the Reverend Gary Davis

MIKE COOPER (vocal, National guitar) from Reading has been presented before on record by his solo Saydisc EP 'Up the Country Blues' (SD-137) Mike has one of the most individual styles on the scene, and although his music has its roots in the Carolina and Georgia blues of Blind Boy Fuller and Blind Blake, his years of playing all over Britain and Europe have given him an unmistakably personal approach. One of his most popular songs, Blind Lemon's 'Black Snake Moan' to a Blake melody is here, along with his own instrumental 'Meeting House Rag'.

IAN ANDERSON (vocal, guitar) has done an enormous amount of good for the scene, both by his performances all over the country and by his pioneering efforts with the first British club for Country Blues in Bristol. Although his style owes most to the Mississippi artists, he draws from the whole range of Country Blues as can be expected after many years of involvement. On 'Friday Evening Blues' he is joined by Adrian 'Putty' Pietyga on 2nd guitar and Elliot Jackson on harmonica; on the other number, a version of Kid Bailey's 'Rowdy Blues', he is alone. Ian also had a solo Saydisc EP 'Almost the Country Blues' (Saydisc SD-134).

THE MISSOURI COMPROMISE: The youngest and perhaps wildest artists on this record, right in the best Mississippi tradition. Guitarist is Steve 'Lump' Gamgee, harmonica is Chris Turner and singer Pete Hassel. Also playing jug

band music, they have made a name for their obvious ability and uninhibited performances. Their two tracks are a driving version of 'Dark Road Blues', a classic from Tommy Johnson, and they also do Robert Johnson's 'If I Had Possession Over Judgement Day' in inimitable fashion.

FRANCES MCGILLIVRAY (VOL 2): One of the few female blues artists around and a very fine one too. Frances started on the London blues scene playing piano with a band. Then part of a group called Silk which also included 21 year old Mick Burke who accompanies Frances here on guitar. On second guitar, a gent calling himself Mikel Kooper, who sounds suspiciously like someone else!

JOHN JAMES (VOL 2): Ragtime guitarist John James who has created a lot of excitement by virtue of being better than anyone else in that style! John heralds from Wales, also sings, though we couldn't coax that out of him this session.

QUENTIN WILLIAMS (DISC 6) from Bristol plays his own masterpieces. Quentin has, in his long playing experience, been with such notable bands as the Palatine Jazz Band, the Gordon Redman Wolverines, Henry's Bootblacks, and Mr. Acker Bilk's Paramount Jazz Band. Q was born in 1931 and he says his parents encouraged his musical intentions by "giving away a tenor banjo in 1933 and burning the family piano in 1938". His style of playing and composition will certainly interest all ragophiles even though, in Q's own words they "are played with plyers and a molewrench

The above biographies adapted from the original releases: the ones below relate to Discs 4, 5 and 6

PIGSTY HILL LIGHT ORCHESTRA were an anarchic acoustic band formed in Bristol in the late 1960s. They became national favourites on the UK folk scene with a humorous live act which used home-made instruments and a repertoire which included a good mixture of vintage jazz classics alongside some 'contemporary' songs of the day.

AL JONES was a unique, inventive singer, songwriter and guitarist based in Bristol in the late 1960s. His wide-ranging music included a strong element

of blues. He first recorded for Saydisc in the folk blues trio Anderson-Jones-Jackson (with Ian A Anderson and Elliot Jackson) before releasing his first solo LP on Parlophone and relocating to Cornwall.

WIZZ JONES was inspired as a guitarist by seeing Big Bill Broonzy and Ramblin' Jack Elliott live in the late 1950s. Along with Davey Graham he became a major influence on British folk blues players in the 1960s like John Renbourn and Bert Jansch, as well as a hero to rock musicians like Eric Clapton, Keith Richards and Rod Stewart.

STRANGE FRUIT Keith Warmington (harmonica) and Pete Keeley (vocal and guitar) based themselves in Bristol and recorded their two tracks (with guest percussionist) for a Village Thing single in 1971. The duo went their separate ways a few years later, but Keith has carried on gigging with various bands and singers.

DAVE EVANS was born in Bangor and moved to Bristol after spending several years in the Merchant Navy, followed by Art College, running a pottery and living on a houseboat. He recorded two albums for Village Thing and disc 6 features his zany 'Insanity Rag'.

DAVE PEABODY: JUG BANDS AND BLUES

In 1964 I was a sixteen year old schoolboy and heavily into music. I had listened to early jazz since I was thirteen and loved Jelly Roll Morton and Bix Beiderbecke. Folk and blues music was beginning to happen in the UK and I began listening to Woody Guthrie and Bob Dylan and started to take an interest in playing guitar. In April of '64 my school organised a school trip to the USA visiting New York, Boston, Philadelphia, Cleveland, Pittsburg, Detroit, and Toronto in Canada. In Toronto I was taken to a venue by the people I was staying with, to see Ronnie Hawkins and the Hawks... and in New York I purchased two seminal blues L.P.s; John Lee Hooker's Chess album 'House of The Blues' and Sonny Boy Williamson's 'Down and Out Blues' on Checker.

Shortly after returning from the USA to Southall, Middlesex, where I lived, a folk club run by Don Partridge (who would later have a hit record with "Rosie"), sprang up in a local pub. One week, Don announced that soon he

would be performing at a folk concert at Ealing Town Hall headlined by Julie Felix. Also on the bill was American one-man band Jesse Fuller. Hearing and seeing Jesse Fuller sing and play his mixture of blues, rags, and spirituals on 12- string guitar, harmonica, kazoo, and his unique fottella (a foot-pedal operated contraption that produced bass notes) was a revelation... this was the kind of music I was looking for. I purchased a 45rpm single from Jesse of his song 'San Francisco Bay Blues', went out and bought a new guitar and set about learning the chords, but couldn't quite figure them out. A couple of weeks later I caught Jesse at another gig and asked him to show me the way he played his song. Generously he obliged. I returned home to practice 'San Francisco Bay Blues' over and over, and it became the first number I ever performed in front of an audience.

But jug band music was sending me the siren's call. There were already outfits such as the Levee Breakers and The Jug Trust performing jug band style material around London. As albums full of pre-war material began to appear in shops such as Dobell's, in London's Charing Cross Road, the music of the classic jug bands became available for us to emulate. Listening to Cannon's Jug Stompers, The Memphis Jug Band, the Dixieland Jug Blowers etc... their mix of acoustic instruments, their catchy tunes and rhythms, their infusion of blues with jazz... provided plenty of spirited musical inspiration. But to play jug band music you needed a band. Enter Hugh McNulty.

I first met Hugh at Osterley Jazz Club which convened every Friday night in the clubhouse of the local rugby club situated on the edge of West London's Osterley Park estate. As it was close to Heathrow Airport many visiting American jazz musicians would choose to play either their first or last tour date there... and the place was always packed. To accommodate the mass, the club operated an overspill folk room in the club's changing rooms. Instead of different weekly guests the folk room employed a resident band. When Hugh and I first started attending, the folk room band was an outfit called The Friends of Old Timey Music, who we thought were marvellous.

Hugh, myself, and Hugh's friend John Wallace formed the Honest John Three which soon became four (although we didn't change the name) with the addition of guitarist Steve Simpson (later with Ronnie Lane's Slim Chance). John quickly decided that show business was not for him and we found an excellent replacement for washboard duties in Colin Gale. We had only played a few gigs when we heard that the Friends of Old Timey Music were relinquishing their residency and, although young and inexperienced, we were offered their regular spot. We practiced several nights a week to learn new material so as to not to repeat all the same songs each week. The rehearsing and residency proved invaluable experience resulting in our triumph at being voted best band at the (one and only) National Jug Band Contest held at The Crown, Twickenham on 13th September 1966. One of the judges was Jo Ann Kelly.

During 1967, I moved to Plymouth, Devon to undertake a 3-year course at Plymouth College of Art, which meant the demise of the Honest John Three. Also attending the course was Dave Griffiths, who played a variety of stringed instruments, and was particularly brilliant on mandolin. We both had the itch to get out and play music and with the addition of two young local teachers, Roderick Rout who played violin and Nick Dean who played bass, plus a washboard player who answered to the name of Reg, we formed the Pongo Flossy Goodtime Merger. There weren't too many venues in Plymouth that wanted to hire such an unkempt outfit with such a silly name so the answer was to find our own venue and, consequently, we found a landlord willing to let us have an upstairs room for a modest cost. So we ventured forth and started our own club. As art students we had access to printing facilities, made our own posters, and plastered them all over Plymouth. The result was, that after just four or five weeks, the local fire brigade closed us down for breaching fire-prevention regulations for having too many people packed in the room.

Luckily Nick Dean knew of a Masonic Hall close to Plymouth Hoe that had a stage and a separate bar, which we could use on a regular basis. This we named the Sincerity Hall Folk & Blues Club which we continued to run for the

next two and a half years right until I finished my Art College course mid-1969. The Pongo Flossy Goodtime Merger would play the first set and after an interval the guest act would then play a straight hour. We booked a mix of folk and blues artists but tried to invite as many blues acts as we could. Among those who made the trek to Plymouth were Dave and Jo Ann Kelly, Simon and Steve, Mike Cooper, Ian A. Anderson, Andy Fernbach, and John James (who met and married Jo Watson, our young lady who took the money on the door!). We also enticed two genuine American bluesmen to play the club... Juke Boy Bonner from Texas and the legendary Arthur 'Big Boy' Crudup from Mississippi.

During this period the band's basic personnel remained the same with the exception of the washboard player. After Reg, Peter Reid, from Liverpool, shipped up in Plymouth and joined our ranks. Pete had attended Liverpool Art School with John Lennon and had played with Lennon and other Liverpool acolytes, and had come to Plymouth to take up a teaching post. Pete was an excellent washboard player (who could also play piano and handle a drum kit) and proved a genuine asset to the band. Eventually Pete had to move on and we engaged the talents of another wiz washboard player, Mike Bright. We also acquired an extra vocalist in the lovely form of Ms. Valerie Power. At some point we changed the band's name from the Pongo Flossy Goodtime Merger to the more sensible (but blander) Vintage Jug Band.

Following three years spent in Plymouth, I returned to London to attend the film school at the Royal College of Art. Again the urge to make music prompted me to form another band. Re-enter Hugh McNulty... and along with Dave Griffiths and Mike Bright, who both came to London after Plymouth, we formed Tight Like That. Dave Griffiths had managed to squeeze in a short stint between leaving the Vintage Jug Band and joining Tight Like That, playing with rival band Panama Limited and recording with them on their second album 'Indian Summer'.

Unlike Plymouth, London was peppered with venues and we soon proved popular on the London circuit. We met a character by the name of Ian Fisher

who promised us “fame & fortune” if we took him on as our manager. We did and he set about finding us a record deal to record our first album. Ian had booked the Marquee Studio in Soho where the studio engineer had just finished recording Curved Air’s debut album. After Curved Air, the engineer was not so impressed by having to record tea-chest bass and washboard. To make matters worse, on the first day of recording Ian had invited Nesuhi Ertegun (of Atlantic Records) to hear us record. Ian had heard that Nesuhi was in London looking to sign acts, found out at which hotel he was staying and called him up. To Nesuhi’s credit he turned up but, under the circumstances, it was no surprise our first album didn’t end up on Atlantic!! Instead, Ian negotiated a deal with French Vogue and ‘Sailing on The Ocean’ was released late 1971 in France and two singles ‘Sailing on The Ocean’ and ‘Sunny Day’ that were released by Vogue in France and by MAM in the UK. Ian also insisted that the album be released under the assumed name of ‘Polly Flosskin’ (which we hated) as he said the French wouldn’t understand the name Tight Like That. We soon parted company with Ian Fisher.

Bristol based guitarist/producer Ian A. Anderson had known us as we had booked him to perform at Sincerity Hall. Ian had joined forces with Saydisc/ Matchbox label owner Gef Lucena to start The Village Thing record label. Ian had heard our Vogue album and, knowing how we played in live performance, offered to produce an album that reflected how we really sounded. A deal was struck and in June 1972 we headed off to Rockfield Studio in Monmouthshire. The recording went very well with the result that Tight Like That’s ‘Hokum’ album was a great improvement on our initial album. Before we recorded ‘Hokum’ Mike Bright had left and to fill his departure we placed a want ad for a washboard player in the Melody Maker and got a reply from the amazing Bill Shortt; ex-Spencer’s Washboard Kings. We looked no further and Bill became our permanent percussionist.

Between 1970 and 1973 I managed to juggle film school work with regular gigging with Tight Like That. The band got to play some interesting shows: we played the Regal Cinema, Uxbridge on a bill with the Bonzo Dog Band and the Strawbs, at Regents Street Poly we were on the bill with the deafening

MC5, and at the London College of Printing we shared the stage with Lou Reed's Velvet Underground. Between term times we would play gigs all over the country.

In 1973 I recorded the 'Peabody Hotel' album for Village Thing with Hugh, Dave and Bill Shortt, along with jazz saxophonist Don Weller (a friend of Bill's) and the American duo Lackey and Sweeney. Finishing at the Royal College of Art there were no jobs to be found within the film industry, which was experiencing a lull, so I carried on playing music. In June 1974, Hugh, Dave and Bill participated on my 'Keep It Clean' album, along with Diz Watson on piano, Ian A. Anderson on guitar, and Andy Leggett blowing jug. Soon Bill Shortt would disappear to pastures unknown so we carried on for a while as a trio performing gigs in France, Belgium, Holland, Germany and Sweden.

When, in early 1976, Hugh, Dave and myself recorded 'Come and Get It' we needed another washboard player to fill in for the missing Bill Shortt, so we reached out to Jon "Wash" Hays who, like Andy Leggett, was a member of the Pigsty Hill Light Orchestra. We had personally known the 'Piggies' for quite a while and, at one point, I had actually filled in as their guitarist for a concert tour supporting the band Stackridge, while they were waiting for guitarist Chris Newman to fulfil his existing commitments before he could join the band. As, by this time, I was being drawn musically more and more into the blues, I asked blues specialists Bob Hall to play piano and Steve Rye to play harmonica on some tracks. Nick Pickett who had been a member of the John Dummer Blues Band also came along to provide some lovely violin.

Soon Dave Griffiths would re-locate to Bristol. It would signal the close of my jug band days. Hugh and I continued for a number of years as the duo (cleverly named) Peabody & McNulty, until eventually Hugh decided he couldn't spend his whole life plucking a tea chest bass. By the end of the '70s I had teamed up with pianist Bob Hall gigging and recording with him for the best part of twenty years. We performed all over the U.K. and across Europe. In 1984 we flew to the USA to play both the Philadelphia Folk Festival and the San Francisco Blues Festival. Other regular partnerships would follow with harmonica players Rob Mason and Brendan Power, and guitarists Bob

Greenwood, Gypsy Dave Smith, Top Topham, and Steve Williams. I eventually went electric when asked to join the King Earl Boogie alongside pianist Colin Earl (from Mungo Jerry) and drummer John Coghlan (from Status Quo). After an energetic ten-year stint with the band, I returned to acoustic blues playing, mainly in a duo format. In recent years I've teamed up with either German classical violinist Regina Mudrich or ex-Yardbirds/Nine Below Zero harmonica player Alan Glen.

Over a musical career that's now spanned the best part of sixty years my music has evolved from jug band music into deeper blues. I've been lucky to have had the opportunity to work with many American blues musicians, including Big Joe Duskin, Honeyboy Edwards, Louisiana Red, Charlie Musselwhite, Sonny Terry, and Cora Mae Bryant (daughter of Curley Weaver). A chance meeting with pianist Gary 'Shrimp City Slim' Erwin at a Blues To Bop Festival in Lugano, Switzerland led to my being invited to Gary's Low Country Blues Bash in Charleston, South Carolina for six consecutive years (1993 - 1998). There I encountered Big Boy Henry, Chicago Bob Nelson and Neal Pattman for whom I subsequently arranged UK tours. It's been an interesting musical journey.

I would like to express my gratitude to mover and shaker Ian A. Anderson. Ian afforded me and my fellow musicians the chance to record the music we liked, and record it in an un-fettered way. Ian acted as producer or co-producer on all four of the albums we made for Village Thing/Matchbox. My association with Ian then continued when, in the late '70s, he started his magazine "The Southern Rag" and he asked me to supply photographs. With the advent of "Folk Roots" (latter "fRoots") I became one of the magazines main photographers and a record reviewer (virtually all blues) and was also given the opportunity to interview many, many blues artists and have those interviews published. Thanks Ian.

Dave Peabody (Spring 2023)

Adapted from booklet notes accompanying the 2021 4 CD set "Something Inside Of Me – Unreleased Masters & Demos From "The British Blues Years 1963 – 1976" (Wienerworld WNRCD5114)

DISC 1: BLUES LIKE SHOWERS OF RAIN (VOL 1)

| | | |
|----|-----------------------------------------------------------------|-------|
| 1 | A Few Short Lines - Dave Kelly (vocal/guitar) | 03:38 |
| 2 | Going To Germany - Panama Limited Jug Band | 03:41 |
| 3 | Nothin' In Ramblin' - Jo-Ann Kelly (vocal, guitar) | 03:19 |
| 4 | Dealing with the Devil - Simon & Steve (vocal/harmonica/guitar) | 03:00 |
| 5 | Meeting House Rag - Mike Cooper (vocal/guitar) | 01:52 |
| 6 | Friday Evening Blues - Ian Anderson (vocal/guitar) | 02:53 |
| 7 | Dark Road Blues - The Missouri Compromise | 02:53 |
| 8 | Say No To the Devil - Simon & Steve (vocal/harmonica/guitar) | 03:00 |
| 9 | Black Snake Moan - Mike Cooper (vocal/guitar) | 03:04 |
| 10 | If I Had Possession - The Missouri Compromise | 03:01 |
| 11 | Rowdy Blues - Ian Anderson (vocal/guitar) | 03:01 |
| 12 | Black Mary - Jo-Ann Kelly (vocal) | 02:36 |
| 13 | Travelling Blues - Dave Kelly (vocal/guitar) | 03:34 |
| 14 | Cocaine Habit - Panama Limited Jug Band | 02:29 |

DISC 2: BLUES LIKE SHOWERS OF RAIN (VOL 2)

| | | |
|----|--------------------------------------------------------------------------------------------|-------|
| 1 | Stop Breaking Down - Simon & Steve (vocal/harmonica/guitar) | 03:01 |
| 2 | It Hurts Me Too - Frances McGillivray (vocal, with Mick Burke & Mikel Kooper, guitars)) | 02:44 |
| 3 | No Time To Lose - Little Brother Dave (vocal/guitar) | 02:51 |
| 4 | Maybelle Rag - John James (guitar) | 02:18 |
| 5 | Bread of Heaven - Steve Rye (harmonica) | 02:49 |
| 6 | Whitewash Station - Panama Limited Jug Band | 03:39 |
| 7 | Rambling Man - Frances McGillivray (as track 2) | 02:19 |
| 8 | Six Feet In the Ground - Little Brother Dave (vocal/guitar) | 03:38 |
| 9 | Slow Fast Drag Trot - John James (guitar) | 02:20 |
| 10 | Corn Bread, Peas and Black Molasses - Simon & Steve (vocal/harmonica/guitar) | 02:47 |
| 11 | Blues Walking Like a Man - Little Brother Dave (vocal/guitar) | 04:05 |
| 12 | Wildcat Squall - Panama Limited Jug Band | 03:01 |

DISC 3:THE INVERTED WORLD

| | | |
|----|-------------------------------------------------------------------------------------------------------------------------|-------|
| 1 | One Time Blues - Mike Cooper (vocal/guitar) | 02:57 |
| 2 | Few Short Lines - Mike Cooper (vocal/guitar) | 02:30 |
| 3 | Send Me to the 'Lectric Chair - Mike Cooper (vocal/guitar) | 02:49 |
| 4 | The Way I Feel - Mike Cooper (vocal/guitar) | 03:18 |
| 5 | Good Book Teach You - Mike Cooper (vocal/guitar) | 03:28 |
| 6 | Bulldog Blues - Mike Cooper (vocal/guitar) | 02:30 |
| 7 | The Inverted World - Mike Cooper (guitar); Ian Anderson (guitar); Chris Turner (harmonica) | 02:37 |
| 8 | Cottonfield Blues - Ian Anderson (vocal/guitar); Elliot Jackson (harmonica) | 02:36 |
| 9 | West Country Blues - Ian Anderson (vocal/guitar) | 03:06 |
| 10 | Don't You Want To Go? - Ian Anderson (vocal/guitar) | 02:39 |
| 11 | Big Road Blues - Ian Anderson (vocal/guitar); Elliot Jackson (harmonica) | 02:58 |
| 12 | Little Queen of Spades - Ian Anderson (vocal/guitar) | 04:07 |
| 13 | Tom Rushen Blues - Ian Anderson (vocal/guitar); Elliot Jackson (harmonica) | 03:27 |
| 14 | Beedle Um Bum - Ian Anderson (vocal/guitar), Al Jones (vocal/guitar), Elliot Jackson (harmonica), Noel Sheldon (jug) | 02:01 |

KEY FOR DISCS 4, 5 AND 6 – DAVE PEABODY AND OTHERS

- (a) Dave Peabody (vocals, 6 & 12 string guitars, National steel guitar, harmonica, kazoo)
- (b) Dave Griffiths (mandolin, backing vocals, double bass, violin)
- (c) Hugh McNulty (teachest bass, backing vocals)
- (d) Jon 'Wash" Hays (percussion)
- (e) Nick Pickett (violin)
- (f) Steve Rye (harmonica)
- (g) Bob Hall (piano)
- (h) Bill Shortt (washboard, percussion)

- (i) Diz Watson (piano)
- (j) Ian A Anderson (guitar)
- (k) Andy Leggett (jug)
- (l) Don Weller (tenor saxophone)
- (m) Bill Lackey and Kathy Sweeney (backing vocals)
- (n) Pigsty Hill Light Orchestra
- (o) Al Jones (vocal/guitar)
- (p) Wizz Jones (vocal/guitar)
- (q) Strange Fruit ((vocal/guitar/harmonica)
- (r) Quentin Williams (piano)
- (s) Dave Evans (guitar)
- (t) Chris Thompson (vocal/guitar)

MM = published by Matchbox Music

VTM = published by Village Thing Music

125 = originating from 33SD125 ANDERSON – JONES – JACKSON

134 = originating from ALMOST THE COUNTRY BLUES

261 = originating from DAVE PEABODY: Keep It Clean SDM261

270 = originating from COME AND GET IT SDX 270

VTS1= originating from THE PIGSTY HILL LIGHT ORCHESTRA PRESENTS

VTS4= originating from THE LEGENDARY ME

VTS6= originating from THE WORDS IN BETWEEN

VTS12 = originating from HOKUM by Tight Like That

VTS19= originating from JONESVILLE

VTS21= originating from CHRIS THOMPSON

VTS22 = originating from PEABODY HOTEL

VTSAM16= originating from MATCHBOX DAYS

1001= originating from STRANGE FRUIT (single) VTSX1001

118 = originating from RAGTIME PIANO SDL118

DISC 4:

BLUES MISCELLANY: SEARCHIN' THE DESERT FOR THE BLUES

- | | | |
|----|-----------------------------------------------------------------------------------------------------|-------|
| 1 | But I Forgive You - Dave Peabody (Tampa Red arr. Peabody) a, b, c, f, g (270/MM) | 02:52 |
| 2 | Death Letter - Tight Like That (Trad arr. Tight Like That) a, b, c, h (VTS12/VTM) | 04:10 |
| 3 | I'd Rather Be The Devil - Al Jones (Trad arr. Al Jones) o (125/MM) | 02:44 |
| 4 | Statesboro Blues - Dave Peabody (Blind Willie McTell arr. Peabody) a, b, c, d (270/MM) | 03:33 |
| 5 | I Never Cried - Dave Peabody (Teddy Darby arr. Peabody) a, c (261/MM) | 02:11 |
| 6 | Shake That Thing - Strange Fruit (Trad arr. Strange Fruit) q (1001)/VTM | 02:34 |
| 7 | How Do You Want Your Rolling Done? - Tight Like That (Trad. arr. Peabody) a, b, c, h (VTS12/VTM) | 05:28 |
| 8 | Rock Little Baby - Dave Peabody (Cecil Gant arr. Peabody) a, b, f, g (270/MM) | 03:42 |
| 9 | Love In Vain - Dave Peabody (Robert Johnson arr. Peabody) a, b, f (270/MM) | 03:42 |
| 10 | Shake 'Em On Down - Ian A. Anderson (Trad arr. Anderson) j (134/MM) | 02:42 |
| 11 | Spider John - Tight Like That (Dave Peabody) a, b, c, h (VTS12/VTM) | 02:32 |
| 12 | Worried Life Blues - Dave Peabody (Maceo Merryweather arr. Peabody) a, i (261/MM) | 02:54 |
| 13 | Scared At Night - Dave Peabody (Dave Peabody) a (VTS22/VTM) | 02:58 |

| | | |
|----|----------------------------------------------------------------------------------------------|-------|
| 14 | Spoonfull - Wizz Jones (Trad arr. Wizz Jones) p (VTS4/VTM) | 03:28 |
| 15 | The Happy Blues - Dave Peabody (Dave Peabody) a, b, f (270/MM) | 03:05 |
| 16 | Searchin' the Desert For The Blues - Al Jones (Trad arr. Al Jones) o (VTSAM16/VTM) | 02:03 |
| 17 | Long Time Loser Blues - Dave Peabody (Dave Peabody) a (VTS22/VTM) | 02:14 |
| 18 | Ain't Nobody's Business If I Do - Dave Peabody (trad arr. Peabody) a, b, l (VTS22/VTM) | 04:10 |
| 19 | Walking Blues - Dave Peabody (Robert Johnson arr. Peabody) a, c, h, i (261/MM) | 03:48 |
| 20 | Hi-Heel Sneakers - Dave Peabody (Robert Higgenbotham arr. Peabody) a, b, c, d, f (270/MM) | 02:02 |
| 21 | My Friend Was Arrested - Dave Peabody (Dave Peabody) a, j (261/MM) | |
| 22 | If Your Man Gets Personal - Ian A. Anderson (Trad arr. Anderson) j (125/MM) | 02:06 |
| 23 | Walking The Dog - Dave Peabody (Rufus Thomas arr. Peabody) a, b, c, h, l (VTS22/VTM) | 03:01 |

DISC 5:

HOKUM MISCELLANY: SELLING THAT STUFF

| | | |
|---|------------------------------------------------------------------------------------------------------------|-------|
| 1 | Come On Boys, Lets Do That Messin' Around - Dave Peabody (Blind Blake arr. Peabody) a, b, c, d (270/MM) | 02:20 |
| 2 | Everybody's Talking About Sadie Green - Dave Peabody (Will Shade arr. Peabody) a, b, c, h, l (261/MM) | 03:19 |
| 3 | She's Alright With Me - Dave Peabody (Dave Peabody) a, b, h, k (261/MM) | 02:27 |

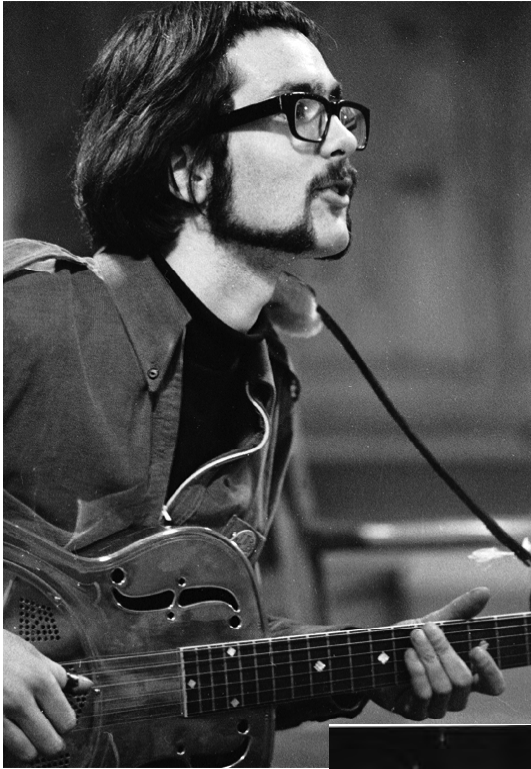
| | | | |
|----|----------------------------------------------------------------------------------------------------|---------------------------|-------|
| 4 | Everybody Loves My Baby - Tight Like That (S. Williams/J. Palmer arr. Tight Like That) | a, b, c, h (VTS12/VTM) | 01:39 |
| 5 | What Makes My Baby Cry? - Tight Like That (Sosnilk/Hibbler/Squires arr. Tight Like That) | a, b, c, h (VTS12/VTM) | 01:59 |
| 6 | Keep It Clean - Dave Peabody (Charley Jordan arr. Peabody) | a, c (261/MM) | 02:55 |
| 7 | Shut Your Mouth - Dave Peabody (Dave Peabody) | a, b, c, e, g (270/MM) | 02:52 |
| 8 | If I Had A Talking Picture Of You - Tight Like That (DeSilva/Brown/Henderson arr. Tight Like That) | a, b, c, h (VTS12/VTM) | 02:38 |
| 9 | Coney Island Washboard - Tight Like That (Nestor/Shugart/Adams/Durand arr. Tight Like That) | a, b, c, h (VTS12/VTM) | 02:11 |
| 10 | Dan Scaggs - Al Jones (Trad arr. Al Jones) | o (125/MM) | 02:50 |
| 11 | Keep Your Hands Off Her - Dave Peabody (Huddie Leadbetter arr. Peabody) | a, b, h, k (261/MM) | 02:29 |
| 12 | Hard Man To Please - Dave Peabody (Dave Peabody) | a, b, c, d (270/MM) | 02:10 |
| 13 | Selling That Stuff - Tight Like That (T.A. Dorsey arr. Tight Like That) | a, b, c, h (VTS12/VTM) | 02:02 |
| 14 | No Matter How She Done It - Dave Peabody (Tampa Red arr. Peabody) | a, b, c, h, l (261/MM) | 02:44 |
| 15 | She's Gone - Dave Peabody (Mark Spoelstra arr. Peabody) | a, c, h (261/MM) | 02:54 |
| 16 | Mississippi Mud - Tight Like That (Cavanaugh/Barris arr. Tight Like That) | a, b, c, h (VTS12/VTM) | 01:57 |
| 17 | Oh Yes! - Dave Peabody (Big Bill Broonzy arr. Peabody) | a, c (261/MM) | 02:34 |
| 18 | Jug Band Superstars - Dave Peabody (Dave Peabody) | a, b, c, h, l (VTS22/VTM) | 04:28 |

| | | |
|----|------------------------------------------------------------------------------------------------------|-------|
| 19 | Cut Across Shorty - Strange Fruit (Trad arr. Strange Fruit) q (VTSX1001)/VTM | 02:18 |
| 20 | San Francisco Bay Blues - Dave Peabody (Jesse Fuller arr. Peabody) a, b, c, d, e (270/MM) | 03:05 |
| 21 | Long Tall Texan - Dave Peabody (H. Strezlechi arr. Peabody/McNulty) a, c (261/MM) | 02:09 |
| 22 | My Friend Whiskey - Dave Peabody (Dave Peabody) a, b, c, d, e (270/MM) | 02:20 |
| 23 | Don't You Leave Me Here - Dave Peabody (Jelly Roll Morton arr. Peabody) a, b, c, d, f, g (270/MM) | 03:25 |

**DISC 6:
RAGTIME AND MISCELLANEOUS: THE NAILBREAKER**

| | | |
|---|---------------------------------------------------------------------------------------------|-------|
| 1 | Ceonothus Rag - Q Williams (Quentin Williams) r (118/MM) | 03:32 |
| 2 | Company Policy - Pigsty Hill Light Orch. (Pigsty Hill Light Orch.) n (VTS1/VTM) | 02:05 |
| 3 | Don't Put Your Hands On Me - Tight Like That (Trad. arr. Peabody) a, b, c, h (VTS12/VTM) | 03:04 |
| 4 | Twentieth Century Rag - Tight Like That (Dave Peabody) a, b, c, h (VTS12/VTM) | 01:38 |
| 5 | London Blues - Chris Thompson (Chris Thompson) t (VTS21/VTM) | 03:47 |
| 6 | You Can't Come In - Dave Peabody (Dave Peabody) a, e (270/MM) | 03:18 |
| 7 | Jitterbug Rag - Dave Peabody (Blind Boy Fuller arr. Peabody) a (261/MM) | 01:47 |
| 8 | Muskrat Ramble - Tight Like That (Kid Ory arr. Peabody) a, b, c, h (VTS12/VTM) | 01:45 |
| 9 | West End Rag - Tight Like That (Dave Peabody) a, b, c, h (VTS12/VTM) | 02:05 |

| | | |
|----|----------------------------------------------------------------------------------------------------|-------|
| 10 | The Nailbreaker - Q Williams (Quentin Williams) r (118/MM) | 03:24 |
| 11 | Aviator Special - Dave Peabody (Dave Peabody) a (three harmonicas) (VTS22/VTM) | 01:33 |
| 12 | Right Now - Dave Peabody (Dave Peabody) a, b (VTS22/VTM) | 03:56 |
| 13 | Turn On The Light - Dave Peabody (Dave Peabody) a, b, c, h (VTS22/VTM) | 03:26 |
| 14 | Sportin Life Blues - Pigsty Hill Light Orch (trad arr. Pigsty Hill Light Orch.) n (VTS1/VTM) | 03:16 |
| 15 | Rosotio - Q Williams (Quentin Williams) r (118/MM) | 03:56 |
| 16 | Sweet Georgia Brown - Dave Peabody (Bernie, Pinkard & Casey arr. Peabody) a,b (270/MM) | 02:01 |
| 17 | Last Of The Goodtime Guys - Dave Peabody (Dave Peabody) a (VTS22/VTM) | 02:17 |
| 18 | Mistaken Identity - Dave Peabody (Dave Peabody) a, b, c, m (VTS22/VTM) | 02:41 |
| 19 | Blue Ridge Breakdown - Dave Peabody (Dave Peabody) a, b, c (VTS22/VTM) | 01:38 |
| 20 | Sleepy Time Blues - Pigsty Hill Light Orch. (trad arr, Pigsty Hill Light Orch.) n (VTS1/VTM) | 03:39 |
| 21 | Insanity Rag - Dave Evans (Dave Evans) s (VTS6/VTM) | 01:40 |
| 22 | Searching The World For You - Dave Peabody (Dave Peabody) a, b (VTS22/VTM) | 02:48 |
| 23 | Georgia Rag - Dave Peabody (Blind Willie McTell arr. Peabody) a, c (261/MM) | 03:06 |
| 24 | The Cowcatcher - Q Williams (Quentin Williams) r (118/MM) | 03:12 |



Ian A Anderson

(photo: David Harrison)

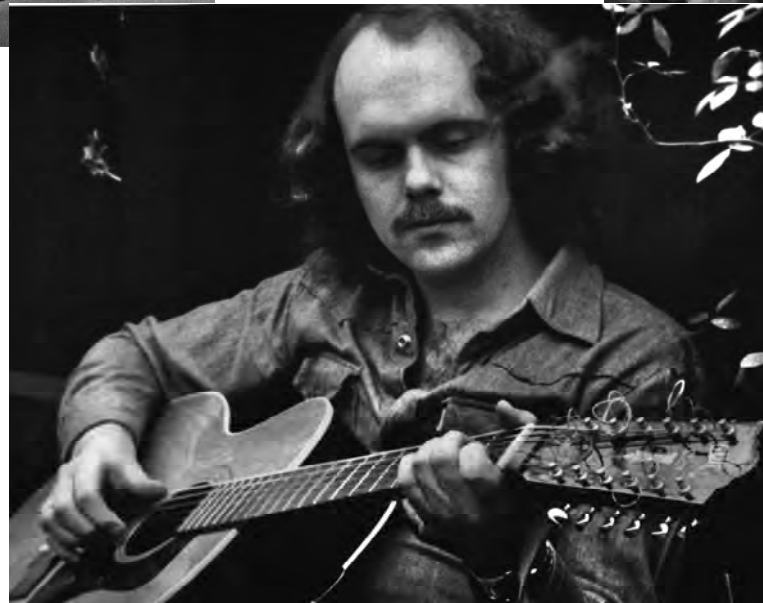
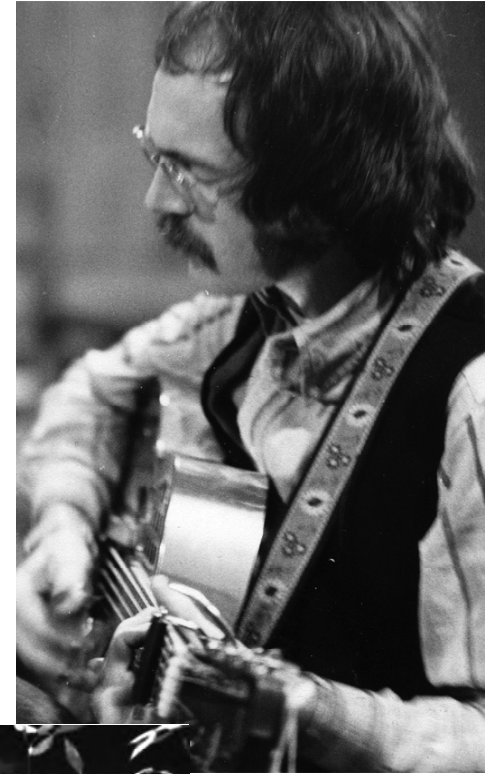
Mike Cooper

(photo: David Harrison)

Dave Peabody

playing the
Guild F212
Twelve String
Guitar that he
acquired from
Ian A.

Anderson
(photo: courtesy
Dave Peabody)





**Tight Like That:
L-R:
Dave Peabody,
Hugh McNulty,
Dave Griffiths,
Bill Shortt**

(photo:
Robert Blakeman)

**L-R:
Simon Prager,
Steve Rye,
Bob Hall**

(photo:
Dave Peabody)



EXTRACTS FROM SOME MAGAZINE REVIEWS OF THE 12 x 6CD SERIES:

Utterly fascinating (*Blues Matters*)

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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*)

