

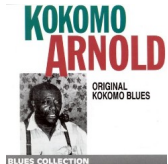
## Kokomo Arnold – King Of The Bottleneck Guitar (1934-1937) [1991]

Wpisany przez bluesever

Poniedziałek, 13 Czerwiec 2011 08:44 - Zmieniony Sobota, 27 Marzec 2021 15:23

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## Kokomo Arnold – King Of The Bottleneck Guitar (1934-1937) [1991]



01. *Milk Cow Blues* [play](#) 02. *Old Original Kokomo Blues* [play](#) 03. *Back to the Woods*  
04. *Sagefield Woman Blues* 05. *Old Black Cat Blues (Jinx Blues)* 06. *Sissy Man Blues* 07.  
*Front Door Blues (32 20 Blues)* 08. *Back Door Blues* 09. *The Twelves (Dirty Dozens)* 10.  
*Biscuit Roller Blues* 11. *Chain Gang Blues* 12. *How Long How Long Blues* 13. *Bo-Weevil*  
*Blues* 14. *Busy Bootin'* 15. *Policy Wheel Blues* 16. *Milk Cow Blues no. 4* 17. *Model 'T'*  
*Woman Blues* 18. *I'll Be Up Some Day* 19. *Mister Charlie* 20. *Back Fence Picket Blues* 21.  
*Wild Water Blues* 22. *Red Beans and Rice* 23. *Buddie Brown Blues (Rolling Time)*  
Kokomo Arnold – vocals, guitar

James "Kokomo" Arnold (James 'Kokomo' Arnold), February 15, 1901, in Lovejoy-Station (Lovejoy Station), Georgia, mind. November 8, 1968, in Chicago (Chicago), Illinois. Kokomo Arnold, sinistral bluesy slide-guitar player, learned the basics of his style from his cousin James Uiggza (James Wigges). Having worked in steel mills in Illinois and Pennsylvania, he devoted himself to fishing and brew and music lessons were viewed as a passion, a side to "real life".

Arnold has developed an unconventional style of guitar-based style, once popular in some states, the extreme southern United States. He held the instrument flat on his knees, pulling slide twang. In contrast to the quiet and often reckless approach of many of his contemporaries, Arnold's style is characterized by the pressure and aggression, perfect games in his unusual style combined with an unusually high-pitched, often inarticulate singing, in which are embedded, however, the unexpected manifestation of pure vocal, stressing the important moments in the texts of his compositions.

Conquered by Arnold's reputation has followed him closely in his wanderings through the northern states of the United States in the years after the First World War. Arnold did not record again until 1930, when he recorded the song «Paddlin 'Blues» (frenzied reading of blues songs

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«Paddling Madeline Home») and blues «Rainy Night» under the pseudonym Gitfiddl Jim (Gitfiddle Jim) at the record company Victor »(Victor) in Memphis. For a decade he continued to record, solely on the record company "Decca". His greatest hits were recorded with a single two-part blues «Old Original Kokomo» (so called by the name of coffee) and «Milk Cow Blues», which he recorded a total of five numbered versions. It was very popular among bluesmen, but in the 50 years experienced a second boom, when it recorded such stars rock 'n' roll as Elvis Presley (Elvis Presley) and Eddie Cochran (Eddie Cochran).

For a significant number of exceptions, of Kokomo Arnold's still followed the designed models, but were always colored with his powerful game slide and original texts. His talent as a guitarist adorns record Roosevelt Sykes (Roosevelt Sykes) Mary Johnson (Mary Johnson) and Petey Uetstrou (Peetie Wheatstraw). In 1938, after a quarrel with the Mayo Williams from "Decca Records, he stopped to record. Having a reliable and stable sources of livelihood, it is further down with the proposals to write or talk to reporters. In the early 60's, during the revival of interest in the variety of blues, in which he specialized, Kokomo Arnold made several times in Chicago.

Despite the brevity of the stay Kokomo Arnold's blues on the proscenium, he has an obvious impact on creativity Robert Johnson (Robert Johnson) Which, in turn, was one of the most important bluesmen "second generation", whose legacy later was one of the formative factors of rock music. Kokomo Arnold died in November 1968 in Chicago.

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