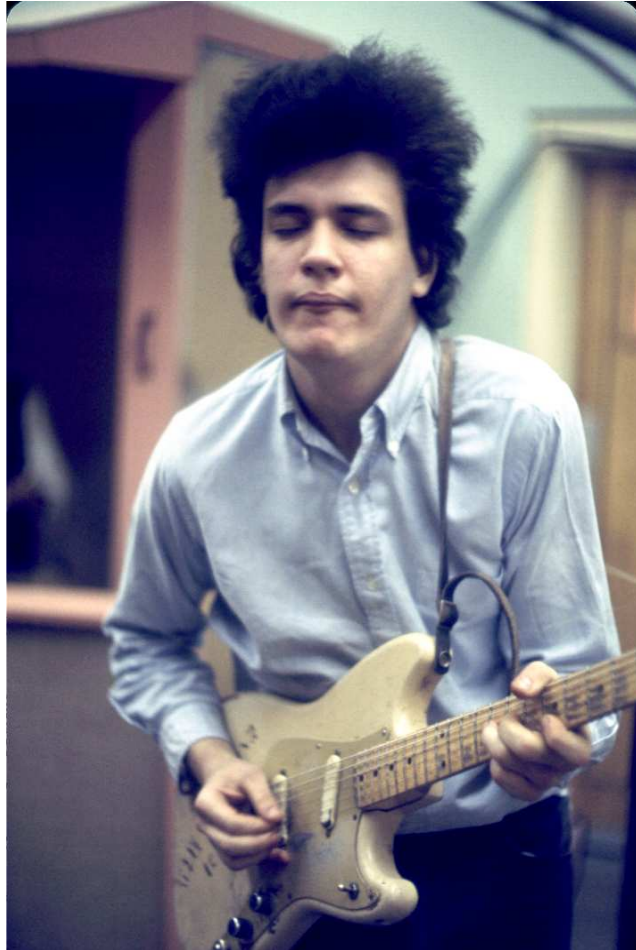


The Ultimate Complete

Michael Bloomfield

Discography



Michael Bloomfield December 7, 1964

“The music you listen to becomes the soundtrack of your life....”

Michael Bloomfield Feb. 13, 1981

Michael Bernard Bloomfield was born July 28, 1943, in Chicago, Illinois and was found dead in his car in San Francisco, California on February 15, 1981.

Between these dates he made a lasting impression on the world of music. Today he is still considered one of the greatest and most influential white guitarists from the USA.

He learned by listening to all the great black musicians that played Chicago in the '50s and early '60s - people like Howlin' Wolf, Muddy Waters, Big Joe Williams, Sleepy John Estes and many more. He was always eager to join them on stage and made quite a name for himself. He also played with many white musicians his own age, like Barry Goldberg, Charlie Musselwhite, Nick Gravenites and whoever toured Chicago.

In the early '60s, barely 20 years old, he was the musical director of a Chicago blues club called The Fickle Pickle. Here he hired many of the old, black blues legends, and he treated them so well that Big Joe Williams even mentions him in a song about the club, "Pick a Pickle".

In 1964 Michael Bloomfield was "discovered" by legendary producer John Hammond, Sr., who went to Chicago to hear and record Bloomfield, and then invited him to New York to audition for Columbia Records. In December Bloomfield went to NY with his band, which included Charlie Musselwhite, and recorded a string of blues numbers. Five of them later appeared on the "Essential Blues 1964-1969" CD (Columbia Legacy CK 57631, 1994) and show that Bloomfield already was a skilled guitar player and a fine singer. The audition led to a contract as a solo artist, but nothing happened until the Elektra record company hired him to make The Butterfield Blues Band stronger on the guitar front.

The first studio recordings with the BBB were scrapped because the producer didn't think he had caught the BBB as they sounded live. The recordings were later released as "The Lost Elektra Sessions" and they show a band with Paul Butterfield (Dec. 17, 1942 - May 4, 1987) as *the* main artist and Bloomfield more of a piano player than a guitarist. Then Elektra tried to record the band live at Cafe-Au-Go-Go in New York City's Greenwich Village, but the result was not usable. Then they finally recorded the released session where Bloomfield is recognized as *the* lead guitarist.

It was a breakthrough album that showed, like never before, that white musicians could play solid, authentic blues. It made the blues directly accessible to the larger, rock-oriented white audience. And unlike the white blues emerging in Great Britain, this was blues with an immediate link to its black originators, learned right at the feet of Muddy Waters, Magic Sam and Willie Dixon.

Where the first BBB album broke through old barriers, the follow-up album, released in August, 1966, simply razed them to the ground. Culminating in the title track "East West", an unprecedented fusion of blues, rock, jazz and Indian modalities conceived by Bloomfield on his first acid trip, it ushered in the whole era of extended jams that would dominate live rock throughout the late '60s.

But working with the BBB was not a completely comfortable situation for MB, and as the pressures of their success and constant touring escalated, Bloomfield abruptly left the group. He soon formed a new band, The Electric Flag, looking to explore the possibilities offered by a horn section and seeking a more encompassing "American music" sound. Most of the live recordings of the band sound terrible, but the studio material is simply some of the best big band blues-rock-soul music ever recorded. Unfortunately, problems with drugs and egos became more than he could tolerate. After one soundtrack ("The Trip") and a studio album, he left.

Later that year (1968) Al Kooper, looking for a project to justify his new A&R position at Columbia, asked Bloomfield to an impromptu studio jam. Enough material was recorded for half an album before Michael unexpectedly went home. Steve Stills came in to fill out the rest of the album. Released as "Super Session", it went to #13 on the Billboard charts, and kicked off a wave of super-group jams. In the one 9-hour recording session were captured some of the purest licks Bloomfield ever laid down, and to this day "Super Session" stands as one of the greatest blues albums ever.

For the next dozen years MB rarely settled into any structured situation, generally playing with loose assemblies of "Mike Bloomfield and Friends", a name that was used for a lot for different bands that got together to jam. Mark Naftalin, Barry Goldberg and Nick Gravenites were frequent participants. The great singer and bass player Roger "Jelly Roll" Troy often was with them, too.

Throughout the '70s Michael Bloomfield made several records in his own name. Some are great and will stand the test of time, some are less great, but they are all interesting and there are always a couple of tracks or guitar solos that will last. In 1976 he recorded an "instructional" blues record for the Guitar Player magazine, one of his finest efforts. His playing on an album like "Live at Bill Graham's Fillmore West" is some of the best guitar ever laid down in the grooves. He also played a lot as a session guitarist, often with a fine result, but sometimes he is inaudible and not much more than a name on the cover.

One of his last performances was as a guest at a Bob Dylan concert at the Warfield Theatre in San Francisco on November 15, 1980. Bloomfield played like in his prime on "The Groom's Still Waiting at the Altar". Unforgettable. Sadly, he passed away under suspicious circumstances on February 15, 1981, found dead in his car with traces of several drugs in his blood. There is no doubt that he burned his candle at both ends by his way of living, and that he was a peculiar and difficult person at times, but his influence as a musician and guitarist will last forever.

Take a look below and you will find the many records Michael Bloomfield played on and how diverse they were. If you have any additions or corrections please let me know.

René Aagaard – rene-aa@live.dk

I don't really think it is possible to write the "complete" Michael Bloomfield discography, as there will always be found another live recording, or be released another compilation, so "complete" in this book, means that as many as possible of his recordings are listed. That includes: Vinyls, CDs, videos, LPs, singles, bootlegs, films everything he either played or talked on or produced. I think all of his official released records are listed.

A few words about how to read the discography:

1. **Bold CAPITAL LETTERS** indicates main artist on the record
2. CAPITAL LETTERS indicates the title of a record, followed by record company and catalogue numbers.
A number to the extreme right, indicates that the record has been examined.
3. A title in "quotation marks" shows a song title
4. and **bold** titles in "quotation marks" indicate that Michael Bloomfield plays on it.
5. w/m = Words/Music. Any tune written or composed or arranged by Michael Bloomfield is marked w/m or w or m
6. CBS stickers = In Europe Columbia was marketed under the initials CBS, as Columbia since the turn of the century has been a registered trademark for another gramophone company. Imported US releases with the name Columbia therefore had to have stickers with the CBS logo pasted over the Columbia name on the covers and labels.

Ed Ward's book, "The Rise and Fall of an American Guitar Hero", is recommended as essential reading. It has a very fine discography (but is long out of print). Nick Gravenites' blues-letters on the internet have been useful and Mark Naftalin has been kind to answer a few questions. Jan Mark Wolkin's "Bloomfield Notes" and discography on the web have been useful, as well as his and Bill Keenom's book "Michael Bloomfield – If You Love These Blues – an Oral History", published by Miller Freeman in October 2000. (That book is certainly recommended reading.)

A great thank you to *Jay Crouch* of South Carolina for endless help getting records and information. The same goes to *Jeff Watt* from California and *Paul Thompson*, Sleepy Hollow, Illinois for reading, correcting and adding a lot of recordings and lately to *Peggy McVickar*, Ormond Beach, Florida for unearthing new great stuff and to David Dann for his great work on Bloomfield.

Take a look at David Dann's fabulous site: <http://www.mikebloomfieldamericanmusic.com/>

and brother Allen Bloomfield's official Michael Bloomfield site: <http://www.mikebloomfield.com/>

René Aagaard
Denmark

PS: I have been working on and mostly off on this discography for about 20 years or more. I have tried to dust it off before I uploaded it today (Feb. 17, 2014), but don't hackle me if the time has overrun some of the comments or listings. I have NOT included the very newest boxed-set or the acetates from Paul Thompson. I will very soon.

The reason for the slow progress has been, that I wished to add scans of all the records to the discography, but never got the time to do it. BUT I WILL!

Enjoy!

all the best

René

A COMPLETE CHRONOLOGICAL DISCOGRAPHY

MICHAEL BLOOMFIELD

According to the late Roy Ruby - a musician and childhood friend of Michael Bloomfield's - in an interview with Dan McCloskey: "The first song that Michael ever wrote and recorded was a song called "Hurricane", named after Johnny and the Hurricanes". Nothing has survived of this.

THE WESTWIND SINGERS

1962/63? Recorded in Chicago

Don Wilson, vocals, guitar – Mike Horn, vocals – Gus Fleming, vocals – Michael Bloomfield, guitar 1-3,5 vocals 4, hca 4 -

1. "San Francisco Bay Blues" (2.06)
2. "Swing Down Chariot" (2.31)
3. "San Francisco Bay Blues" (1.45)
4. "I Can't Get Nuff' Your Love" (2.20)
5. "The Monkey And The Engineer" (1.41)

According to the brief booklet to this "home made" CDR it contains recordings from 1960-1963 from rehearsals, auditions and radio shows. There are a total of 22 tracks in a typical 60's folkie way. The five Bloomfield tracks should be from a "more ambitious audition recording". It sounds like MB, so it's probably true! That makes them the first known recordings with MB! No great solos and no slide or anything, just an accompaniment very subdued and a break here and there. Not bad at all to listen to. *I'll eat my old hat if it's not Bloomfield singing on track 4!* He is NOT playing the guitar, it's too rudimentary.

Apart from Bloomfield's guitar there also is a jug blower? or a shy bass player? and another guitar played and sounding like a wash board.

Released by Esoteric Sound Recording in fine sound quality (the MB tracks).

2000? 1-5 – CD "THE WESTWIND SINGERS" - 1960-63" BALKAN RECORDS CCD-1007 (US) 495

YANK RACHELL'S TENNESSEE JUG-BUSTERS

1963 .Mar. 6. (Tracks 1-9)

1963 March 31. (Tracks 10-16)

Producer Robert Gregg "Bob" Koester –

Recorded in Michael Bloomfield's home in Chicago (March 6) by Koester and Pete Welding

Recorded in engineer Dan Queen's home (March 31) by Koester and Dan Queen.

James "Yank" Rachell, mandolin, vocals, guitar 6 - "Big" Joe Williams, 9-string guitar 10-15, vocals 12 - Hammie Nixon, jug, hca - "Sleepy" John (Adam) Estes, guitar, vocal response 7 - Michael Bloomfield, guitar 10-16

1. "Texas Tony" (3.40)
2. "Girl of My Dreams" (5.03)
3. "Do the Boogie Mama (take 3) (2.43)
4. "Starvation In My Kitchen" (4.28)
5. "I'm Gonna Get Up In the Morning" (3.54)
6. "Lonesome Blues" (2.19)
7. "Shout Baby Shout" (3.04)
8. "Rocky Mountain Blues" (4.12)
9. "Do the Boogie Mama" (take 2) (2.34)
10. "Stop Knocking on My Door" (2.54)
11. "Doorbell Blues" (4.22)
12. "Move Your Hand" (3.44)
13. "Get Your Morning Exercise" (2.28)
14. "When My Baby Comes Back Home" (3.42)
15. "Up and Down the Line" (4.11)
16. "Bye Bye Baby" (3.49)
17. "I've Got a Bad Mind"

18. “.38 Pistol Blues”
19. “Goin’ Home Blues”
20. “Rainy Day Blues”
21. “Verita”
22. “Three O’clock Morning Blues”

There were two sessions recorded. On the first, March 6, 1963, MB and Big Joe Williams did not play, even though the session was held in MB’s own apartment! The second was held on March 31, 1963 in the home of Dan Queen, who was the recording engineer on this date. The reason for moving to another apartment was that the musicians stamped the rhythm so hard that plaster from the ceiling fell down in the apartment below! The only reason Big Joe and MB played on the second date was that when the other three were late, it was decided to record Big Joe instead. As they were about to start, the Tennessee Three arrived.

On the cover of the LP “Mandolin Blues” MB and Big Joe Williams are credited for playing guitar on “Lonesome Blues”. On the 1998 CD release Sleepy John Estes is credited for the guitar, which seems to be the right info. The CD has a previously unissued track with MB: “When My Baby Comes Back Home”. In fact, tracks (2-4,8,9, and 14) were all unissued until the 1998 CD release. According to the discography in Ed Ward’s book on MB, “The Rise and Fall of an American Guitar Hero”, tracks (17-22) were also recorded at these sessions. They remain unreleased. Bloomfield is the only guitar player on track (16).

The name of the recording company was originally Delmar (after the street in St. Louis where the company were founded in 1953), but it turned out that another company used that name, so Bob Koester added a K, making it Delmark. In 1958 Koester moved to Chicago and started the shop at: Cathedral Building on Wabash Avenue, but quickly moved on to: Roosevelt University Building and in 1963 to 7 West Grand until the early 70’s where Delmark moved to 4243 N. Lincoln.

The record is credited to “Yank Rachell and His Tennessee Jug Busters”. Two different covers were used. Two different labels and two different addresses! (And mixes thereof on labels and covers. Apparently there were printed a lot of covers to be used even after the movement of the shop) Bob Koester’s original Chicago store “Jazz Record Mart” was placed on 7 West Grand Avenue and the second store “Collector’s Jazz Mart” on 4243 N. Lincoln Avenue.

The black & white cover (also on the CD) is included in the color cover as a small photo. Probably only released as a mono record.

1963	1,5-7,10-13,15,16 - LP “MANDOLIN BLUES” DELMARK DL 606 (US) mono Blue/Light blue label, no “monaural” on label – address: 7 West Grand Color cover	285
1963	1,5-7,10-13,15,16 - LP “MANDOLIN BLUES” DELMARK 606 (US) mono (label DL 606) Diff cover. Blue/Light blue label, and address: 7 West Grand - but with “monaural” on label Black & White cover.	245
1965	1,5-7,10-13,15,16 -LP “MANDOLIN BLUES” 77 RECORDS 77 LA 12/23 (UK)	040
1973?	1,5-7,10-13,15,16 - LP “MANDOLIN BLUES” DELMARK 606 (US) mono sample stamp Black & White cover. Dark blue/white label and address: 4243 N. Lincoln	522
1973?	1,5-7,10-13,15,16 - LP “MANDOLIN BLUES” DELMARK 606 (US) mono (label DL 606) Black & White cover. Dark blue/white label with “monaural” and address: 4243 N. Lincoln	433
1998	1-16 - CD “MANDOLIN BLUES” DELMARK DE-606 (US)	190

J. B. LENOIR – SUNNYLAND SLIM & FRIENDS

1963. July. 9. Nina’s Lounge, West Madison Street, Chicago – recorded by Norman Dayron

Albert Luandrew “Sunnyland Slim”, vocal 1,3-5,7,16,17 piano 1,3-5,7,8,14-18 – J.B. Lenoir, vocal 2,9,10,14,15 guitar 2-4,6-10,14-16 hca 6 – Michael Bloomfield, guitar 4,11-13 – John Lee Granderson, vocal 11-13 guitar 3,11-13 – “St. Louis” Jimmy Oden, hca 5

1. “Harlem Can’t Be Heaven” (3.13)

2. "I Want To Know" (3.01)
3. "It's You Baby" (3.08)
- 4. "Brown Skin Woman" (4.30)**
5. "Lend Me Your Love" (4.04)
6. "J.B.'s Harp Rack-Blues" (3.51)
7. "Piney Brown Blues" (4.49)
8. "For You, My Love" (2.41)
9. "My Dear Old Mother" (3.43)
10. "I Had My Trouble" (3.56)
- 11. "J.L.'s Blues" (2.40)**
- 12. "Everything's Gonna Be Alright" (2.34)**
- 13. "That's All Right" (2.27)**
14. "Louise" (4.29)
15. "Mojo Boogie" (4.34)
16. "The Devil Is A Busy Man" (4.47)
17. "Worried Life Blues" (3.23)
18. "Sunnyland Blues" (1.22)

A "field recording" showing us the blues in Chicago in the early sixties. Recorded at Nina's Lounge by Norman Dayron - then a student. It was a double bill with Sunnyland Slim as the main man. J.B. Lenoir was proud to announce that he now had learned to play both the harp and the guitar at the same time! As he does on (track 6) "J.B.'s Harp Rack-Blues". In the house was another pair of blues men. The well known St. Louis Jimmy Oden (writer of track 9 and the famous "Goin' Down Slow") and the almost local John Lee Granderson, who gives a couple of songs, with Michael Bloomfield on second guitar.

This is a (another!) very interesting record from the vaults of Norman Dayron. He tells in the booklet, that he recorded all the blues men, for historic reasons, with no intention of releasing it. Being a student he could not afford to release the music or pay the artists. Here we get the whole show from that particular evening. It is the real deal, and the atmosphere is great. MB's contributions are nothing special, but he is there! Sunnyland Slim gives a great show, pounding the piano and belting out the vocals. Great!

"An official "Year of the Blues" release"

2003. Apr. 1-18 – CD "J. B. LENOIR – SUNNYLAND SLIM & FRIENDS LIVE IN '63"
FUEL 302 061 300 2 (US)

412

BIG JOE WILLIAMS

1963. Oct. 16. Recorded live in Copenhagen, Denmark

Big Joe Williams, vocals, guitar

1. "Pick A Pickle"

Michael Bloomfield played a lot - and even traveled - with Big Joe Williams. In 1980 he wrote an essay about it called "Me And Big Joe" (reprinted lately by RE/SEARCH PUBLICATIONS at only 6\$). The original is very hard to find. The essay was first printed in the December 1980 issue of the magazine "High Times", and it has original illustrations by Robert Crumb. (It's a really weird magazine devoted to dope in any form!)

In the song "Pick A Pickle" Big Joe mentions Michael Bloomfield, who was in charge of the blues nights in the Chicago club "Fickle Pickle", where many of the old black singers and musicians got booked. MB treated them better than they were used to, and Big Joe thanks him in the song. The LP was probably released the first time on Storyville around 1964.

1981 1 - LP "BLUES ROOTS" STORYVILLE SLP 4039 (DEN) Bloomfield mentioned in song

152

1991 1 - CD "BIG JOE WILLIAMS - BLUES MASTERS VOL. 2" STORYVILLE STCD 8002 (DK)
15 tracks in all

LITTLE BROTHER MONTGOMERY

1963. early Producer Norman Dayron - Recorded live at The Fickle Pickle, Chicago

Eureal "Little Brother" Montgomery, vocals, piano - Michael Bloomfield, guitar

1. "Michigan Water Blues" (3.32)

2. "Pleadin' Blues" (4.18)

The "Chicago Breakdown" LP contains "previously unissued Chicago blues recordings from the collection of Norman Dayron". This is some of the very first recordings with MB. On other tracks you can hear Paul Butterfield and Elvin Bishop accompanying James Cotton. A very interesting record.

On another LP "Rare Gems Vol. 1" TK Records MTKR 82539 (UK) are two recordings of Little Brother Montgomery from the same period and also from The Fickle Pickle, but without guitar accompaniment. On the back cover of this record you can read: "Special thanks to: Michael Bloomfield who created the Tuesday Night Blues Sessions at the 'Fickle Pickle' and who made these original recordings possible."

1978	LP "RARE GEMS VOL I" Roots 1005 (US) MB mentioned in the liner notes	
1978	LP "RARE GEMS VOL I" TK RECORDS MTKR 82539 (UK) MB mentioned in the liner notes	142
1978?	1,2 - LP "BEST OF MIKE BLOOMFIELD" TAKOMA 7115 (US)	
1980	1 - LP "CHICAGO BREAKDOWN" TAKOMA 7071 (US)	141
1980	2 - LP "RARE BLUES" TAKOMA 7081 (US)	
1981	1 - LP "CHICAGO BREAKDOWN" TAKOMA/SONET SNTF 863 (UK)	
1987	1,2 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA D2-72815	
?	1,2 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA TAKCD 7115	
1997. Aug.	1,2 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
19??	1,2 - CD "TAKOMA BLUES" TAKOMA CDP 72922 (US)	
1998	1,2 - CD "TAKOMA BLUES" TAKOMA CDTAK 8907 (UK)	185

THE GROUP – MICHAEL BLOOMFIELD

1963? Chess recording studio, Chicago

John Hammond from Columbia once got a demo recording of a vocalist, where he liked the guitar in the background better. It turned out to be Michael Bloomfield (probably also on vocals!). It could also have been from one of the sessions at the Chess studios, where he backed up some of the Chess artists. Except for the Chuck Berry session from 1965 (see below) no Chess recordings with MB have surfaced yet.

The demo John Hammond heard made him go to Chicago to listen to Michael Bloomfield's band, and it ended with a recording session (see December 7, 1964) and then a recording contract for MB with Columbia (Epic) as a solo artist.

1963 late or early 1964 WBBM studio, Chicago - Producers Norman Dayron - Joel Harlib

Michael Bloomfield, vocals, piano, guitar - Mike Johnson? guitar - "Silver" Sid Warner bass - Norman Mayell, dr - Charlie Musselwhite, hca

The Chicago session with "The Group", as the band was called because they didn't have a name, was never released. They recorded an album's worth of material. MB expected it to be released immediately, but John Hammond thought it to be just a demo session. Later they went to New York to record a couple more demo sessions.

Sid Warner had earlier played bass behind the cowboy hero Roy Rogers.

MB later said that if The Group's album had been released, they would have beaten the Rolling Stones!

See entry for 1964. Feb. 18 and 1964. Dec. 7.

MICHAEL BLOOMFIELD

1964. Jan. 28. Recorded at Norman Dayron's home in Chicago

Michael Bloomfield, vocals, guitar

- | | |
|---|----------------|
| 1. "Bullet Rag" (1.23) take 1 & 2 (instrumental) | m MB |
| 2. "Kingpin" (2.26) | arr. MB |
| 3. "J.P. Morgan" (1.44) | arr. MB |

From the "bonus" CD that comes with the book "If You Love These Blues" by Jan Mark Wolkin & Bill Keenom, published November 2000. These tracks were also released on a promo CD that came out with a "blad" (Booklet Layout And Design) with chapter 10 of the book.

The vinyl release is simply the bonus CD from the book.

2000. Nov. 1-3 - CD "RARE PERFORMANCES 1964" Promo CD for the book "If You Love These Blues"

2000. Nov. 1-3 - CD "RARE PERFORMANCES 1964" CD from the book "If You Love These Blues" 268

? 1-3 - LP "LIVE IN CHICAGO 1964" BB BB134 (EU) Blue vinyl

MIKE BLOOMFIELD

1964 Probably recorded around the same time as above and at the same place.

Michael Bloomfield, vocals, guitar, harmonica 3 -

- 1. "Let's Get Some Dope"**
- 2. "Steel Guitar Rag"**
- 3. "Since I Met You Baby"**
- 4. "43rd Street Blues"**
- 5. "Ramblin' Blues"**
- 6. "Automobile Blues"**

Some privately recorded songs with Mike Bloomfield, Roy Ruby and Norman Dayron present and talking in between tracks.

MIKE BLOOMFIELD

1964. Feb. 18.

A 10 inch, 45 rpm. acetate was offered on Ebay in 2004. The label read:

- 1. "GOT THE BLUES" COLUMBIA REFERENCE # JOB 90334,**
date 2-18-64, UNRELEASED, (Att: John Hammond).

Probably a yet unpublished recording from the first Hammond session in Chicago? Perhaps with The Group??

SLEEPY JOHN ESTES

1964 .Mar. 3. Producer Robert G. "Bob" Koester - Recorded in Sound Studios Inc., Chicago

“Sleepy” John Estes, vocals, guitar - Hammie Nixon, hca - Yank Rachell, mandolin 1,11, guitar, vocal response 1,5 - Michael Bloomfield, guitar 3,4,11-13,15

1. “Broke And Hungry” (2.47) mono LP
2. “Black Mattie” (4.22) mono/stereo LP - CD (4.20)
- 3. “3.00 Morning Blues” (2.46) mono/stereo LP - CD (2.43)**
- 4. “Beale Street Sugar” (3.52) mono/stereo LP - CD (3.48)**
5. “Olie Blues” (3.44) mono LP
6. “So Glad I’m Livin’” (2.35) mono/stereo LP - CD (2.33)
7. “Freedom Loan” (4.06) mono LP
8. “The Girl I Love” (3.54) mono/stereo LP (CD (3.53)
9. “Electric Chair” (3.33) mono LP
10. “Sleepy John’s Twist” (2.09) mono LP
- 11. “Broke And Hungry” (4.29) stereo LP - CD (4.25)**
- 12. “Freedom Loan” (4.44) stereo LP - CD (4.42)**
- 13. “Everybody Oughta Change” (3.48) CD**
14. “Al Rawls” (3.30) CD
15. “Olie Blues” (4.24) stereo LP - CD (4.21)
16. “Electric Chair” (4.11) stereo LP - CD (4.09)
17. “Sleepy John’s Twist” (2.44) stereo LP - CD

On the back cover of the LP Bob Koester says: “...John Hammond recently signed him [MB] to a Columbia recording pact and his first LP under his own name is in preparation as this is written...”.

Bob Koester also wrote that at the time of writing the liner notes for the LP, Sleepy John Estes and Hammie Nixon were packing to go to the Newport Folk Festival 1964. The time of writing must have been around June or July 1964. That indicates that the album in preparation must have been The Group’s recording.

The tracks differ a lot in the timings as shown. On the CD track (3) is noted as (4.44) but it’s a short version like on the LPs. MB does not play on the short mono versions of (1,7), but on the alternate takes that are the longer stereo versions (11,12).

The recordings are credited to: “Sleepy John Estes: Tennessee Jug Busters”.

1964	1-10 - LP “BROKE AND HUNGRY” DELMARK DL 608 (US) mono Green cover/blue label	428
1964	2-6,8-12 - LP “BROKE AND HUNGRY” DELMARK DS 608 (US) stereo Black cover/wh. & blue label	104
1964	1-10 - LP “BROKE AND HUNGRY” 77 RECORDS 77 LA 12/27 (UK)	039
19??	2-6,8-12 LP “SUPER BLACK BLUES VOL. 3” GOODY GY 10.008 (F?)	232
1995	2-4,6,8,11-17 - CD “BROKE AND HUNGRY” DELMARK DD-608 (US)	073

About the photographer Reaburn Flerlage (from his website):

The blues revival was just gathering steam, and Flerlage quickly became known as the man for the job on small labels like Delmark and Testament and later for larger operations like Chess, RCA, Prestige/Bluesville and World Pacific, all the while continuing with Asch labels Folkways, Disc and Scholastic.

Testament was run by Ray’s good friend Pete Welding, the *downbeat* editor who regularly used Flerlage’s prints for magazine covers and features. They started working together on photo interviews with artists like Howlin’ Wolf, Muddy Waters, John Lee Hooker and others, often including the youthful Mike Bloomfield on their expeditions. At other times just Flerlage and Bloomfield would work together covering sessions for *Rhythm and Blues*, photographing and interviewing, in addition to Wolf and Muddy, Jimmy Reed, Otis Rush and others who appeared at Pepper’s, Theresa’s, Smitty’s, the Trianon and other South Side night spots.

Flerlage had begun hosting FM radio shows in the late ’50s with an emphasis on folk music, and he covered all annual folk concerts at the University of Chicago for more than a decade, in the process building a massive photo file covering virtually

every important performer in the folk circuit during that important period. He gradually shifted his focus more to blues, and he recalls one memorable "live" appearance on his *Blues International* radio program, where a by-then-famous Mike Bloomfield attacked the studio piano with such barrelhouse vigour that the station manager asked him to cease and desist, unaware of the value of Bloomfield performing for free.

Flerlage also documented the scene at white clubs such as the Fickle Pickle, Gate of Horn, Blind Pig and Plugged Nickel, but the pictures he values the most are those he has taken in black clubs such as Sylvio's, Pepper's and Theresa's or in ballrooms like the Trianon, where he began specializing in capturing the active involvement of the audiences.

EDDIE BOYD

1964. May. 16. Recorded at Sutherland Lounge, Chicago by Olle Helander & engineer Hans Westman for Swedish Radio

Eddie Boyd, piano, vocal - Michael Bloomfield, guitar

- 1. "Five Long Years" (2.48)**
- 2. "Her Picture in the Frame" (4.09)**
- 3. "Early Grave" (3.54)**
- 4. "The Big Question" (3.07)**
- 5. "Look Over Yonder Wall" (2.47) (Nothing But Trouble)**

In the Swedish radio transmission (Oct. 7, 1964) the host Olle Helander introduced Michael Bloomfield this way:

Allow me also to briefly introduce Michael Bloomfield, whom I mentioned before. Mike Bloomfield is the real burning soul, when it comes to this form of music. I have never met anybody, being so enthusiastic with the blues as he is. Why that is, he even really can't explain himself. He is only 20 years old, white, and you can say he comes from a "good" family. He has never had any direct contact with the surroundings or conditions, where the blues is the obvious form of music, and nothing says he ever will. His everyday routines can under no circumstances be compared to the poor quarters on the Southside. But anyway he has a rare feeling for just this kind of music. To me he said: "If I had my way, I would not do nothing else than play the blues. I would live down there, learn from those who know and can everything about the blues. I can nothing, I know nothing, I think, except the blues is all my life." Maybe expressed a little naïve, but said in dead earnest by a very young man. But he was a bit humble when he said that he can nothing. Most of the Southside's blues men gladly choose this guy from the garden city of the North side, when they are in need of accompaniment. As Eddie Boyd.....

YANK RACHELL

Yank Rachell, mandolin, vocals - John Lee Granderson, guitar - Michael Bloomfield, piano

- 6. "Going to Pack Up My Things" (4.03)**
- 7. "Every Night and Every Day" (4.06)**
- 8. "Rock Me Baby" (My Baby Rocks Me) (4.36)**
- 9. "My Baby's Gone" (4.43)**

Recordings made by and for the Swedish Broadcasting Corporation. Broadcasted in the program "I Blueskvarter" ("In Blues Quarter") in 1965. Two double CDs have been released with the most exciting content. Included are recordings with Butterfield Blues Band with "Smokey" Smothers on guitar, Willie Mabon, Jim Brewer, Johnny Young, Walter Horton, Robert Nighthawk, Washboard Sam, John Lee Granderson, Avery Brady, Little Brother Montgomery, Arvella Grey and St. Louis Jimmy. Everything is of the best quality, real gems all over.

Bloomfield is very present on the above tracks, and they show him in his early years as a sideman for the old black blues legends that he loved so much. These CDs are a MUST for any blues or Bloomer fan.

1999 1-9 - CD-2 "I BLUESKVARTER - CHICAGO 1964 VOLUME ONE" 287
JEFFERSON RECORDS SBACD 12653/4 (SWE)

SUNNYLAND SLIM with Michael Bloomfield

1964. May. 19 Recorded at Sutherland Lounge, Chicago by Olle Helander & engineer Hans Westman

Albert "Sunnyland Slim" Luandrew, piano, vocals - Michael Bloomfield, guitar

- 1. "Brownskin Woman" (3.17)**

2. "It's You Baby" (2.35)
3. "One Room Country Shack" (3.18)
4. "Sunnyland Jump" (2.55)
5. "Rock Me" (3.24)
6. "The Devil Is A Busy Man" (3.51)
7. "I Done You Wrong" (4.00)
8. "Early One Morning" (4.00)

In the actual radio broadcast (Sept. 16, 1964) tracks (1-4 and 6-8) were aired. Tracks (6-8) are not on the official released CDs. MB especially shines on track (7).

ST. LOUIS JIMMY with Michael Bloomfield

James "St. Louis Jimmy" Oden, vocals - Albert "Sunnyland Slim" Luandrew, piano - Michael Bloomfield, guitar - Robert "Washboard Sam" Brown, washboard

9. "Can't Stand Your Evil Ways" (3.20)
10. "Complete This Order" (3.05) ("Complete Disorder"?)
11. "Poor Boy Blues" (3.12)
12. "The Girl I Love" (2.57)
13. "Monkey Faced Woman"

Aired Dec. 2, 1964. Track 13 has not yet surfaced on any record or CD.

1999 1-5 - CD-2 "I BLUESKVARTER - CHICAGO 1964 VOLUME ONE" 287
JEFFERSON RECORDS SBACD 12653/4 (SWE)

1999 9-12 - CD-2 "I BLUESKVARTER - CHICAGO 1964 VOLUME TWO" 288
JEFFERSON RECORDS SBACD 12655/6 (SWE)

1964. May. 19. Broadcast on Chicago radio FM/MA 15 A

The show is with MB backing Albert "Sunnyland Slim" Luandrew and Eural "Little Brother" Montgomery. It was recorded at the Fickle Pickle for a Swedish FM broadcast.

LITTLE BROTHER MONTGOMERY

1964. May. 21. Recorded at Sutherland Lounge, Chicago by Olle Helander & engineer Hans Westman

Eural "Little Brother" Montgomery, vocals, piano - Michael Bloomfield , guitar

1. "West Texas Blues" (3.16)
2. "Up The Country Blues" (3.08)
3. "Cow Cow Blues" (2.56)
4. "Mama, You Don't Mean Me No Good" (4.02)
5. "Suitcase Blues" (4.09)
6. "The Vicksburg Blues Road" (3.23) instrumental

On a tape from the actual radio show (Dec. 30, 1964) you can hear Little Brother Montgomery introduce all the tracks (track (4) is not broadcasted). On the CDs he is only introducing the first track. In the broadcast there is an instrumental track (6) that was not included in the official CD releases. Apparently Michael Bloomfield is not accompanying Little Brother Montgomery on this track (6).

1999 1-5 - CD-2 "I BLUESKVARTER - CHICAGO 1964 VOLUME TWO" 288
JEFFERSON RECORDS SBACD 12655/6 (SWE)

JOHN HAMMOND Jr.

1964. June? Producer John Hammond jr. – recorded in NY.

John Hammond jr., vocals, guitar, hca 15-24 - Michael Bloomfield, piano (guitar, backing vocals) 1-14 - C.D. (Charlie) Musselwhite, hca, backing vocals 1-14 - Jaime R. (Robbie) Robertson, guitar, backing vocals 1-14 - Mark Levon Helm, dr, backing vocals 1-14 - Eric (Garth) Hudson, Hammond organ, backing vocals 1-14 - Jimmy Lewis, bass 1-21 - Billy Butler, electric guitar 15-21 - James Spruill, electric guitar 15-21 - bobby Donaldson, dr 15-21 - Barry Goldberg, electric organ 18 - Barry Beckett, keyboards 22-24 - Eddie Hinton, guitar 22-24 - David Hood, bass 22-24 - Roger Hawkins, dr 22-24 - Duane Allman, lead guitar 23,24 -

1. **“Down In The Bottom” (3.01)**
2. **“Long Distance Call” (3.18)**
3. **“Who Do You Love” (3.00)**
4. **“I Want You To Love Me” (4.05)**
5. **“Judgment Day” (3.22)**
6. **“So Many Roads, So Many Trains” (2.40)**
7. **“Rambling Blues” (3.15)**
8. **“O Yea!” (3.32)**
9. **“You Can’t Judge A Book By The Cover” (3.28)**
10. **“Gambling Blues” (3.10)**
11. **“Baby, Please Don’t Go” (2.19)**
12. **“Big Boss Man” (2.40)**
13. **“I Wish You Would” (2.50)**
14. **“Traveling Riverside” (2.51)**
15. **“ They Call It Stormy Monday” (4.07)**
16. **“Statesboro Blues” (3.20)**
17. **“ Keys To The Highway” (3.11)**
18. **“I Just Got Here (4.33)**
19. **“I’m A Man (3.16)**
20. **“Backdoor Man” (4.17)**
21. **“Baby, Won’t You Tell Me” (2.38)**
22. **“I Can’t Be Satisfied” (3.14)**
23. **“Shake For Me” (2.40)**
24. **“I’m Leaving You” (3.18)**

Probably MB only plays the (rather distant) piano that can be heard on most tracks (1-14). Charlie Musselwhite does a really fine job on the hca and The Band members Robertson, Helm and Hudson plays like it was Bob Dylan they accompanied.

Tracks (13,14) were leftovers from “So Many Roads” and were used together on the album “Mirrors” with outtakes from the first John Hammond eponymous named solo LP. “I Wish You Would” - made famous by The Yardbirds - is in fact rather good in Hammond’s version; again Musselwhite is blowing beautifully. John Hammond says that this session was Musselwhite's recording debut, but he didn’t know of the demo sessions held at Columbia and in Chicago.

Hammond recorded “I Wish You Would” twice. The version released as a single on the Red Bird RB 10-047 with a fine picture cover is NOT the one with Bloomfield but from the LP “I Can Tell”. The same is the obscure ITZY #3 UB 689-label release. Hammond tells that it was released by a private company that had a competition on local TV with an evening with John Hammond as the first prize!

The date is set in June, as the story goes, that Bob Dylan was pointed to these sessions by his management to hear the Canadians play, he did, and the former Hawks became his unnamed backing and of course later they became The Band.

1965	1-12 - LP “SO MANY ROADS” VANGUARD VSD-79178 (US) stereo	131
1965	1-12 - LP “SO MANY ROADS” VANGUARD VRS-9178 (US) mono	
?	3,6,11,12 - LP-2 “THE BEST OF JOHN HAMMOND” VANGUARD VSD 11/12 (US)	
1967	13,14 - LP “MIRRORS” VANGUARD VSD-79245 (US) stereo	240
1967	13,14 - LP “MIRRORS” VANGUARD VRS-9245 (US) mono	
?	3,6,11,12 - CD “THE BEST OF JOHN HAMMOND” VANGUARD VCD 11/12 (US)	

199?	1-12 - CD "SO MANY ROADS" VANGUARD VMD 79178 (D)	134
1993?	1-24 - CD "SO MANY ROADS — THE COMPLETE SESSIONS" VANGUARD VMD 79178 (I)	398
1993	2,9,10 - CD "YOU CAN'T JUDGE A BOOK BY THE COVER" VANGUARD VCD 79472-2 (D)(US)	133
2000	3,4,6,8,9,12 - CD "JOHN HAMMOND - BEST OF THE VANGUARD YEARS" VANGUARD 79555-2 (US)	295

ROBERT LEE "NIGHT HAWK" MCCULLUM

1964. Sept. Prod. Norman Dayron - recorded at the Maxwell Street, Chicago

Robert Night Hawk, vocals, guitar 1-4,6-9,12-15,18-21,23-25,27,29,30 - Johnny Young, vocals, guitar 12,21 - Carey Bell, hca, vocals 2,8,24,25,30 - Michael Bloomfield interviewer 10,11, guitar 12,19,20?,21,27?,29? - Big John Wrencher, vocals, hca 13,15,30 - Little Arthur, guitar 2,5,8,15,25 - Arvella Grey, vocals, guitar 16,28 - Carrie Robinson, vocals, tambourine 17,26,31 - James Brewer, vocals, guitar 17,26,31 - Albert Holland, guitar 17,26,31 - Amos Gilmore, vocals, tambourine 17,26,31 - Mother Mary Northern, vocals, tambourine 17,26,31 - John Lee Granderson, guitar 1,3,4,6,7,9,19,20,27,29 - Jimmy Collins, drums 1,3,4,6,7,9,19,20,27 - Unknown performer vocals, hca 22 - Big Mojo Elem, vocal, hca 23 - Fannie Brewer, vocals, guitar 32

1. "Goin' Down to Eli's" (4.50) / "Cheating And Lying Blues" (4.50)
2. "Mr. Bell's Shuffle" (1.33) / "Juke Medley"(1.33)
3. "The Time Have Come" (5.04) / (5.07)
4. "Yakity Yak" (3.04) / "Honey Hush" (3.33)
5. "Nighthawk Shuffle" (1.45) / "Red Top/Ornithology" (1.45)
6. "Take It Easy Baby" (3.53) / (3.56)
7. "Maxwell Street Medley" (6.47) / "Sweet Black Angel/Annie Lee" (6.47)
8. "Burning Heat" (2.17) / "Maxwell Street Jam" (2.17)
9. "I Need Love So Bad" (5.16) / (7.01)
- 10. "Excerpts From Interview/Kansas City" (2.31)**
- 11. "Bloomfield Interviews Night Hawk" (43.40)**
- 12. "The Sun Is Shining" (4.01)**
13. "Can't Hold Out Much Longer" (5.17)
14. "That's All Right" (0.51)
15. "Lucille (5.19)
16. "Corinna, Corinna" (1.53)
17. "Power To Live Right" (2.12)
18. "Honky Tonk" (3.32)
- 19. "Dust My Broom" (4.50)**
- 20. "Peter Gunn Jam" (3.18)**
- 21. "All I Want For My Breakfast" (5.23)**
22. "Long Gone John" (2.26)
23. "Mama, Talk to Your Daughter" (6.04)
24. "I'm Ready" (2.34)
25. "Carey'n On" (1.50)
26. "When the Saints Go Marching In" (5.44)
- 27. "Back Off Jam" (5.12)**
28. "John Henry" (6.56)
- 29. "Love You Tonight" (4.19)**
30. "Cruisin' in a Cadillac" (1.57)
31. "I'll Fly Away" (5.54)
32. "I Shall Overcome" (1.51)
33. "Big World Blues" (3.08)
34. "I Got News For You" (4.28)
35. "All I Want For Breakfast/The Kind of People" (4.10)
36. "The Real McCoy" (3.21)
- 37. "Interview" (13.30)**

Interviews and music recorded for the documentary “And This Is Free” by Mike Shea. A 45-minute interview with Bloomfield interviewing Nighthawk was found in 1999. Released in Japan on CD the same year and in US in 2000. The interview (track 11) is made up of 5 tracks. 1. Musical introduction (0.54) - Reel 2 (11.16) - Reel 3 (10.43) - Reel 4 (10.43) - Reel 1 (10.03).

These recordings show clearly that MB’s playing and singing owes a lot to Robert Nighthawk. Nighthawk took his name from his biggest success recorded in 1937 on Bluebird “Prowlin’ Night-Hawk”.

Michael Bloomfield was involved in the documentary “And This Is Free”. He does not appear in it, but he did do some over-dubbed playing on the background soundtrack. In the booklet to the Rooster Record release Bloomfield is credited with some background guitar on tracks with Johnny Young. It is not possible to say for certain as in most cases it’s the third guitar on the track.

The triple Rooster CD set is an amazing collection of Chicago blues as it was heard in the street — acoustic and electric. A highly recommended set. Robert Nighthawk is heavily featured in the set, and he plays some mean slide guitar on most tracks. Elmore James may have been the uncrowned “King of Slide Guitar”, but Nighthawk certainly comes close.

It appears that the Bloomfield/Nighthawk interview was filmed as well as most of the music, but in the ’70s the footage not used in the documentary was thrown out. It is said that director Mike Shea was more or less angry that his film did not get much attention, and he just didn’t think anybody would care for those old reels of footage. Luckily, all the tapes of the music were stored in another place and survived.

The video “And This Is Free”, with some of the music, is due any time (late 2000). Maybe even before the city of Chicago gets to carry out their plans to demolish the remains of the Maxwell Street quarter. A petition for saving the quarter is ongoing at this moment (late 2000), together with a suggestion to name one of the streets “Michael Bloomfield Boulevard”.

The first row of titles and timings (1-10) are all from the Rounder record from 1980 (which is called “unauthorized” in the booklet accompanying the triple CD from Rooster Records). The second row of titles and timings are from the triple CD release from Rooster Records, which includes market noise, preaching and applause. Track 10 is an excerpt from track 11, which appears as a “bonus” CD in the P-Vine as well as the Rooster and Catfish releases.

The credits are taken from the Rooster CD-set. On the Rounder LP the drummer on the Nighthawk tracks is credited as Robert Whitehead.

The Bullseye CD include 5 previous unreleased recordings by Night Hawk plus an edited (13.30) version of the Bloomfield interview.

1980	1-10 - LP “LIVE ON MAXWELL STREET - 1964” ROUNDER 2022 (US)	249
1991	1-10 - CD “LIVE ON MAXWELL STREET - 1964” ROUNDER CD2022 (US)	
1999	1-9,11-32 - CD-3 “AND THIS IS MAXWELL STREET” P-VINE PCD 5527/28 (JAP)	
2000	1-9,11-32 - CD-3 “AND THIS IS MAXWELL STREET” ROOSTER RECORDS R2641 (US)	254/255
2000	1-9,11-32 - CD-3 “AND THIS IS MAXWELL STREET” CATFISH RECORDS KAT3D1/3 (UK)	414
2000	1-4,6-9,23,33-35,37 - CD “LIVE ON MAXWELL STREET - 1964” BULLSEYE 9624-2 (US)	531
?	? - VIDEO - “AND THIS IS FREE”	

MICHAEL BLOOMFIELD – “The Group”

1964. Oct. 15. Recorded live at Big John’s on Wells Street, Chicago, by Norman Dayron

Michael Bloomfield, guitar 1,2,4, vocals, piano 3 - Charlie Musselwhite, hca 2,4 - Norman Mayell, drums 1,2,4 - Sid Warner, bass 1,2,4 - Mike “Gaptooth” Johnson, guitar 1,2,4

- | | |
|--------------------------------|---------|
| 1. “Blues For Roy” (9.25) | m MB |
| 2. “Country Boy” (8.41) | arr. MB |
| 3. “Intermission Blues” (7.00) | arr. MB |

4. "Gotta Call Susie" (12.51)

w/m MB

Great bluesy music. Wonder what else Norman Dayron and the family have in their vaults from the early 60's. It should be put out now, just like these fabulous four tracks. It would be the right way to keep Michael Bloomfield's name alive.

From the "bonus" CD that comes with the book "If You Love These Blues" by Jan Mark Wolkin & Bill Keenom, published November 2000.

2000. Nov. 1-4 - CD "RARE PERFORMANCES 1964" CD from the book "If You Love These Blues" 268

? 1-4 - LP "LIVE IN CHICAGO 1964" BB BB134 (EU) Blue vinyl

MICHAEL BLOOMFIELD

1964. Dec. 7. Columbia Studios, Chicago - Prod. John Hammond Sr.

Michael Bloomfield, guitar, vocals - Charlie Musselwhite, hca - Mike Johnson, guitar - Sid Warner, bass - Norman Mayell, drums - Brian Friedman, piano

1. "I've Got You In The Palm Of My Hand" (2.24)

w/m MB

2. "Last Night" (3.21)

3. "I Feel So Good" (2.53) (incl. studio banter & false start) take 1?

4. "Goin' Down Slow" (3.37)

5. "I Feel So Good" (2.21) take 2

6. "I Feel So Good" (2.58) take 3

7. "Goin' Down Slow" (3.39) take 1

8. "I've Got You In The Palm Of My Hand" (2.26) take 7

w/m MB

9. "The First Year I Was Married" (3.51) take 1

w/m MB

10. "I Got My Mojo Working" (2.52) take 4

11. "Last Night" (3.23) take 2

This is Michael Bloomfield's debut as a solo recording artist. The tapes from this audition session were hidden in the Columbia vault until the release of the CD in 1994. Maybe he was ahead of his time; a white Jewish kid playing the black people's blues. It's a wonder the blues purist (or was that the reason?) John Hammond didn't do more about his find. As history shows, MB was quickly loaned out to Elektra to play with The Butterfield Blues Band.

All the tracks show that MB already was a gifted guitar player, knowing exactly what he wanted. No white musicians at that time had recorded anything like this. He even sang with confidence. Although he did well in BBB, it's very interesting to imagine what could have happened if MB had been featured as a solo artist from Day One.

Track (2) has writer "unknown" despite Little Walter Jacobs having been credited since the first BBB album.

Norman Mayell writes in his biography about this period (from his website):

After high school I went to Hawaii and studied Philosophy and History in 1960. After a couple of years I returned home and went to Chicago and started making sandals at John Browns sandal shop in Old Town. There I met Mike Bloomfield in Big Johns on Wells Street, and he was talking to Big Joe Williams. I had no idea that he was already a player emerging out of the folk era and had been written up in Sing Out Magazine. He asked me to get some drums and help start a band. And so we became the first all white blues band in Chicago in 1963/64. Known as "The Group" and playing at Big Johns, we were playing hot and primitive Chicago Blues to a packed club. Charlie Musselwhite played harp and sometimes Mark Naftalin sat in. John Hammond Sr. from Columbia Records came to see us and put us in the studio. That session was finally released in 1994 on the Michael Bloomfield "Essential Blues" CD. John Hammond didn't know what he had. White guys high on dope playing the blues; the Rolling Stones were waiting in the wings.

The film director Mike Shea took about 400 pictures during this session. They have never been used publicly. His son Patrich Shea, gave me a copy of all 400 pictures to use for this, and you will find several of them scattered around here.

1994	1-4 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969"	
	COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969"	
	COLUMBIA/LEGACY 476 721-2 (US)	
1997	1 - CD-2 "SHOW 176: HOUSE OF BLUES" AIRDATE 13-17. JAN. 1997 (US)	

2001. Feb.	5-11 – LP “I’M CUTTING OUT” SUNDAZED/COLUMBIA 5105 (US) 180 gram vinyl edition	325
2008	1 - CD-2 “BLOOMFIELD - A RETROSPECTIVE” COLUMBIA SICP 1969-70 (JAP)	518

PAUL BUTTERFIELD BLUES BAND

1964. Dec. Recorded at Mastertone Studios, NY - Producers Paul A. Rothchild & Mark Abramson
Production supervisor Jac Holzman

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar (right channel), piano, Hammond organ 20 - Elvin Bishop, guitar (left channel) - Jerome Arnold, bass - Sam Lay, drums - Mark Naftalin, organ 15

1. “Good Morning Little Schoolgirl” (2.21)
2. “Just To Be With You” (3.19)
3. “Help Me” (2.14)
4. “Hate To See You Go” (4.30)
5. “Poor Boy” (3.25)
6. “Nut Popper # 1” (2.24) instrumental
7. “Everything’s Gonna Be All Right” (2.54)
8. “Lovin’ Cup” (2.39) (with count-in on The Lost Session CD)
9. “Rock Me” (2.49)
10. “It Hurts Me Too” (2.43)
11. “Our Love Is Driftin’” (2.25)
12. “Take Me Back Baby” (2.47)
13. “Mellow Down Easy” (3.00)
14. “Ain’t No Need To Go No Further” (2.41)
15. “Love Her With A Feeling” (2.57)
16. “Piney Brown Blues” (2.13)
17. “Spoonful” (2.59) (3.16)
18. “That’s All Right” (3.10)
19. “Goin’ Down Slow” (4.19)
20. “Born in Chicago” (3.13)
21. “One More Mile” (3.28)
22. “Off The Wall” (2.03) instrumental

In 1995 the long awaited “The Lost Elektra Session” came out on CD. From the “Folksong ‘65” and “What’s Shakin’” albums we knew that there had to be something in the vault. It turned out to be a complete album plus extras. The CD runs less than an hour, so why exclude three of the tracks? Now you’ve got to find the rather rare “Folksong ‘65” sampler album to hear the original “Born in Chicago” with MB on organ! (Well, all three tracks later appeared on The Elektra Anthology of BBB). The “What’s Shakin’” album has been out on CD for a while.

When compared to the released debut album, the guy who made the decision to scrap a finished album was right (Paul A. Rothchild takes the honors). The Lost Session misses the fire that’s on the released album, largely due to MB’s lowdown position on the Lost Session (he is mainly used as a piano player). Here it is Paul Butterfield with backing. The released version is a full competent band, with everyone doing their best, and MB is so much more to the front. It’s almost a wonder that only about 6 months passed between these recordings.

The liner notes for the CD talks about 25.000 copies of the first album in jackets and ready to ship, so here is a real rarity to look for! A few copies *must* have slipped out. This session was the first “electric” band recording for Elektra, and that is supposed to be one of the reasons for the result. Nobody knew how to record a high volume electric band.

After scrapping the first album, Elektra recorded a full week of live music with BBB at “Café Au Go Go” on Bleeker Street in Greenwich Village, NYC. In the liner notes Rothchild says that “We haven’t got 30 consecutive seconds of good music!”, but the vaults must be bursting with live recordings that, looked upon with the eyes of the history, would be very interesting to hear! Please.

“Love Her with a Feeling” is probably from the later session in 1965 (due to Mark Naftalin’s presence *and* MB’s guitar playing!)

After the last track on the CD, “Going Down Slow”, there is a minute’s silence and then studio banter from the recording of “Nut Popper #1”. John Hammond and the recording engineer can’t hear the title — Non-popper? Numb-popper? — but when MB spells (with a snarl!) the title in the microphone they finally get it! It is revealed that it was take 5 they were about to start.

On the cover of “Folksong ’65” MB is credited for playing organ only on (20). In the wax of the album is etched 6.65. Probably the production date.

1965	20 - LP “FOLKSONG ‘65” ELEKTRA S-78 (US) Red label (1.00\$ special price on back) 1st edition?	372
1965	20 - LP “FOLKSONG ‘65” ELEKTRA S-78 (US) Red label (No special price on back) lab. dif slightly	447
1965	20 - LP “FOLKSONG ‘65” ELEKTRA S-78 (US) Golden label	081
1966. May	1,8,17,21,22 - LP “WHAT’S SHAKIN’” ELEKTRA EKS 74002 (US) stereo sticker mono cover EKS 4002/stereo label EKS 74002- w/inserts	7.2211
1966. May	1,8,17,21,22 - LP “WHAT’S SHAKIN’” ELEKTRA EKL 4002 (US) mono	
1966. May	1,8,17,21,22 - LP “WHAT’S SHAKIN’” ELEKTRA EKS 74002 (US cover/UK label) stereo	7.0559
1966. May	1,8,17,21,22 - LP “WHAT’S SHAKIN’” ELEKTRA (UK)	
1966. May	1,8,17,21,22 - LP “WHAT’S SHAKIN’” ELEKTRA EKS 74002 (D) gold label	
1973	1,8,17,21,22 - LP “WHAT’S SHAKIN’” MIDI 22.003 (D)	7.1171
19??	1,8,17,21,22 - LP “WHAT’S SHAKIN’” ELEKTRA P8607E (JAP)	
1976	17,21 - LP-2 “GOLDEN BUTTER” ELEKTRA 7E-2005 (US) Radio st. copy wh. lab.	177
1976	17,21 - LP-2 “GOLDEN BUTTER” ELEKTRA K 62011 (UK)	085
1976	17,21 - LP-2 “GOLDEN BUTTER” ELEKTRA (JAP)	
1987	1,8,17,21,22 - LP “WHAT’S SHAKIN’” EDSEL ED 249 (UK)	7.1561
19??	1 - LP-3 – “CROSSROADS – WHITE BLUES IN THE 60’s” ELEKTRA	
1993	1,8,17,21,22 - CD “WHAT’S SHAKIN’” ELEKTRA 9 61343-2 (US)	7.1060
1993	1,8,17,21,22 - CD “WHAT’S SHAKIN’” ELEKTRA 7559-61343-2 (D)	7.616
1998	1,8,17,21,22 - CD “WHAT’S SHAKIN’” ELEKTRA AMCY-2864 (JAP)	
?	1,8,17,21,22 - CD “WHAT’S SHAKIN’” ELEKTRA WPCP 4155 (JAP)	
1995	1-19 - CD “THE ORIGINAL LOST ELEKTRA SESSIONS” ELEKTRA R2 73505 (US)	
1995	1-19 - CD “THE ORIGINAL LOST ELEKTRA SESSIONS” ELEKTRA 0349-73505-2 (D)	083
1997. Oct.	6,8,20-22 - CD-2 “THE PAUL BUTTERFIELD BLUES BAND - AN ANTHOLOGY: THE ELEKTRA YEARS” ELEKTRA 62124-2 (US)	188
2005	1,8,17,21,22 - CD “WHAT’S SHAKIN’” COLLECTORS’ CHOICE MUSIC CCM-622 (US)	7.3152

MICHAEL BLOOMFIELD

1965. Mar. 1. Prod. Bob Morgan - Columbia Studios, NY

Michael Bloomfield, guitar, vocals - Charlie Musselwhite, hca - Mike Johnson, guitar - Sid Warner, bass - Norman Mayell, drums - Brian Friedman, piano

1. "Got My Mojo Working" (2.36) (take 3)
 2. "I'm Cutting Out" (2.52) (take 8)
 3. "Lonesome Blues" (4.44) (take 1)
- w/m MB

The only three tracks to emerge from the second session held at the Columbia studio in NY. There must be more this, but we can only hope for the rest to be included in the long awaited Mike Bloomfield Boxed Set! Even though the first attempt for a Butterfield Blues Band album had been made, Columbia was still trying MB out as a bandleader and solo artist.

The first time (track 1) was released (vinyl) the producer's credit went to John Hammond Sr.

1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1989	1- LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (Italy)	
1994	1 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
2001. Feb.	1-3 - LP "I'M CUTTING OUT" SUNDAZED/COLUMBIA 5105 (US) 180 gram vinyl edition	325
2008	1 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518

NICK GRAVENITES

1965 Chicago

Nick Gravenites, vocal and guitar - Mike Bloomfield, guitar - Elvin Bishop, guitar - Paul Butterfield, harmonica - Erwin Helfer, harpsichord - Scotty Holt, bass - Steve McCall, drums - Lester Bowie, trumpet - Julian Priester, trombone - Roscoe Mitchell, alto sax.

1. "Whole Lotta Soul" (3.30)
2. "Drunken Boat" (2.19)

Nick Gravenites from his blues letters: "We got two bizarre-sounding songs, had a thousand copies made; five hundred got lost in a warehouse somewhere, we gave away four hundred and sold a hundred. I gave my only copy to John Goddard of Village Music in Mill Valley, California.". Track (1) could have been a pre-Electric Flag tune, with lots of horns on it. Gravenites is not singing with the confidence he later got, and it is no wonder the single disappeared and became a (want-it-all) collector's item. Bloomfield is not really audible, Paul Butterfield is the soloist on track (2).

1965	1,2 - 7" WHOLE LOTTA SOUL/DRUNKEN BOAT" OUT OF SIGHT RECORDS (US)	390
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BOB DYLAN

1965. June 15/16. Columbia Studio A, NY - producer Tom Wilson

Bob Dylan, vocals, guitar, hca, piano - Michael Bloomfield, guitar - Paul Griffin, piano, organ? - Al Kooper, organ 7-22 - Harvey (Goldstein) Brooks, bass - Bobby Gregg, dr

1. "Sitting On A Barbed Wire Fence" (4.07) (Mono mix with count-in) (AKA "Killing Me Alive")
2. "Sitting On A Barbed Wire Fence" #1 (3.51) (Stereo mix)
3. "Sitting On A Barbed Wire Fence" #2 (4.52) (Stereo acetate No. 86444 titled "Over The Cliffs")
4. "It Takes A Lot To Laugh, It Takes A Train To Cry" #1 (3.32) (Mono mix with count-in)
5. "It Takes A Lot To Laugh, It Takes A Train To Cry" #2 (3.29)
(Stereo mix #1 from acetate No. 86445 titled "Phantom Engineer")

6. "It Takes A Lot To Laugh, It Takes A Train To Cry" #1 (3.21) (Stereo mix #2)
7. "Like A Rolling Stone" (1.35) (Warm up Waltz)
8. "Like A Rolling Stone" (1.06) (CO 86446 take 1) (instrumental intro)
9. "Like A Rolling Stone" (1.55) (instrumental intro with count in by MB?)
10. "Like A Rolling Stone" (2.22) (CO 86446 remake take 1)
11. "Like A Rolling Stone" (0.31) (take 2)
12. "Like A Rolling Stone" (6.09)
13. "Like A Rolling Stone" (1.21) (take 6)
14. "Like A Rolling Stone" (0.31) (take 6 (2))
15. "Like A Rolling Stone" (1.39) (take 8)
16. "Like A Rolling Stone" (0.25)
17. "Like A Rolling Stone" (1.40)
18. "Like A Rolling Stone" (6.36)
19. "Like A Rolling Stone" (6.01)
20. "Like A Rolling Stone" (6.01)
21. "Like A Rolling Stone" (6.31) (Mono mix)
22. "Like A Rolling Stone" (6.06) (Stereo mix)
23. "Sitting On A Barbed Wire Fence" (Mono mix) (4.10)

Tracks (1-8) are Disc 7 of the fantastic 14 CD box from Great Dane "BOB DYLAN * 1965 REVISITED" that includes almost everything Bob Dylan recorded in the year of '65.



"Sitting On A Barbed Wire Fence" is often called "Killing Me Alive" and has a fine wailing guitar from MB here and there, while Paul Griffin? on the organ lays down a solid rhythm (Al Kooper claims that he did not play until "Like A Rolling Stone" was recorded). The lyrics are probably off the cuff and the reason for not including the track in the album. The differences between tracks (1 and 2) are that the count-in has gone and track (2) is mixed in stereo and is faded out.

Track (3) is an alternative take mixed in stereo. It has Dylan's harmonica and piano in front. Although marked as #2, it sounds like it's the very first take, with Dylan at the piano trying to pound out a beat, and MB on guitar in the background trying to figure out what he should be playing.

Track (5) has Bob Dylan on harmonica and piano and again he is mixed very much to the front, with MB sliding away in the background. One gets the impression that Dylan is letting the band hear what he has in the bag. On track (6) MB is mixed more to the front, but all three tracks are the same take, with only the fading in and out giving differences in time.

From the bootleg "The Greatest Single Ever Made" come 14! different takes of "Like A Rolling Stone". Most of them break down for different reasons.

Track (7) is the fabulous "Like A Rolling Stone" with Bob Dylan on piano playing the song for the first (?) time for the band and he does it as a waltz! He breaks the take saying: "The voice is gone, man!" It is Dylan solo until the end where organ and guitar comes in for a few seconds.

Track (8) is only the intro and it ends with Dylan saying: "No that's wrong, man!"

Track (9) has Dylan saying: "I'll just play the introduction, man." Then someone counts in waltz tempo – it sounds like MB – and Dylan starts and sings first verse. Dylan's singing is close to the end-product, but the music is still a waltz.

Track (10) has the producer saying: "OK, Bob, we got everybody here. Let's do one and then I play it back to you to take it apart." Then the whole band goes for it. With organ and everything much like the finished song. Dylan sings a bit relaxed. Only first verse again. Ends with Dylan saying: "We just gotta work that part out, man."

Track (11) is only a short intro with Dylan stopping after "Once upon a time....".

Track (12) has the whole band and Dylan at their best. This take is faded out at (6.09) and probably is the released take.

Track (13) has again the whole band, and only first verse is sung. The tempo is different from the waltz versions and closer to the end version, but it's not quite the same. Ending with Dylan saying: "Let's cut it!"

Track (14) is ended with Dylan singing: "Once upon a time, you dress so fine, threw the DUMS a dime.....Let's take it again."

Track (15) once again it sounds like it is MB counting "1-2-4-5-7". Only first verse is sung then it's all faded out.

Track (16) the producer stops after 10 seconds, because there is "something wrong time wise".

Track (17) is faded in and starts with the second verse. It sounds like it could be the continuation of track (15) as it has the same kind of "rolling" drums. This is the first take with MB taking a "solo" only a few notes.

Track (18) at (6.36) it's the longest version around. It's probably the same as the "mono mix" below (track 22). It is not faded out, but ends with an organ note.

Track (19) is the mono version faded out at (6.01)

Track (20) is the stereo version faded out at (6.01)

The bootleg also includes two live versions of the Greatest Single Ever Made!

Track (21) is the released version that's (6.06) long, but all the albums as well as the CDs state (5.59)!? Beginning with Biograph the almost-right timing was noted (6.08) but it still fades out at (6.06)!

The promo on red vinyl divides "Like A Rolling Stone" into two parts, both clocking in at (3.02).

The list of released recordings below is certainly not complete and there exists probably more outtakes from these sessions.

1965. June	22 - 7" "LIKE A ROLLING STONE PART 1/PART 2" COLUMBIA JZSP 110940 (US) Red vinyl. Radio station copy - promo	
1965. June	22 - 7" "LIKE A ROLLING STONE PART 1/PART 2" COLUMBIA JZSP 110940 (US) Black vinyl. Radio station copy – promo	444
1965. June	22 - 7" "LIKE A ROLLING STONE PART 1/PART 2" CBS 1.952 (NL) Pic. cov.	469
1965. Jul. 20.	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") COLUMBIA 4-43346 (US) Comp. cov.	158
1965	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") 7" CBS 201 811 (UK) Pic. Lab.	070
1965	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") 7" CBS 201 811 (UK) Nops diff. ctr.	137
1965	22 - 7" "LIKE A ROLLING STONE"/("Gates Of Eden") 7" CBS 201 811 (DK/UK) Pic. diff. lab.	177
1965. Aug. 30.	22 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) stickers	147
1965. Aug. 30.	22 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1965. Aug. 30.	22 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)	
1965	22 – LP "HIGHWAY 61 REVISITED" CBS S 62572 (ESP)	438
1966	? - LP "HIGHWAY 61 REVISITED" CBS ALD 6913 (SOUTH AFR)	
196?	22 - 7" "LIKE A ROLLING STONE"/("Rainy Day Women #12&35") CBS 13-33100 (CAN)	135
1967. Mar.	22 - LP - "BOB DYLAN'S GREATEST HITS" COLUMBIA KCL-2663 mono / KCS-9463 stereo	
1969?	23? - LP-2 "BOB DYLAN IN CONCERT VOL. I & II" Bootleg	097
1969?	23? - LP "GREAT WHITE WONDER VOL. II" Bootleg	078

1969	22 - LP "BOB DYLAN'S GREATEST HITS" CBS 62649 (D)	107
1969	22 - LP "BOB DYLAN'S GREATEST HITS" CBS 62847 (NL) Orange label	105
1973	23 - LP-3 "BOB DYLAN (A Rare Batch Of Little White Wonder)" JOKER C 63/3 (I)	159
1978	22 - LP-3 "MASTERPIECES" CBS S3BP 220502 (AUS)	184
1979	1,4 - LP-2 "TOUGH SONGS" PHOENIX 44780 (AUS)	094
19??	22 - 7" "LIKE A ROLLING STONE/(RAINYDAY WOMEN # 12 & 35) Hall of Fame release COLUMBIA 13-33100 (US)	408
19??	22 - 7" "LIKE A ROLLING STONE" /("Gates Of Eden") 7" CBS 1811 (UK) mono reissue nops	
1984	22 - CD "BOB DYLAN'S GREATEST HITS" CBS CK 9463 (US)	218
1984	22 - CD "HIGHWAY 61 REVISITED" COLUMBIA CK 8189 (US)	
1984. Nov.	22 - LP "DYLAN ON DYLAN" WESTWOOD ONE	
1985. Oct.	22 - LP-5 "BIOGRAPH" COLUMBIA C5X 38830 (US)	
1985. Oct.	22 - CD-3 "BIOGRAPH" COLUMBIA C3K 38830 (US)	
1992	? - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
199?	22 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	22 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
19??	22 - LP "GREATEST HITS" CBS 62847 (NL) "Pacman" logo	146
199?	1-7,21 - CD-14 "BOB DYLAN * 1965 REVISITED" GREAT DANE GDR9419-14CD	416
1991	? - CD-3 "THE BOOTLEG SERIES" COLUMBIA C3K 47382 (US)	
1991	? - CD-3 "THE BOOTLEG SERIES" COLUMBIA 468086-2 (AUT)	108
1991	22 - CD-3 "MASTERPIECES" COLUMBIA 462448-9 (AUS)	111
1997	22 - CD "THE BEST OF BOB DYLAN" COLUMBIA SONYTV28CD (UK)	429
199?	22 - CD "BOB DYLAN'S GREATEST HITS" CBS/SONY 463088-2 (AUT/ESP)	180
199?	2,6,7 - CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US) Bootleg	310
2000	22 - CD-2 "THE VERY BEST OF BOB DYLAN" COLUMBIA/SONY COL 498540-2 (SWE)	543
2000	22 - CD "BLOWIN' IN THE WIND" UNIVERSE UN3719 (D)	366
200?	8-21 - CD "THE GREATEST SINGLE EVER MADE" Bootleg	415
2003	22 - CD "HIGHWAY 61 REVISITED" COLUMBAI 512351 6 (AUT) SACD	516
2010	21 - CD "THE BEST OF THE ORIGINAL MONO RECORDINGS" COLUMBIA 88697791672 (EU) 528	
2010	6 - CD-2 - "NO DIRECTION HOME - THE SOUNDTRACK" COLUMBIA C2K 93937 (US) Take 9 - alternate take - THE BOOTLEG SERIES VOL. 7	529

BOB DYLAN**1965. June 16.** Columbia studio A, NY, producer Tom Wilson

Bob Dylan, vocals, guitar, hca, piano - Michael Bloomfield, guitar - Paul Griffin, piano - Al Kooper, organ - Harvey Brooks, bass - Bobby Gregg, dr

1. "Can You Please Crawl Out Your Window" # 1 (3.49)
2. "Can You Please Crawl Out Your Window" # 2 (3.37)
3. "Lunatic Princess Revisited" (1.12)

Track (1) was released by mistake as "Positively 4th Street" on a 7" Columbia 4-43389 in September 1965, but was quickly withdrawn and replaced by the right track. Track (3) is only found on the bootleg "Dimestore Medicine" and it lists it as coming from this date, but who knows?

For what it's worth:

These numbers can be read in the wax of different releases of "Positively 4th Street":

1. The promo and pic. cover copy of the mispressed single in the compilers possession has ZSP111386-1C in the wax.
2. The red vinyl promo release has ZSP11386-1E like another regular release in pic. cover.
3. A regular release without pic. cover has ZSP111386-2A
4. A regular release from NL with pic. cover has ZSP11386-2L (fades out at 3.43 but lists 3.50 on the label)
5. A regular release from CAN has ZSP11386-1K (fades out at 3.43 but lists 3.50 on the label)
6. A regular release from UK has A-5202-4!?

So maybe the -1C suffix is the one to look for?!

Usually a new prefix would indicate a new take, but there is no difference between the varoius versions except for the time for fade out. Maybe the prefix is a "fade-out-production-number"?

The version of "Can You Please Crawl Out Your Window?" on the later released single is the "The Band-version" and has Robbie Robertson on guitar.

1965. Sep. 7.	1 - 7" "POSITIVELY 4TH STREET/same" COLUMBIA 4-43389 (US) wh.lab promo "Can You Please Crawl Out Your Window" instead of "Positively 4 th Street"	356
1965. Sep. 7.	1 - 7" "POSITIVELY 4TH STREET/FROM A BUICK 6" COLUMBIA 4-43389 (US) "Can You Please Crawl Out Your Window" instead of "Positively 4 th Street"	309
1979	1 - LP-2 "TOUGH SONGS" PHOENIX 44780 (AUS?)	094
199?	1,2 CD-14 "BOB DYLAN * 1965 REVISITED" GREAT DANE GDR9419-14CD	
077	2 - EP "STEALIN'" FREEDOM Bootleg EP 5 trx The track is called "Can I Crawl Out Your Window".	077
1992	1,2 - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
199?	3 - CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US) Bootleg	310

BOB DYLAN**1965. Jul. 25.** Sound check (1-3) and live (4-8) Newport Folk Festival, Freebody Park, Newport, Rhode Island, NY.

Bob Dylan, vocals, guitar, hca, organ 1 - Michael Bloomfield, guitar - Al Kooper, organ - Jerome Arnold, bass - Sam Lay, dr
- Barry Goldberg, piano

1. "Organ Riffs" (0.10)
2. "Maggie's Farm" (instrumental) (0.15)
3. "Like a Rolling Stone" (instrumental) (0.16)
4. "Maggie's Farm" (6.47 incl. introduction and strumming) (3.03 in "Festival!")

5. "Like a Rolling Stone" (7.04)
6. "It Takes A Lot to Laugh, It Takes a Train to Cry" (4.07)
7. "It's All Over Now, Baby Blue" (8.47)
8. "Mr. Tambourine Man" (6.57) (2.20 in "Festival!")

Tracks (1-3,8) from the film "Festival!", directed by Murray Lerner, are only recorded partly. Tracks (1-3) are very short clips from the sound check. (Track (1) is Bob Dylan showing Barry Goldberg some organ riffs!) Tracks (7-8) are Dylan solo acoustic encores. At the start of track (8) Bob Dylan asks for an E-harmonica, "Does anybody have an E-harmonica?" He stops playing when someone throws the harmonica he asks for on stage, puts in the rack and goes on.

The electric concert was only three numbers (4-6). Track (4) on the interactive CD-Rom is only partly. Track (4) opens with the introduction and some strumming and checking on the electric instruments. Then – after a minute and a half - Dylan starts on his acoustic guitar and MB yells: "Let's roll!" and they do. Track (5) has MB saying: Watch your cord, man! and they use a minute to get ready. The organ comes in a little too late, but a nice job is done when Mr. Kooper is ready. Both Bob Dylan and MB calls track (6) for "Phantom Engineer" which was the work name for the song. It also has some "strumming" until MB bursts into the opening riff. Dylan sounds a little lame compared to the guitar intro. There are some fine little solos all over from MB on all three tracks. Bob Dylan ends the proceedings with: "Let's go, man. That's all!" but the announcer is almost praying for another song, and the audience is yelling: "We want more! We want more!" No, booing for the performance!

There was only limited time for the performers, even for Bob Dylan, so the set was never intended to be longer than the three numbers (even in the introduction it is underlined that "he has a limited amount of time". And the audience goes: Boo boo boo). Because the audience was so enthusiastic about Bob Dylan, he was granted (or forced!) to go out and do a couple of acoustic songs. Track (7) takes a few minutes of strumming (and getting the right guitar!) to get started. There is a lot of applause so the song itself is about 5 minutes long.

During the Workshop earlier in the day, Bob Dylan did a solo spot (2.17!) with "All I Really Wanna Do" which is in the film "Festival!" and the audience is really mad that he stops after such a short performance. Somebody is trying to persuade His Bobness to get back even if he is introduced by the announcer saying: "After Bobby is over there won't even be any closing remarks or anything, just split as fast as you can, we're way over time....".

?	4-8 - CD "LIVE IN NEWPORT 1965" BP 023 Bootleg	
1967	1-4,8,10 - VIDEO "FESTIVAL!"	435
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
199?	4 - CD-Rom_ "HIGHWAY 61 INTERACTIVE"	
199?	4-6 - CD "LIVE IN NEWPORT 1965" DOCUMENT DR 004 (US) Bootleg	
1993	4-8 – CD-2 "SQUARING THE CIRCLE" DIYE 70/71 (LUX) Bootleg	432
1999?	4-8 - CD-14 "BOB DYLAN * 1965 REVISITED" GREAT DANE GDR9419-14CD Boot	417
2003	4 – DVD "GODFATHERS AND SONS" SNAPPER SMADV 034 (UK)	525
2010	4 – CD-2 "NO DIRECTION HOME – THE SOUNDTRACK" COLUMBIA C2K 93937 (US) THE BOOTLEG SERIES VOL. 7	529

BUTTERFIELD BLUES BAND

1965. July, 25. Recorded live by Paul Rothschild at Newport Folk Festival 1965

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar - Elvin Bishop, guitar - Jerome Arnold, bass - Sam Lay, drums - Bruce Langhorne, tambourine? - Nick Gravenites, vocals 7-9

1. "Juke" (1.40)
2. "Blues With A Feeling" (4.11)
3. "Look Over Yonders Wall" (2.10)
4. "Blues For Ruth"
5. "Why Don't You All Quit It"

6. "Elvin's Blues"
7. "That's Alright"
8. "It's About Time"
9. "It's True"
10. "Work Song"
11. "Born In Chicago" (4.08)
12. "Mellow Down Easy" (3.52)
13. "Michael Bloomfield Introducing Lightnin' Hopkins" (0.56)
14. "Michael Bloomfield speaks on Son House and Butterfield" (0.49)
15. "Michael Bloomfield speaks on playing the blues" (0.28)

Butterfield Blues Bands own set at the Newport 1965 Festival was recorded as well as Bob Dylan's. After the introduction by Peter Yarrow (from Peter, Paul and Mary) there is a very sparse applause. The band plays very well with a nice slide guitar from MB on (2). After this song, the audience wakes up and applauds with great enthusiasm. It's great to hear such an early live recording from BBB. The whole concert was recorded with the intention to release it as the band's first album, but only the four tracks below have surfaced. Not even a bootleg of the complete set is circulating! Track (1) is faded in in the movie as is track (11) at (1.26) and it cues into a Bloomfield speak (0.28): "Every time, every time I play, you know, you start and get into the music and reach a point within yourself. It's you and the music, you know. They are two separates and when they come together (claps his hands) you are complexly into it...and when you get into that music, man, that music becomes you, and you play together, and you play blues that's all you and not just your hands, all of you. You are a part of that music."

Also in the movie "Festival" there is a short clip (0.49) with Michael Bloomfield (he even gets his own credit in the opening titles), where he apparently is asked about himself and Son House, and he answers: "You see with Son House it's the more serious thing. In hell, man, I'm not Son House. I'm not Son House. I haven't been pissed on, stepped on and shitted on you know like he has. I haven't gone through that. My father is a multi millionaire, you know. I lived a rich, fat, happy life, man, I had a big Bar Mitzvah. I'm not Son House. I can play blues, you know and I can feel it in a way, man, those guys are a different story. That's a different thing all together, but you can quote me on this, man: Butterfield's something else...he feels it just...he's in there all the way...Butterfield is a blues singer...there's no white bull shit with Butterfield...white - colored thing with him. I mean he's there, and if he was green it wouldn't make any difference. If he was a Plunaria, a tuna fish sandwich, Butterfield would be into the blues."

The date is listed as (Monday!) July 26, 1965 in the Columbia album "Bloomfield - A Retrospective", but Peter Yarrow announces that the crowd will be able to hear BBB later this evening with Bob Dylan, so it is of course the 25th.

1965	12 - LP "FESTIVAL - THE NEWPORT FOLK FESTIVAL/1965" VANGUARD VSD-79225 (US) stereo	
1965	12 - LP "FESTIVAL - THE NEWPORT FOLK FESTIVAL/1965"	
	VANGUARD VRS-9225 (US) mono	274
1965	1,13-15 - VIDEO "FESTIVAL!"	435
1972	12 - LP-2 "GREATEST FOLKSINGERS OF THE 'SIXTIES" VANGUARD VSD 17/18 (US)	246
1983	11 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	11 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
?	2,3,11,12 - CD-2 "DROPPIN' IN WITH THE PAUL BUTTERFIELD BLUES BAND" Boot	213
1993	2,3,11 - CD-2 "BLUES WITH AT FEELING" VANGUARD VCD2-77005-2 (D)	093
1993	2,3,11,12 - CD-2 "SQUARING THE CIRCLE" DIYE 70/71 (LUX) Bootleg	432
2001	3,11 - CD-3 "NEWPORT FOLK FESTIVAL - BEST OF THE BLUES 1959-68"	
	VANGUARD 193/95-2 (D)	329
2002	13 - CD "LIGHTNIN' HOPKINS AT NEWPORT" VANGUARD 79715-2 (US)	434
	The complete set incl. 7 previously unreleased tracks	
2003	11 - DVD "GODFATHERS AND SONS" SNAPPER SMADV 034 (UK)	525
2008	11,14 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518

BOB DYLAN**1965. July. 29.** Columbia Studio A, NY - producer Bob Johnston

Bob Dylan, vocals, guitar, hca - Michael Bloomfield, guitar 1-4 - Paul Griffin, piano - Al Kooper, organ, guitar 5 - Harvey Brooks, bass - Bobby Gregg, dr - Chambers Brothers, vocals 4 (according to the latest Dylan release (2010): "The best of the original mono recordings" – it is Al Kooper playing guitar on "Positively 4th Street"! but the booklet does not list organ or drums... so I guess it's a mistake. The organ is the main instrument, and you can't hear any Bloomer licks.)

1. "Positively 4th Street" (3.50)
- 1a "Positively 4th Street" (4.17)
2. "Tombstone Blues" (5.55)
3. "It Takes A Lot To Laugh, It Takes A Train To Cry" (4.04)
4. "Tombstone Blues" (6.18)
5. "Desolation Row" (take 1)

Track (4) from the Bootleg "Dimestore Medicine" is listed as from this date with the Chamber Brothers singing back up vocals, it's a longer version than the released track (which is faded in and out). By the way, please note that all the timings in the CD booklet are wrong, and that there are 5 seconds of fade out on all tracks.

Track (1) has different timing from vinyl to CD due to a slower version on the CDs. The US promo is (3.44), the 1E (wax prefix) single is (3.47), the US 2A single is (3.45), the CAN single is (3.46) the UK single is (3.45). The Australian Masterpieces CD-3 is (3.53), the Greatest Hits CD is (3.51) as well as the Biograph version. All these are the same version, slowed down or faded out differently. The bootleg version on HWY 61 Revisited Again and on the Great Dane 1965 Revisited is longer (4.17) but it's still the same version but faded or cut much later. No version is known to end without fade or cut.

1965. Sep. 7.	1 - 7" "POSITIVELY 4TH STREET/same" COLUMBIA 4-43389 (US) wh.lab red vinyl promo	260
	Few copies known to exist with "Can You Crawl Out Your Window" instead of "Positively 4 th Street"	
1965. Sep. 7.	1 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" COLUMBIA 4-43389 (US)	089
	Few copies exist with "Can You Crawl Out Your Window" instead of "Positively 4 th Street"	
1965 .Sep.	3 - "FROM A BUICK 6"/"POSITIVELY 4TH STREET" 7" COLUMBIA 4-43389 (CAN) nops	370
1965	1 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" CBS 201 824 (UK) Comp. cov.	138
1965	1 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" CBS 1.893 (NL) Pic cov.	470
1965. Aug.	2,3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) stickers	147
1965. Aug.	2,3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1965	2,3 - LP "HIGHWAY 61 REVISITED " LP CBS/Sony 25 AP 273 (JAP)	
1966	2 - LP "IT'S HAPPENING HERE!" COLUMBIA SPECIAL PRODUCTS CSP 333 (US)	
	Promo celebrating Fender guitars and Columbia recording artists.	
1967. Mar.	1 - LP "BOB DYLAN'S GREATEST HITS" COLUMBIA KCL-2663 (US) mono	
1967. Mar.	1 - LP "BOB DYLAN'S GREATEST HITS" COLUMBIA KCS-9463 (US) stereo	
1971	1 - LP "BOB DYLAN'S GREATEST HITS VOL. III" CBS S 63111 (D)	092
1971	1 - LP-2 "MORE BOB DYLAN GREATEST HITS" CBS S 67239 (NL)	091
1971	1 - LP-2 "MORE BOB DYLAN GREATEST HITS" CBS 67239 (UK)	4.122
1978. Mar.	1 - LP-3 "MASTERPIECES" CBS/Sony 57 AP 875-7 (JAP)	

1978	1 - LP-3 "MASTERPIECES" CBS S3BP 220502 (AUS)	184
1978	1 - LP-3 "MASTERPIECES " CBS/Sony (NZ)	
1984	1 - CD "BOB DYLAN'S GREATEST HITS" COLUMBIA CK 9463 (US)	218
1984	2,3 - CD "HIGHWAY 61 REVISITED " COLUMBIA CK 9189 (US)	
1984. Nov.	1 - LP "DYLAN ON DYLAN" Westwood One (Radio Station Disc)	
1985. Oct.	1,2 - LP-5 "BIOGRAPH" COLUMBIA C5X 38830 (US)	
1985	1,2 - CD-3 "BIOGRAPH" COLUMBIA C3K 38830 (US)	
1985	1,2 - CD-3 "BIOGRAPH" CBS CDCBS 66509 (NL)	061
199?	3 - CD "BOB DYLAN'S GREATEST HITS 2" COLUMBIA 471243-2 (AUT)	109
199?	2,3 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	2,3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
19?	1 - CD-3 "MASTERPIECES" CBS/Sony (AUS)	
19??	1 - 7" "POSITIVELY 4TH STREET"/("Subterranean Homesick Blues") COLUMBIA 13-33221 (US) Hall of Fame reissue	
1991	1 - CD-3 "MASTERPIECES" COLUMBIA 462448-9 (AUS)	111
199?	1a-3 - CD-14 "BOB DYLAN * 1965 REVISITED" GREAT DANE GDR9419-14CD (long version)	
1992	1a - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg (long version)	066
199?	9 - CD "BOB DYLAN'S GREATEST HITS" CBS/SONY 463088-2 (AUT/ESP)	180
199?	4 - CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US) Bootleg	310
2000	1 - CD "BLOWIN' IN THE WIND" UNIVERSAL UN 3719 (D)	366
2003	2,3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516
2010	1,2 - CD "THE BEST OF THE ORIGINAL MONO RECORDINGS" COLUMBIA 88697791672 (EU) 528	
2010	2, 5 - CD-2 - "NO DIRECTION HOME - THE SOUNDTRACK" COLUMBIA C2K 93937 (US) 529 (2) Take 9 - alternate take - (5) - alternate take 1 - THE BOOTLEG SERIES VOL. 7	
2011	2 - CD-2 - "BEYOUND HERE LISES NOTHIN'" SONY LEGACY 88697983862 (EU)	540

BOB DYLAN

1965. July 30. Columbia Studio A, NY - producer Bob Johnston

Bob Dylan, vocals, guitar, hca - Michael Bloomfield, guitar 1-5 - Paul Griffin, piano 1-4 - Al Kooper, organ 1-4 - Harvey Brooks, bass 1-4 - Bobby Gregg, dr 1-4

1. "From a Buick 6" # 1 (3.11) (mono mix)
2. "From a Buick 6" # 2 (mono acetate mix)
3. "From a Buick 6" # 2 (3.06) (stereo mix)
4. "From a Buick 6" (2.37) (Stereo mix)

5. "Desolation Row" (11.57) # 1 (mono mix)

On the single 4-43389 the musicians are listed.

1965. Sep. 7.	1 - 7" "POSITIVELY 4TH STREET/FROM A BUICK 6" COLUMBIA 4-43389 (US) Few copies known to exist with "Can You Crawl Out Your Window" instead of "Positively 4 th Street"	309
1965. Sep. 7.	3 - "FROM A BUICK 6"/"POSITIVELY 4TH STREET" 7" COLUMBIA 4-43389 (US) Pic.	089
1965. Sep.	3 - "FROM A BUICK 6"/"POSITIVELY 4TH STREET" 7" COLUMBIA 4-43389 (CAN) nops	370
1965	3 - 7" "POSITIVELY 4TH STREET"/"FROM A BUICK 6" CBS 1.893 (NL) Pic cov.	470
1965	3 - "FROM A BUICK 6"/"POSITIVELY 4TH STREET" 7" CBS 210 824 (UK) Nops	138
1965	2 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)	
1965. Aug.	3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) stickers	147
1965. Aug.	3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1969?	4? - LP "SEEMS LIKE A FREEZE OUT" TMOQ (US) Red vinyl	074
1973	4 - LP-3 "BOB DYLAN (A Rare Batch Of Little White Wonder)" JOKER C 63/3 (I)	159
1979	1? - LP-2 "TOUGH SONGS" PHOENIX 44780 (AUS)	094
1984	2 - CD "HIGHWAY 61 REVISITED" COLUMBIA CK 9189 (US)	
199?	2,3 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	2,3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
1992	? - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
199?	1-3 - CD-14 "BOB DYLAN * 1965 REVISITED" GREAT DANE GDR9419-14CD	
199?	1,5 - CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US) Bootleg	310
2003	3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516

BOB DYLAN

1965. Aug. 2. Columbia Studio A, NY - producer Bob Johnston

Bob Dylan, vocals, guitar, hca, piano 1, police car 3 - Michael Bloomfield, guitar - Paul Griffin, organ, piano - Al Kooper, organ - Harvey Brooks, bass - Bobby Gregg, dr - Frank Owen, piano

1. "Ballad Of A Thin Man" (5.55)
2. "Queen Jane Approximately" (5.26)
3. "Highway 61 Revisited" (3.25)
4. "Just Like Tom Thumb's Blues" (Take 5)
5. "Highway 61 Revisited" (alternate take 6)

1965. Nov. 30.	3 - 7" "HIGHWAY 61 REVISITED"/("Can <u>Y</u> ou Please Crawl Out...?") COLUMBIA 4-43477(US)	156
1966. Nov. 30.	3 - 7" "HIGHWAY 61 REVISITED"/("Can <u>Y</u> ou Please Crawl Out...?") CBS 210900 (UK)	139

1966. Feb.?	2 - 7" "QUEEN JANE APPROXIMATELY"/("Sooner Or Later") COLUMBIA 4-43541 (US)	157
1966	2 - 7" "QUEEN JANE APPROXIMATELY"/("Sooner Or Later") CBS S 62572 (UK)	
1965. Aug.	1-3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) sticker	147
1965. Aug.	1-3 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1965	1-3 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)	
1968	3 - LP "THE ROCK MACHINE TURNS YOU ON" CBS PR 22 (UK)	068
1969	2,3 - LP "BOB DYLAN'S GREATEST HITS" CBS S 62 694 (D)	107
1978. Mar.	1 - LP-3 "MASTERPIECES" CBS/Sony 57 AP 875-7 (JAP)	
1978	1 - LP-3 "MASTERPIECES" CBS S3BP 220502 (AUS)	184
1978	1 - LP-3 "MASTERPIECES" CBS/Sony (NZ)	
1984	1-3 - CD "HIGHWAY 61 REVISITED" COLUMBIA CK 9189 (US)	
199?	1-3 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	1-3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
19?	1 - CD-3 "MASTERPIECES" CD-3 CBS/Sony (AUS)	111
1992	? - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
199?	2 - CD-2 "DIMESTORE MEDICINE" WILD CARD 65 (US)	310
2000	3 - CD "BLOWIN' IN THE WIND" UNIVERSAL UN 3719 (D)	366
2003	1-3 - CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516
2010	4,5 - CD-2 - "NO DIRECTION HOME - THE SOUNDTRACK" COLUMBIA C2K 93937 (US) (4) alternate take 5 - (5) alternate take 6 - THE BOOTLEG SERIES VOL. 7	529

BOB DYLAN

1965. Aug. 4. Columbia Studio A, NY - producer Bob Johnston

Bob Dylan, vocals, guitar, hca, - Paul Griffin, piano 1 - Al Kooper, organ 1, - Bobby Gregg, dr 1 - Frank Owen, piano 1, maracas 1 - Russ Savakuss, bass 1,2 - Charlie McCoy, guitar 1,2 -

1. "Just Like Tom Thumbs Blues" (5.26)
2. "Desolation Row" (11.20)

There has been a great deal of discussion about the guitar player on the released version of "Desolation Row". Is it MB or is it Charlie McCoy? Probably it is Charlie McCoy on the August version, and Michael Bloomfield on an unreleased mono-only version from July 30, 1965.

1965. Aug.	1,2 - LP "HIGHWAY 61 REVISITED" COLUMBIA CS 9189 (US)/CBS KCS 9189 (UK) stickers	147
1965. Aug.	1,2 - LP "HIGHWAY 61 REVISITED" COLUMBIA CL 2389 (US) mono	069
1965	1,2 - LP "HIGHWAY 61 REVISITED" CBS/Sony 25 AP 273 (JAP)	
1971. Nov.	1 - LP-2 "BOB DYLAN'S GREATEST HITS VOL. 2" COLUMBIA KG-31120 (US)	

1984	1,2 - CD "HIGHWAY 61 REVISITED" COLUMBIA CK 9189 (US)	
199?	1,2 - CD "HIGHWAY 61 REVISITED" CBS CDCBS 62572 (JAP)	065
199?	1,2 - CD "HIGHWAY 61 REVISITED" COLUMBIA 460953-2 (AUT)	108
199?	1 - CD "BOB DYLAN'S GREATEST HITS 2" COLUMBIA 471243-2 (AUT)	109
1987	1 - CD-2 "BOB DYLAN'S GREATEST HITS VOL. 2" COLUMBIA C2K-31120 (US)	
19??	1 - CD-2 "MORE BOB DYLAN GREATEST HITS" COLUMBIA COL 467851-2 (AUT)	110
1991	1 - CD-3 "MASTERPIECES" COLUMBIA 462448-9 (AUS)	111
199?	? - CD "HIGHWAY 61 REVISITED" DCC GZS 1021 (US) Gold CD	
1992	? - CD "HIGHWAY 61 REVISITED AGAIN" 92 BD-09-04 Bootleg	066
2003	1,2 - CD "HIGHWAY 61 REVISITED" COLUMBIA 512351 6 (AUT) SACD	516

BOB DYLAN

1965 Rehearsals for the 1965 tour with The Band

Bob Dylan, vocals, guitar, hca - Robbie Robertson, guitar - Garth Hudson, organ - Levon Helm, dr - Richard Manuel, piano - Rick Dank, bass and rumored: Michael Bloomfield, guitar - Al Kooper, guitar

1. "Midnight Train" (058)
2. "Can You Please Crawl Out Your Window" (0.53)
3. "I Wanna Be Your Lover" (3.33)
4. "Number One" (4.03) piano instrumental
5. "Visions Of Johanna" (7.40)
6. "She's Your Lover Now" (6.35)
7. "Jet Pilot" (1.30)

This should be a rehearsal tape with The Band and MB and AK. AK played on a few gigs on the December North American and Canadian tour. The recording is of high quality. The songs have been scattered over many Bob Dylan bootleg LP's and CD's.

19??	1-7 - CD "BOB DYLAN Live with the Band, Al Kooper and Mike Bloomfield" DR 015 Bootleg	067
19??	1-7 - CD "MIDNIGHT TRAIN" TL 1325 Bootleg	545

PETER, PAUL & MARY

1965 Producer Albert B. Grossman - Musical director Milton Oakum

Peter Yarrow, vocals, guitar - Paul Stoke, guitar, vocals - Mary Travers, vocals - Michael Bloomfield, guitar - Paul Butterfield, hca - Bill Lee, bass - Mark Naftalin, organ - Buddy Salzmman, dr

1. "The King Of Names" (4.05)

In the meantime you must live, so the musicians take on session work when it comes. Paul Butterfield and Mark Naftalin are carrying the track. MB is absolutely audible in the first quarter of the track playing an acoustic slide. Al Kooper plays organ on another track, which indicates that the session might have been *after* the Bob Dylan sessions.

1966	1 - LP "ALBUM" WB WS 1648 (US) Light grey label w/WB in red. Original label.	
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1966	1 - LP "ALBUM" WB WS 1648 (US) Golden label	037
1966	1 - LP "ALBUM" WB WS 1648 (US) Green label (10 year commemorative?)	155
196?	1 - LP "ALBUM" WB WS 1648 (US) "Burbank" labels	
1991	1 - CD "ALBUM" WB 9-26653 (US)	

JUDY COLLINS

1965. late

Judy Collins, vocals - Michael Bloomfield?, guitar - Al Kooper, organ, ? bass - ? drums – hca? 2

1. "I'll Keep It With Mine" (3.10)
2. "Thirsty Boots" (2.55)

Probably recorded close to the release date in November 1965. Bob Dylan is supposed to have written track (1) for Judy Collins. He recorded it for his "Bringing It All Back Home" album, but it was left off. Not released by Dylan until his Biograph box set in 1985. Track (2) is written by Eric Andersen.

Judy Collins does not remember the players on this (very) hard to find single. On track (1) it is Al Kooper on organ ("Like A Rolling Stone"-style) but there is also a harpsichord. The guitar is almost not audible and can be anyone. In Al Kooper's book "Backstage Passes & Backstabbing Bastards", he says: "I played on Judy Collins' version of Bob Dylan's 'I'll keep it with mine' for which Bloomfield was expressly flown in from Chicago." Track (2) has distinct harmonica and fine acoustic guitar. From two very different sessions.

1965. Nov.	1,2 - 7" - "I'LL KEEP IT WITH MINE/THIRSTY BOOTS" ELEKTRA EK-45601 (US) radio promo	519
1965	1,2 - 7" - "I'LL KEEP IT WITH MINE/THIRSTY BOOTS" LONDON HLZ 10029 (UK)	
2005	1 – CD "GREAT LOST ELEKTRA SINGLES VOL. 1"	
	COLLECTORS' CHOICE MUSIC CC-629 (US)	481

PAUL BUTTERFIELD BLUES BAND

1965. Sep. A&R Studios, NY.
Producers Paul A. Rothschild & Mark Abramson

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar - Elvin Bishop, guitar - Jerome Arnold, bass - Sam Lay, dr, vocals
5 - Mark Naftalin, organ

1. "Born In Chicago" (3.05)
2. "Shake Your Money-Maker" (2.28)
3. "Blues With A Feeling" (4.24)
4. "Thank You Mr. Poobah" (4.05) m Butterfield-Bloomfield-Naftalin
5. "I Got My Mojo Working" (3.32)
6. "Mellow Down Easy" (2.47)
7. "Screamin'" (4.37) m Bloomfield
8. "Our Love Is Drifting" (3.34)
9. "Mystery Train" (2.39)
10. "Last Night" (4.18)
11. "Look Over Yonders Wall" (2.25)
12. "Got My Mojo Working" (2.10) single edit. Fades out.
13. "Mellow Down Easy" (2.30) single edit. Fades out.

There are discrepancies with almost all the timings all the way from the first vinyl release. Never trusts cover info! The timings are taken from the 1965 album and some are a few seconds longer than on CD releases. "Mellow Down Easy" fades out one minute before the timing on the cover, and that error is still carried on by the CDs!

Apart from that, the record is magnificent! What music, what instrumentalists and what a voice Paul Butterfield had and what a harmonica! No wonder he was popular in both black and white local clubs in Chicago. When compared to the first recorded version of the album, this session is far superior if we're talking guitar. Bloomfield sparkles here, he is *the* lead guitarist and every track bears his mark (and Butterfield's of course). In fact, the whole band is superb. The gifted Mark Naftalin plays great organ, especially on the instrumental (4).

This record was and still is a landmark in music history. It may not have sold accordingly, but it still sounds fresh. The influence the band had on coming musicians cannot be overrated. The playing is superb all over. Butter's harmonica is a lead instrument alongside MB's guitar.

In the 1971 McClosky interview it is stated by the interviewer, that track (10) "Last Night" was the first recording.

The drummer Sam Lay and the bass player Jerome Arnold had played regularly with Howlin' Wolf before joining BBB.

The picture of the band on the upper half of the cover is without Mark Naftalin. The picture on the lower half is without him and Michael Bloomfield as well. Neither was a regular member of the band from the start. Maybe it's a live photo from Big John's in Chicago?

Tracks (4,5) were recorded on Sept. 9, 1965, according to Mark Naftalin. "Love Her with a Feeling", listed under 1964. December, is probably from this session (due to Mark Naftalin's presence).

The label copy LP "Golden Butter" from Elektra has a type writer written track list dated March 15, 1972 and lists side 1 and 2 of the released album, but plays side 1 and 4!

1965. Oct.	12,6 – 7" "GOT MY MOJO WORKING/MELLOW DOWN EASY"	ELEKTRA EKS 45.016 (US) Wh. lab. Radio st.	363
1965	12,6 – 7" "GOT MY MOJO WORKING/MELLOW DOWN EASY"	ELEKTRA EKS 45.016 (US) Yellow/black w/promo stamp	
1965	12,6 – 7" "GOT MY MOJO WORKING/MELLOW DOWN EASY"	ELEKTRA EKS 45.016 (US) Yellow/black lab.	
1965	1,2 – 7" "BORN IN CHICAGO/SHAKE YOUR MONEY MAKER"	VEDETTE VRN 34075 (I)	316
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND"	ELEKTRA EKS 7294 (US) Stereo Gold guitar pl. lab.	
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND"	ELEKTRA EKS 7294 (US) Stereo Gold lab.	001
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND"	ELEKTRA EKL 294 (US) B/W label Promotion Preview Record	
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND"	ELEKTRA EKL 294 (US) Mono Gold lab.	149
1965. Oct.	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND"	(JAP)	
1965	1-11 – LP "THE PAUL BUTTERFIELD BLUES BAND"	VEDETTE VRM/VRS 36053 (I) mono/stereo	
1967	1 – LP "SELECT ELEKTRA"	ELEKTRA EUK 261 (UK) Various artists sampler. Red label.	
1972. Mar.	1,2,6,8,9,11 - LP "GOLDEN BUTTER"	ELEKTRA 7E-2005 (US) Label copy single LP	380
1972	1,2,6,8,9,11 - LP-2 "GOLDEN BUTTER"	ELEKTRA 7E-2005 (US) Radio st. copy wh. lab.	177
1972	1,2,6,8,9,11 - LP-2 "GOLDEN BUTTER"	ELEKTRA (JAP)	
1976?	1,2,6,8,9,11 - LP-2 "GOLDEN BUTTER"	ELEKTRA K 62011 (UK)	085

1985	1-11 - LP "THE PAUL BUTTERFIELD BLUES BAND" EDESEL ED 150 (UK)	165
19??	1-3,5,6,11 - LP-3 – "CROSSROADS – WHITE BLUES IN THE 60's" ELEKTRA	
1987	1-11 - CD "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA 7294-2 (US)	
1988	1-11 - CD "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA CD 7559-60647-2 (D)	
1992	3- CD "BLUES MASTERS VOL. 4: HARMONICA CLASSICS" RHINO R2 71124 (US)	
1993	1- CD "BLUES MASTERS VOL. 7: BLUES REVIVAL" RHINO R2 71128 (US)	
1994	1 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
1995	1-11 - CD "THE PAUL BUTTERFIELD BLUES BAND" ELEKTRA 7559-60547-2	
1997	1 - CD "BLUES BROTHERS 2000" UNIVERSAL UND 59116 (EEC)	7.1753
1997. Oct.	1-4,8-10 - CD-2 "THE PAUL BUTTERFIELD BLUES BAND - AN ANTHOLOGY: THE ELEKTRA YEARS" ELEKTRA 62124-2 (US)	188
1998	2 - CD "BLUES MASTERS: SLIDE GUITAR CLASSICS" RHINO	
1998	1 - CD "BLUES MASTER 16 - MORE HARMONICA CLASSICS" RHINO R2 75346 (US)	
2001	2 - CD "BLUES" WARNER MUSIC PRECL28 (D)	353
2001	1-11 – LP "THE BUTTERFIELD BLUES BAND" SUNDAZED LP 5095 (US) 180 gr. vinyl	332

Advertising for the first Butterfield Blues Band LP.
Public relations photo for the first LP.

Record Beat magazine 1966 on Butterfield Blues Band

CHUCK BERRY

1965. Sep. 1. Ter Mar Recording Studios, Chicago

Chuck Berry, vocal, guitar - Johnnie Johnson, piano - Jasper Thomas, drums - Chuck Bernard, bass

1. "Run Joe"
2. "Every Day We Rock And Roll"
3. "One For My Baby"
4. "It's My Own Business"
5. "Right Off Rampart Street"
6. "My Mustang Ford"

1965. Sep. 2. Ter Mar Recording Studios, Chicago

Chuck Berry, vocal, guitar - Johnnie Johnson, piano - Jasper Thomas, drums - Chuck Bernard, bass

7. "Vaya Con Dios"
8. "Merrily We Rock And Roll"

9. "Wee Hour Blues"
10. "Loving You In Vain" (*unissued*)
11. "Welcome Back Pretty Baby" (*only single and US LP*)

1965. Sep. 3. Ter Mar Recording Studios, Chicago

Michael Bloomfield, guitar 12,13 - (Paul Butterfield?, hca. 12,14) - Peter Hogan, harmonica 12,14 - (Chuck Berry, vocal, guitar - Johnnie Johnson, piano - Jasper Thomas, drums - Chuck Bernard, bass, was recorded on the 1st and 2nd)

12. "It Wasn't Me" (2.31) (*singles and LP's*) *rec. on Sept. 2 overdubs Sept. 3.*
13. "Ain't That Just Like A Woman" (2.12)
14. "Sad Day - Long Night" (2.40) (*instrumental*) (*CD and only UK LP*)
15. "Forgive Me" (*unissued*)

It is believed that Michael Bloomfield and Paul Butterfield were the two studio musicians overdubbing guitar and harmonica on the above tracks (12-15). They have only been credited for contributions to track (12) (in the booklet for the CD release of "Fresh Berry's" from 1998) In the booklet in the Chuck Berry "Chess Box" Peter Hogan is credited for the harmonica and an "unknown second guitar" is credited for track (12). On "Sad Day, Long Night" (14) only Hogan is credited other than the usual band and there is no second guitar. On track (13) there is a second guitar but no harmonica. Track (15) remains to be heard.

On the 1986 LP/CD "Rock 'n' Roll Rarities" the recording date for track (12), "It Wasn't Me", (in stereo) is September 1, and on the back of the US version of "Fresh Berry's" the recording date is September 1 - 2. The track on the 1986 release is without second guitar and harmonica, and is thus a "backing track" with Chuck Berry's vocal much more to the front. Probably all the tracks (12-15) were recorded on the 1st or 2nd of September, and the duo overdubbed guitar and hca on September 3. The matrix number 14160 for (12) indicates that it was recorded same day as (11) with 14163.

1965. Sep.	11,12 - 7" "IT WASN'T ME"/("Welcome Back Pretty Baby") CHESS 1943 (US) Wh. lab. DJ copy.	357
1965. Sep.	11,12 - 7" "IT WASN'T ME"/("Welcome Back Pretty Baby") CHESS 1943 (US) blue label	358
1965. Oct.	4,12 - 7" "IT WASN'T ME"/("It's My Own Business") CHESS CRS 8022 (UK)	318
1965. Nov.	1-9,11-13 - LP "FRESH BERRY'S" CHESS LPS 1498 (US) stereo	
1965. Nov.	1-9,11-13 - LP "FRESH BERRY'S" CHESS LP 1498 (US) mono	270
1965	1-9 + ? - LP "FRESH BERRY'S" CHESS 275 004 (D)	
1966. Apr.	1-9,12-14 - LP "FRESH BERRY'S" CHESS CRL 4506 (UK)	151
1969. Apr.	12 - 7" "IT WASN'T ME"/("No Particular Place To Go") CHESS (UK)	
1986	(12) - CD - "ROCK 'N' ROLL RARITIES" CHESS/MCA CHD-92521 JVC-473 (US)	266
1988	12,14 - CD-3 "THE CHESS BOX SET CHUCK BERRY" MCA CHD3-80001 (US)	392
1998	1-9,12-14 - CD "CHUCK BERRY IN LONDON/FRESH BERRY'S" BGO RECORDS BGOCD395 (UK)	194

The Butterfield Blues Band played at Big John's in Chicago all of October 1965

DICK CAMPBELL

1965. Oct. Producers Lou Reizner & Eddie Mascari – Recorded at Universal Recording Studios, Chicago

Dick Campbell, vocals, rhythm guitar - Michael Bloomfield, 12-string guitar - Jimmy Vincent, 12-string guitar - Pete(r) Cetera, bass - Mark Naftalin, organ - Marty Grebb, tambourine, piano, finger cymbals and percussion - Artie Sullivan, tambourine, vocals - Paul Butterfield, hca - Billy Herman, dr - Sam Lay, dr - Larry Wrice, dr

1. "The Blues Peddlers" (2.45)
2. "You've Got To Be Kidding" (3.10)
3. "Sandi" (2.35)
4. "The People Planners" (2.33)
5. "Aphrodite's Child" (3.15)
6. "Despairs Cafeteria" (2.55)
7. "Approximately Four Minutes Of Feeling Sorry For D.C." (4.00)
8. "Object Of Derision" (2.35)
9. "Where Were You" (2.03)
10. "Girls Named Misery" (2.41)
11. "Ask Me If I Care" (2.33)
12. "Don Juan Of The Western World" (3.09)

Dick Campbell was a Dylan wannabe that never went anywhere except as a song writer. It's the complete Butterfield Blues Band apart from Jerome Arnold, bass. Butterfield plays a Dylan-like intro to (1) and Mark Naftalin plays a "Like A Rolling Stone-ish" intro to (2). The overall sound is very much like "Highway 61 Revisited" due to MB's playing. According to Dick Campbell's son, Gary Campbell in a mail to Paul Thompson, the contract with Mercury was signed on Oct. 8, and then recording started immediately for the next three weeks. Dick Campbell was on his way to California, but was offered this contract and stayed in Chicago. Track (4) is a "Like A Rolling Stone" rip off. Maybe the whole thing was meant to be a parody? If so, it's rather good! The songs were recorded over three sessions: 1st day: 3-6-2-12-8-5 - 2nd day: 1-4-7 and 3rd day: 11-9-10

In 2003 the record company Rev Ola released a CD with Dick Campbell, who had died the year before. It was his son Gary Campbell that was the main producer. Including Gary Usher on backing vocals. No Bloomfield here. Dick Campbell had recorded and/or produced a lot of records for more or less obscure labels before and after the LP. Take a look at Gary's homage to his father at: <http://webpages.charter.net/dickcampbell/>

1965	1,4 - 7" "THE BLUES PEDDLERS/THE PEOPLE PLANNERS" MERCURY 72511 (US) Pic. cov. 252	
1965	1-12 -LP "DICK CAMPBELL SINGS WHERE IT'S AT" MERCURY SR 61060 (US) Stereo	
1965	1-12 -LP "DICK CAMPBELL SINGS WHERE IT'S AT" MERCURY MG 21060 (US) Mono	042

August 13, 1965 – The Matrix, San Francisco's first folk night club, opened at 3138 Fillmore in the Marina District.
A new band called The Jefferson Airplane performed.

THE BUTTERFIELD BLUES BAND

1965. Dec. Recorded live at The Matrix, San Francisco, CA

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar, vocals 4 - Elvin Bishop, guitar, vocal 5 - Mark Naftalin, piano - Jerome Arnold, bass, vocals 8 - Billy Davenport, drums (Sam Lay, drums??)

1. "I Feel So Bad" (3.01)
2. "Driftin' & Driftin'" (6.45)
3. "300 Pounds of Joy" (3.36)
4. "Reconsider Baby" (3.44)
5. "This Road I Travel" (3.57)
6. "Get Out of My Life Woman" (3.17)
7. "One More Heartache" (3.42)
8. "In The Midnight Hour" (2.51)
9. "Walkin' By Myself" (3.38)
10. "Born in Chicago" (3.59)
11. "Got My Mojo Working" (5.47)

Paul Butterfield introduces track (10) as “I Was Born In Sonora”, which might give a hint of the location!

Paul Butterfield dedicates track (3) to “to a friend of mine, by name of Louis Myers. A very kind and outstanding man”. Butterfield is having fun introducing the tracks. The encore (11) is introduced as “A Melancholy Baby”.

1965 1-11 – TAPE “THE PAUL BUTTERFIELD BLUES BAND” 339

February 4-11, 1966 Whisky-A-Go-Go, Los Angeles, CA

BOB DYLAN

1966. Jan. 25. Columbia Recording Studios

1. **“Leopard-skin Pill-box Hat”** (take 1) slow
2. **“Leopard-skin Pill-box Hat”** () Dylan guitar solo
3. **“Leopard-skin Pill-box Hat”** () extra verse

1966 2 – LP-2 “BLONDE ON BLONDE” COLUMBIA

? 3 – CD-4 “GASHCHAT” Bootleg

2010 1 – CD “NO DIRECTION HOME – THE SOUNDTRACK” COLUMBIA C2K 93937 (US) 529
Alternate take 1 - THE BOOTLEG SERIES VOL. 7

THE CHICAGO LOOP

1966 Prod. Bob Crewe and Al Kasha 1,3,4 - Al Kasha 2

Judy Novy, vocals, percussion - Bob Slawson, vocals, rhythm guitar - Barry Goldberg, organ, piano - Carmine Riale, bass - John Siomos, drums - Michael Bloomfield, guitar 1 - John Savanno, guitar, 2-4

1. **"(When She Wants Good Lovin') She Comes To Me" (2.49)**
 - 1a. **“MacLean’s commercial” (0.30)**
 - 1b. **“(When She Needs Good Lovin’) She Comes To Me**
+ interview with Bob Slawson & Judy Nowotny (6.06)
 - 1c. **“(When She Needs Good Lovin’) She Comes To Me + interview with Judy Novotny (6.17)**
2. **"This Must Be The Place" (2.30)**
3. **"Richard Corey" (2.50)**
4. **"Cloudy" (2.40)**

Michael Bloomfield is only present on the first track (1). The band was named “Time” at first, and recorded six demo tracks, where MB might have helped out, as they didn’t have a lead guitarist until they had recorded the first track in the studio. Then John Savanno joined the group. The only female member of the group - Judy Novy – had, prior to this, recorded an album with her older brother as the duo “Len & Judy”. Bob Slawson had been in a couple of folk bands, like the Almanac Singers. The others - except for Barry Goldberg of course - had little experience and only from local or school bands.

The first “Chicago Loop” single hit the Billboard list as no 37! Something new for MB and cohorts.

The first Dynovoice release (1,2) was on a blue label with silver print. Later pressings had the same design, but were multicolored. In Canada the first single was released on the Bell label and credits for music and lyrics for (1) is “J. Novy – B. Slawson – C. Riale – J. Siomos”, but on all the Dynovoice releases the credit is “Lieber – Stoller”!

The title for the first track (1) varies on different lables. The labels on the Canadian and UK releases reads: “(When She Needs Good Lovin’) SHE COMES TO ME” (“needs” not “wants”) as does the IN-sound labels.

The MacLean's promo LP ("Not for sale, broadcast or commercial use"!/? What then for??) have tracks by Jeannie Brittan, Tommy Roe, Peter And Gordon, The Four Coins, Mitch Ryder & The Detroit Wheels, Marilyn Maye, The Tokens and Stan Getz/Astrud Gilberto. They are all doing a 30-second song about the wonder of MacLean's' toothpaste. It sounds like MB is playing the guitar on the Loop's version of the commercial.

The "IN" Sound LPs are sponsored by the U.S. Army and hosted by Harry Harrison (a high geared dj). HH is calling people to ask them for a record to play. HH announces and talks on the telephone with the artists involved. All along he tells you to join the army! In track (1b) Judy Novotny and Bob Slawson are talking about the name of the group. It was called The Chicago Loop to preserve the name, as the Loop was being torn down at that time, they say. In track (1c) Judy is being asked what it is like to be the only girl in the group. She answers that her gender does not matter in that relation; she was a founding member of the group.

In 1968 "The Chicago Loop" got a contract with Mercury and regrouped to this formation: Bob Slawson, vocals - Stephen Wasserman, bass - Jackie Dana, guitar, vocals - P.J. Bailey, drums - producers: Chris Welch & Bob Slawson

The "new" Chicago Loop released two singles on Mercury:

5. "Can't Find The Words" (2.20)
6. "Saved" (2.20)
7. "Technicolor Thursday" (2.04)
8. "Beginning At The End" (2.39)

All singles are contemporary pop music - searching for a hit!

1966.Nov.	1,2 - 7" "SHE COMES TO ME" DYNOVOICE 226 (US) Blue/silver label	281
1966?	1,2 - 7" "SHE COMES TO ME" DYNOVOICE 226 (US) multicolored label	229
1966?	1,2 - 7" "SHE COMES TO ME" DYNOVOICE 226 (US) multicolored label diff. lay out	284
1966.Nov.	1,2 - 7" "SHE COMES TO ME" STATESIDE SS 564 (UK) Green lab. Demo rec. dated 25.11.1966.	468
1966	1,2 - 7" "SHE COMES TO ME" STATESIDE SS 564 (UK) Black lab.	463
1966	1,2 - 7" "SHE COMES TO ME" BELL DYNOVOICE 226X (CAN) Blue and silver label	302
1966. Nov.	1b - LP - "The "IN" Sound" US ARMY released November 14, 1966	379
1966. Dec.	1c - LP - "The "IN" Sound" US ARMY released December 12, 1966	379
1966. Dec.	1,1a - LP "MACLEANS IS WHAT'S HAPPENING!" MACLEANS MR-6555 (US) promo	313
1967	3,4 - 7" "RICHARD COREY" DYNOVOICE 230 (US) promo	251
1967. Nov.	5,6 - 7" "CAN'T FIND THE WORDS/SAVED" MERCURY 72755 (US) wh.lab. promo	242
1967. Nov.	5,6 - 7" "CAN'T FIND THE WORDS/SAVED" MERCURY 72755 (US) comp. cov.	243
1968. Sep.	7,8 - 7" - "TECHNICOLOR THURSDAY/BEGINNING AT THE END" MERCURY 72802 (US)	490
1994	1 - CD - "LOVE POWER - HARD TO FIND HITS OF THE '60s" SEQUEL NEM CD 669 (UK)	

RHEINGOLD CENTRAL PARK MUSIC FESTIVAL Held in New York City - PAUL BUTTERFIELD 8-26-66

Bill Graham shows (Fillmore Auditorium / Fillmore West / Fillmore East / Winterland)

** are afternoon (usually Sunday) shows

SUNDAY AFTERNOON
AT THE
FILLMORE AUDITORIUM
BUTTERFIELD
JEFFERSON AIRPORT
GRATEFUL DEAD
OCTOBER 9^{2-7 PM}
AT FILLMORE + GERRY, S.F.
TICKETS: **OUTL 675**
RESERVABLES: **210-210**
AND GERRY: **210-210**
AND GERRY: **210-210**

This show was recorded by the now famous guitar technician Dan Erlewine (and his brother). It was DE who gave MB his famous Gibson guitar (that later was lost in Canada).

A review from the magazine Variety dated June 1, 1966, tells us: "Butterfield's six-piece group dishes up big beat blues at its best. The sound, definitely not for delicacy of ear, is a times almost overwhelming in sheer volume. The band's three electric guitars, drums, organ and Butterfield on harmonica, play with considerable intensity, yet never degenerate into becoming merely noise. The overall sound is more complex than may be apparent at the first listening and rages from a pulsating moodiness to an exiting exuberance. The band is responsive to one another, playing at what seems at times to be wild abandonment, but always as an ensemble.

Outstanding in the turn was a throbbing treatment of "The Ragga" (!) an instrumental heavily influenced by the music of India."

1996 1 - CD "EAST-WEST LIVE" WINNER 447 (US)

163

PAUL BUTTERFIELD BLUES BAND

1966. spring Live at Southerland Hotel, Chicago

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar 1,2 - Elvin Bishop, guitar - Jerome Arnold, bass - Mark Naftalin, organ - Billy Davenport, drums – Abraham "Smokey" Smothers, guitar 3-8

1. *"Come On In"* (1.56)
2. *"Born in Chicago"* (3.03)
3. *"I Say"* (3.06)
4. *"Poor Boy"* (3.16)
5. *"Last Night"* (3.54)
6. *"(Hot) Pepper Jam"* (2.21)
7. *"1.000 Miles From Nowhere"* (4.08)
8. *"I'm Going Home"* (2.57)

This entry is only included to avoid misunderstandings.

These tracks are form various sources and Bloomfield is only present on (1,2). "Come On In" is taken from the BBB single and "Born In Chicago" is taken from the album "Folksong '65". The remaining tracks are without MB and are recorded May 22, 1964 at Southerland Lounge, Chicago for Swedish Radio. Later to be released on the CD-2 "I Blueskvarter Chicago 1964 Volume Two" except for tracks (6,7) that remains unreleased officially.

? 1-8 - CD-2 "DROPPIN' IN WITH THE PAUL BUTTERFIELD BLUES BAND" Bootleg

312

BUTTERFIELD BLUES BAND

1966. Spring Live at The Unicorn Coffee House, Boston

Paul Butterfield, vocals 1-5,6-12,14, hca - Michael Bloomfield, guitar, vocals 12 - Elvin Bishop, guitar, vocals 5, 13 - Jerome Arnold, bass., vocals? 14,15 - Mark Naftalin, organ - Billy Davenport, drums

1. *"Look Over Yonders Wall"* (4.54) incl. introduction and strumming
2. *"Born in Chicago"* (4.17)
3. *"Love Her With A Feeling"* (6.00)
4. *"Get Out Of My Life, Woman"* (3.40)
5. *"Never Say No"* (4.06)
6. *"One More Heartache"* (3.55)
7. *"Work Song"* (13.26)
8. *"Comin' Home Baby"* (7.29)
9. *"Memory Pain"* (2.50)
10. *"Got A Mind To Give Up Living"* (6.40)
11. *"Walking By Myself"* (4.28)
12. *"If You See My Baby"* (4.08)

13. "Danger Zone" (4.30)
14. "Midnight Hour" (3.03)
15. "You're So Fine" (2.37)
16. "Got My Mojo Working" (5.43)

One of the better bootlegs of Butterfield Blues Band. Great playing from all of the members and the sound quality is fine for a 1966 audience recording. The vocals have unfortunately some distortion (Elvin Bishop's low keyed vocals come over much better than Butterfield's and Bloomfield's). Anyway, stuff like this should be released in "remastered" versions on labels like Winner! Go for it, Mark!!

Track (8) was a hit with Herbie Mann in the early 60's and (13) is an old Ray Charles track.

The titles on the cover are not all correct: Track (4) is called "Walking Blues" - track (5) "Don't Say No To Me" - track (8) "Thank You Mr. Poobah" - track (9) "Serve You Right To Suffer" - track (12) "Baby Please Come Home" and track (13) "World Is In An Uproar". Thanks to harmonica player/singer Felix Cabrera for the right titles.

In 2003 a version of this with "corrected pitch" (sped up a bit) started circulating. The track marks are set differently from the first version, so the timings can differ. The "new" version has a clearer sound and should be preferred to the old one. MB dedicates track (12) to Fats Domino and Bob Dylan. On another new circulating copy 2006 there are added two more tracks (14 + 15) with terrible vocals.

1999 1-16 - CD "UNICORN COFFE HOUSE '66" Bootleg

227

July 1-3, 1966 Cafe Au Go-Go, New York
 September 17, 1966 Monterey Jazz Festival, Monterey, CA
 September 23-25, 1966 Winterland Ballroom, San Francisco, CA
 September 25, 1966 Fillmore Auditorium, San Francisco, CA
 September 30, 1966 Winterland Ballroom, San Francisco, CA
 September 30, 1966 Fillmore Auditorium, San Francisco, CA

October 1-2, 1966 Winterland Ballroom, San Francisco, CA
 October 2, 1966 Fillmore Auditorium, San Francisco, CA
 October 7-8, 1966 Winterland Ballroom, San Francisco, CA
 October 9, 1966 Fillmore Auditorium, San Francisco, CA
 October 14-16, 1966 Fillmore Auditorium, San Francisco, CA

November 10, 1966 Marquee Club, Central London, England

December 1966 The Matrix, San Francisco, CA

1966 Fillmore West, San Francisco, CA

1966 Flamingo Club, Central London, England

1966 Le Hibou, Ottawa, Canada

January 20-22, 1967 Fillmore Auditorium, San Francisco, CA
 January 27-29, 1967 Fillmore Auditorium, San Francisco, CA

CARLY SIMON

1966. July? Producer Albert Grossman

Carly Simon, vocals, guitar - Michael Bloomfield, guitar - Robbie Robertson, guitar - Richard Manual, keyboards - Al Kooper, keyboards - Paul Griffin, keyboards - Rick Danko, bass

1. "Baby, Let Me Follow You Down"
2. "Goodbye, Lovin' Man"

3. ?

4. ?

Unreleased recordings. Carly Simon's "should have been" debut album. It took 5 more years for her to release her first album. There is no mention in the Carly Simon box "Clouds In My Coffee" of this session.

In Levon Helm's book with Stephan Davis "This Wheel's On Fire - Levon Helm And The Story Of The Band" Rick Danko is cited for this: "Before we left New York, we went into the studio with John Court, who was Albert Grossman's business partner. The Company was called Gros court Production. They had this singer, Carly Simon, who they wanted to make into the female Bob Dylan. We cut a couple of things with Carly, like "Baby, Let Me Follow You Down", but nothing came of it".

It's a question if the session took place in the Summer of 1966 or September 1967. Carly Simon is quoted saying she met with Dylan to write new lyrics to "Baby, Let Me Follow You Down" one week before he had his motorcycle accident (late July 1966).

PAUL BUTTERFIELD BLUES BAND

1966. Sep. 30. Recorded at Winterland, San Francisco, California

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar, vocals 7 - Elvin Bishop, guitar - Jerome Arnold, bass - Mark Naftalin, organ - Billy Davenport, drums

1. "Dropping Out" (2.12)
2. "Come Back Baby, Please Don't Go" (3.46)
3. "Our Love Is Driftin'" (5.30)
4. "Born in Chicago" (4.39)
5. "Willow Tree" (6.32)
6. "My Babe" (4.58)
7. "Kansas City" (4.21)
8. "Work Song" (13.34)

An even better recording of BBB live (I'm pretty sure this is a soundboard recording). MB is more to the front and his guitar is more prominent. Butter's singing is not the best here. Track (3) has a one-minute intro before the band gets it together. "Willow Tree" has fine inspired blues guitar from MB. MB's vocal effort on track (7) lacks the fire and commitment we are used to from him (he sounds out of key), his playing is superb though. Elvin Bishop does a fine job on this one too.

Another fabulous live version of "Work Song" is heard here. It predates "The Raga" or "East-West" as the closing tour-de-force, and features all the players at their (almost) best. In the opening licks of the first guitar solo MB stumbles, but he gets there. When he is warm it's like the angels are playing slide. It goes on and on for more than 13 minutes. Great music!

Also featured on the Wolfgang's Vault homepage.

? 1-8 - CD-2 "DROPPIN' IN WITH THE PAUL BUTTERFIELD BLUES BAND" Bootleg 312

PAUL BUTTERFIELD BLUES BAND w/MUDDY WATERS

1966. Oct. 2 Fillmore Auditorium

1. "Hurricane" (9.37)
2. "Got My Mojo Workin'" (5.08)

Muddy Waters backed by Butterfield Blues Band including MB. Track (1) was aired from the webside Wolfgang's Vault.

PAUL BUTTERFIELD BLUES BAND

1966. Oct.? Producers Paul A. Rothschild & Mark Abramson (1-5,7-9) - producers Albert Grossman and John Court 10

Producer Barry Friedman (6 & 11?) - Production supervisor Jac Holzman
Recorded in Chicago

Paul Butterfield, hca, vocals - Michael Bloomfield, guitar - Elvin Bishop, guitar, vocals 8 - Jerome Arnold, bass - Mark Naftalin, organ, piano - Billy Davenport, dr

1. "Walkin' Blues" (3.15)
2. "Get Out of My Life, Woman" (3.12)
3. "I Got A Mind to Give Up Living" (4.57)
4. "All These Blues" (2.20)
5. "Work Song" (7.53)
6. "Mary, Mary" (2.49)
7. "Two Trains Running" (3.52)
8. "Never Say No" (2.57)
9. "East-West" (13.10) M: Bloomfield-Gravenites
10. "Come On In" (2.01) W/M: Butterfield-Bishop-Bloomfield
11. "If I Had My Way"

On the original LP the composer credits for (9) "East-West" goes to Naftalin & Gravenites, but on the CD it is Bloomfield - Gravenites.

The record that took BBB to even higher grounds. If the first album was a landmark this album, is so great and was so influential that it ranks alongside the best of Bob Dylan's recordings. "The Raga", the first name for "East-West", spawned a whole following of acid-rock groups taking up Indian music. This single track should be voted one of the most influential recordings in the century!

"Work Song" is also historic. You can't get a blues band to play better than this. Butter is singing and playing throughout the album as if it was the last thing in his life. The only setback is when Elvin Bishop takes the vocal on (8), which was unnecessary with a vocalist like PB in the band.

The single outtake "Come On In" probably was an attempt to make a follow up to the FM success of the first recording of "Born in Chicago", but it never comes near any of the other tracks on the album. It's like some of the marches that later incarnations of BBB recorded (like at Woodstock). The single is rarely seen. The "If I Had My Way" single were reputedly released, and if it was in fact released it is very, very scarce. That track (6) has another producer than the rest of the session could indicate it was the first track to be recorded.

According to the January 1967 issue of the magazine Crawdaddy, was "Come On In" recorded "in a very unpremeditated session in Chicago just before the group went to England." This dates the session to mid October 1966.

1966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING" ELEKTRA 45609 (US)	300
	white label for radio stations only	
1966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING" ELEKTRA 45609 (US)	277
	Yellow/Black label	
1966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING" ELEKTRA EK-45609 (US)	304
	Pink/Black label	
1966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING"	
	LONDON HLZ 10100 (UK) Yellow lab. promo	
1966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING" LONDON HLZ 10100 (UK)	402
1966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING" ASTOR AP-1320 (AUS)	461
1966	4,8 - 7" "ALL THESE BLUES/NEVER SAY NO" ELEKTRA EKS-45007 (UK)	331
1966	6,11 - 7" "MARY, MARY/IF I HAD MY WAY" ELEKTRA (issued??)	
196?	1,2 - 7" "WALKIN' BLUES/GET OUT OF MY LIFE WOMAN" ELEKTRA (JAP)	
1966.Aug.	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (US) wh. lab. promo	
1966.Aug.	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (US) Yellow label stereo	

1966.Aug.	1-9 - LP "EAST-WEST" ELEKTRA EKL-315 (US) Yellow label mono	
1966.Aug.	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (UK) Orange label w/Polydor Records Ltd.	003
1966?	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (UK) Orange label	003
1966	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (UK) Butterfly label	124
1966	1,2,5,6 - EP – "EAST-WEST" ELEKTRA (JAP)	
19??	1-9 – LP "EAST-WEST" ELEKTRA P-8351 E (JAP) Reiss. w/lyrics	406
196?	3 – LP "ELEKTRIFYING" ELEKTRA (NL)	
197?	9 – LP-4 "ELEKTROCK" ELEKTRA 60403-1-V (US) w/20 pages booklet "The Sixties – Jac Holtzman Years"	
1976	1,2,6,9 - LP-2 "GOLDEN BUTTER" ELEKTRA 7E-2005 (US) Radio st. copy wh. lab.	177
1976	1,2,6,9 - LP-2 "GOLDEN BUTTER" ELEKTRA K 62011 (UK)	085
1976	1,2,6,9 - LP-2 "GOLDEN BUTTER" ELEKTRA (JAP)	
1987	1-9 - LP "EAST-WEST" EDSEL ED 212 (UK)	164
19??	1,3,5 - LP-3 – "CROSSROADS – WHITE BLUES IN THE 60's" ELEKTRA	
1988	1-9 - CD "EAST-WEST" ELEKTRA 7315-2 (US)	
19??	1-9 - CD "EAST-WEST" 7559-60751-2 (D)	
1994	5 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
1997	1,3-5,9,10 -CD-2 "THE PAUL BUTTERFIELD BLUES BAND - AN ANTHOLOGY - THE ELEKTRA YEARS ELEKTRA 62124-2 (US)	188
2001	1-9 – LP "EAST – WEST" SUNDAZED LP 5096 (US)	333

PAUL BUTTERFIELD BLUES BAND

1966. Oct. 14. Live at Fillmore Auditorium, San Francisco, California

Paul Butterfield, vocals, hca - Michael Bloomfield, guitar - Elvin Bishop, guitar, vocals 5 - Jerome Arnold, bass, vocals 6 - Mark Naftalin, organ - Billy Davenport, drums

1. "Born In Chicago"
2. "Shake Your Moneymaker" (2.33)
3. "The Sky Is Crying" (5.17)
4. "Oh Pretty Woman" (4.17)
5. "Help Me" (4.05)
6. "Never Say No" (5.06)
7. "So Fine" (2.27)
8. "East-West" (14.56)

Looking at the songs performed, it's a bit strange that there are so few from their albums, but maybe it's not the complete show.

Butter's vocal is very much to the forefront and it sounds strained, like he is trying to make the band play louder or faster. There is a second vocal on the last chorus on (1). It's good to hear MB sliding away on Elmore James' "The Sky Is Crying". There is a lot of yelling from the band during the set. Apparently they feel fine.

"Take a minute to tune back up, regular tuning" Butterfield(?) says, and that's what it takes. They start on "Oh Pretty Woman" like they never had played it before. Butter's vocal is not good on this one, and it seems like he has lost interest in the next song also. Bishop doing the vocals on "Never Say No" is ok, very, very slow, but ok.

"So Fine" is a nice pop tune with not So Fine vocals from Jerome Arnold. It takes a minute and a half to test and tune, before they can get started with "East-West". It simply has it all! Unfortunately the track is cut short in the middle of the bass solo, so it's anybody's guess how long they went on! The recording quality is far better than the Winner releases, and you may wonder why Mark Naftalin doesn't use stuff like this for his releases on his Winner label.

"Born In Chicago" has been aired on Wolfgang's Vault website.

? 2-7 - CD-2 "DROPPIN' IN WITH THE PAUL BUTTERFIELD BLUES BAND" Bootleg 312

Butterfield Blues Band was on tour in England from mid-October until mid-November 1966. When they arrived in London a press conference was held at Ronnie Scott's Club on October 17. They were part of the Georgie Fame - Chris Farlowe package tour.

The Tito Burns/Harold Davidson package tour dates were advertised in the NME as:

20-Oct (Thu) - Astoria, Finsbury Park
21-Oct (Fri) - Odeon, Birmingham
22-Oct (Sat) - Odeon, Leeds
23-Oct (Sun) - Gaumont, Doncaster
25-Oct (Tue) - Odeon, Manchester
26-Oct (Wed) - Odeon, Liverpool
27-Oct (Thu) - Gaumont, Sheffield
28-Oct (Fri) - Colston Hall, Bristol
29-Oct (Sat) - Gaumont, Southampton
31-Oct (Mon) - Odeon, Cheltenham
01-Nov (Tue) - Odeon, Bolton
02-Nov (Wed) - A.B.C., Carlisle
03-Nov (Thu) - Odeon, Glasgow
04-Nov (Fri) - Odeon, Newcastle
05-Nov (Sat) - Gaumont, Hanley
06-Nov (Sun) - Odeon, Leicester

There were 2 performances on each date usually at 6 PM & 8 PM.

Georgie Fame with the Georgie Fame Band took top billing, followed by Chris Farlowe & the Thunderbirds. Butterfield's Blues Band was billed next as "Guest Stars from Chicago." Also appearing were the Eyes of Blue and Geno Washington & the Ram Jam Band.

Finally Eric Burdon & the New Animals were at the bottom of the bill, but billed as "Extra Special Guest."
The compere/host was Peter Stringfellow.

After the package tour the BBB had its own little tour of UK:

Blaises Club, South Kensington, London, November 9
Marquee Club, London November 10, 90 Wardour St. w/Wynder K. Frog
A short review of this show was brought in the Melody Maker magazine.
Manchester University and The Jigsaw Club, Manchester November 12
Ram Jam Club, Brixton November 13 (two shows at 3 & 7 pm) 2nd show w/Carl Douglas Set
Cooks Ferry Inn, Angels Road, Edmonton November 14
TV show Ready Steady Go! recorded on November 15, and aired November 18
Ritz and Plaza, Birmingham November 16
Ritz, Skewen, November 17
Refectory, Golders Green and London's Flamingo, November 18

Lewes Town Hall, November 19 (last show)

they also played the Eel Pie Island Club, Twickenham - date?

The TV-show recorded Nov. 15, 1966:

Originally aired: November 18, 1966 on ITV1

Show Stars: Keith Fordyce (Presenter (Aug. 1963 - March 1965)), Cathy McGowan (Presenter (1964-66)),

Patrick Kerr (II) (Himself (dancer))

Recurring Role: The Small Faces (Themselves)

Guest Stars: The Breakaways (Themselves) , Eric Burdon (Himself) , The Paul Butterfield Blues Band (Themselves) , Paul Butterfield (Himself) , The Four Tops (Themselves)

--Opening credits, music: "Land Of 1000 Dances" by Wilson Pickett

--Show opened with audience dancing to the Supremes' "You Keep Me Hangin' On" recording.

--The Small Faces - "(Tell Me) Have You Ever Seen Me"

--Eric Burdon (formerly of the Animals) - "Jailhouse Rock"

--The Paul Butterfield Blues Band - "I'm Dropping Out On You"

--Eric Burdon - "Help Me Girl"

--Donovan - "Sunshine Superman"

--Kathy McGowan interviewed the Kinks' Pete Quaife and Dave Davies.

--The Small Faces - "My Mind's Eye"

--The Four Tops - "Baby, I Need Your Loving," "I Can't Help Myself" and "Reach Out, I'll Be There"

Also appearing:

--The Breakaways

--RSG! dancers Sandy Sarjeant, Georgie Allen and Celia Hetherington.

Back in the US the first concert Butterfield Blues Band played, was at New York's Town Hall, NY on November 26, 1966 (with Dionne Warwick). According to a newspaper review this was the set list:

Help Me - Mystery Train - Shake Your Money Maker - Walkin' By Myself - Work Song - East West

Butterfield Blues Band – Café Au Go Go, NY City – December 5, 1966

BARRY GOLDBERG

1966. Dec. Prod. Tom Wilson

Barry Goldberg, keyboards, vocals – Michael Bloomfield, guitar – Frank Zappa, guitar - + dr? – bass ?

1. "Carry On" (2.45)

2. "Ronnie Siegel from Avenue L" (2.15)

Barry Goldberg

1967 1,2 – 7" CARY ON" VERVE FOLKWAYS KF 5054 (US) DJ COPY 533

1967 1,2 – 7" CARY ON" VERVE FOLKWAYS KF 5054 (US)

"I played the chords, and Bloomfield played the screeches. And they made this rhythm and blues record, which has a lot of words in it like 'baby'. But I'm sure it's very excellent. Maybe it doesn't even have the words in it like 'baby'. Maybe they got something psychedelic like 'mama'." --FZ, 12/22/66

Track 2 was recorded on Jan. 15, 1967.

BUTTERFIELD BLUES BAND

1966. Winter Live at the Whiskey Au Go-Go, Hollywood, California

Paul Butterfield, hca, maracas - Michael Bloomfield, guitar - Elvin Bishop, guitar - Mark Naftalin, keyboards - Jerome Arnold, bass - Billy Davenport, dr

1. "Just To Be With You" (3.45)
2. "East-West #1" (12.37)

Even though (2) is not the complete recording (probably a few minutes are missing from the start) it still gives you a great insight to the playing of MB when he was in BBB.

1995	1 - CD "STRAWBERRY JAM" WINNER 446 (US)	059
1996	2 - CD "EAST-WEST LIVE" WINNER 447 (US)	163

Butterfield Blues Band played Boston's Jordan Hall on January 15, 1967 together with Otis Rush who played there for the whole week.

Jan. 15, 1967 – Jordan Hall, Boston - Butterfield Blues Band / Otis Rush
Jan. 20,21,22** 1967 – Fillmore Auditorium -- Butterfield Blues Band / Charles Lloyd
Jan. 27,28,29** 1967 -- Fillmore Auditorium -- Butterfield Blues Band / Charles Lloyd
** = 2 pm afternoon (Sunday-) shows

JEFFERSON AIRPLANE

1967. Jan. 8. Live at Webster Hall, NYC

Jefferson Airplane: Jorma Kaukonen, guitar – Jack Casady, dr. - with Michael Bloomfield, guitar 4,5 – vocals 4 - Mark Naftalin, organ 4,5

1. "This Is My Life" (0.58) (fragment)
2. "Go To Her" (4.09)
3. "3/5 Of A Mile In 10 Seconds" (4.59)
4. "Reconsider Baby" (4.57)
5. "East – West" (17.24)

An audience recording from the Jefferson Airplane's New York debut concert. MB and Naftalin is called up to jam. The historic value is greater than the quality of the recording. MB plays some fine guitar and blends excellent in with the Airplane.

1967	1-5 – CDR "JEFFERSON AIRPLANE WEBSTER HALL, NYC" Bootleg	475
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PAUL BUTTERFIELD BLUES BAND

1967. Jan/Feb. Recorded live at the Golden Bear, Huntington Beach, California

Paul Butterfield, hca - Michael Bloomfield, guitar - Elvin Bishop, guitar - Mark Naftalin, keyboards - Jerome Arnold, bass - Billy Davenport, dr

1. "Tollin' Bells" (3.22)
2. "Come On in This House" (5.05)
3. "Born in Chicago" (4.06)
4. "East-West #3" (28.06)

The date "Winter 1967" has to be January or February, because MB left BBB in February 1967. MB founded Electric Flag in early 1967 and they had their live debut at the Monterey Pop Festival in June.

Almost half an hour of "East-West"! Lucky people who have experienced that live. Of the three versions, this sounds most like the recorded version. Unfortunately there is a lot of distortion, but still it's a great recording. MB at his best. Elvin Bishop also plays his best on this one. Great opening and after a little more than 4 minutes MB goes berserk. I guess the duration of the number depended on MB's mood that particular day. This day he certainly was in the mood for playing!

Mark Naftalin:

Michael left the group in February of 1967. The live version of "East-West" that you inquired about was recorded in 1967, before Michael's departure. Winter 1966 was when the studio album "East-West" was recorded. You can see how much the piece developed between then and the time of "East-West, Live Version #3."

1995	1-3 - CD "STRAWBERRY JAM" WINNER 446 (US)	059
1996	4 - CD "EAST-WEST LIVE" WINNER 447 (US)	163

February 25, 1967 - The Butterfield Blues Band at Sargent Gym, Boston University

JAMES COTTON

1967. Mar.24. Recorded in NYC - Producers Barry Goldberg, Michael Bloomfield and Norman Dayron
Prod. supervisor: Jerry Schoenbaum

James Cotton, hca, vocals - Alberto Gianguinto, piano - Robert Anderson, bass, vocal - Luther Tucker, lead guitar - Samuel Lay, dr - Also: James F. Barge, tenor sax - Paul Serrano, trumpet - John M. Watson, trombone - Delbert L. Hill, baritone sax - McKinley Easton, baritone sax - Louis E. Satterfield, trombone -
MB is not credited, but maybe?: Michael Bloomfield, guitar 8,10,11

1. "Good Time Charlie" (2.46)
2. "Turn On Your Lovelight" (2.31)
3. "(There's) Something On Your Mind" (3.52)
4. "Don't Start Me Talkin'" (2.40) (single (2.36) but (2.49) on label)
5. "Jelly, Jelly" (5.42)
6. "Off The Wall" (2.40)
7. "Feelin' Good" (3.14) (single (3.10) but (2.59) on label)
- 8. "Sweet Sixteen" (5.35)**
9. "Knock On Wood" (2.56)
- 10. "Oh Why" (2.15)**
- 11. "Blues In My Sleep" (5.20)**

The liner notes to the 1995 CD tells us that Norman Dayron later released some of the tracks without the horn section.

The Intermedia LP and the Tomato and the identical Pilz CD from 1993 include some tracks recorded in 1963 with James Cotton, Paul Butterfield and William "Billy Boy" Arnold on hca and Elvin Bishop on guitar: "South Side Boogie" - "So Glad You're Mine" - "Diggin' My Potatoes" - "V-8 Ford Blues" - "Dolly Put The Kettle On".

1967	1,6 - 7" "GOOD TIME CHARLIE/OFF THE WALL" VERVE KF 5053 (US) DJ record	381
1967	4,7 - 7" "FEELIN' GOOD/DON'T START ME TALKIN'" VERVE KF 5066 (US) DJ record	263
1967	1-11 - LP "JAMES COTTON" VERVE FTS-3023 (US)	
1967	1-11 - LP "JAMES COTTON" VERVE FT 3023 (CAN)	299
1967	1-11 - LP "THE JAMES COTTON BLUES BAND" VERVE/FOLKWAYS FVS 9507 (D)	127
1982	1-3,5 - LP "TWO SIDES OF THE BLUES" INTERMEDIA QS 5010 (US)	

1993	1-3,5 - "CD TWO SIDES OF THE BLUES" PILZ 449323-2 (US)	125
1993	1-3,5, - CD "3 HARP BOOGIE" TOMATO 598.1097.20 (US)	072
1995	2 - CD "APRIL 1995 NEW RELEASES THE VERVE GROUP" VERVE SACD 976-2 (US)	264
1995	1-11 - CD "BEST OF THE VERVE YEARS" VERVE 314 527 371-2 (US)	
1995	1-11 - CD "BEST OF THE VERVE YEARS" VERVE 527 371-2 (D)	060

EDDIE "CLEANHEAD" VINSON

1967. Mar. Producer Bob Thiele – Recorded in New York

Eddie "Cleanhead" Vinson, vocals, sax - Michael Bloomfield, guitar - Buddy Lucas, tenor sax, hca 4 - Patti Brown, piano, organ 3,10 – ? dr. - ? bass

1. "Cherry Red" (3.09)
2. "Cadillac Blues" (2.59)
3. "Juice Head Baby" (3.08)
4. "Alimony Blues" (3.27)
5. "Somebody's Got To Go" (3.03)
6. "Flat Broke Blues" (2.26)
7. "Old Maid Got Married" (2.43)
8. "Workin' Blues" (2.50)
9. "Wee Baby Blues" (3.00)
10. "Goodnight Baby Blues" (5.02)
11. "Juice Head Baby" (3.13) single
12. "Alimony Blues" (2.34) single edit

A great blues record. MB is playing all over the tracks and the outstanding one is "Alimony Blues" with a great sax solo and guitar solo (cut out on the single!). Eddie "Cleanhead" Vinson was known as a saxophone player, but only when he started to sing did he get a deserved success.

1967?	11,12 - 7" "ALIMONY BLUES/JUICE HEAD BABY" BLUESTIME BT 45004 (US)	492
1967?	2,7 - 7" "CADILLAC BLUES/OLD MAID GOT MARRIED" BLUESWAY 45-61005 (US)	493
1967	1-10 - LP "CHERRY RED" BLUESWAY/ABC BL-6007 (US) White label promo mono	087
1967	1-10 - LP "CHERRY RED" BLUESWAY/ABC BL-6007 (US) mono	494
1967	1-10 - LP "CHERRY RED" BLUESWAY/ABC BLS-6007 (US) stereo	
1967	1-10 - LP "CHERRY RED" BLUESWAY/ABC BLS-6007 (CAN) stereo w/promo stickers	303
199??	1-10 - CD "CHERRY RED" ONE WAY RECORDS MCAD 22169 (US)	153

Mar. 27, 1967 - Butterfield Blues Band – Westbury Music Fair, Westbury, NY with Bloomfield??

MITCH RYDER (William S. Levis, Jr.)

1967. Mar. Recorded at Mira Sound Studio, Sound Center and Bell Sound, producer Bob Crewe

Mitch Ryder, vocals - Michael Bloomfield, guitar (perhaps only on 6-10) - Barry Goldberg, organ - Hugh McCracken, guitar - Carmine Riale, bass - John Siomos, drums

1. "Let It Be Me" (3.19)
2. "I Make A Fool Of Myself" (4.00)
3. "Born To Lose" (3.24)
4. "If You Go Away" (4.51)
5. "What Now My Love" (4.22)
6. "Whole Lotta Shakin' Goin' On" (3.11)
7. "Sally Go 'Round The Roses" (3.29)
8. "Brown-Eyed Handsome Man" (3.06)
9. "I Need Lovin' You" (2.46)
10. "That's It, I Quit" (3.18)
11. "Blessing In Disguise" (3.05)
12. "Devil With The Blues Dress On/Good Golly Miss Molly" (3.02)

This was the first solo effort from Mitch Ryder after producer Bob Crewe had fired Ryder's group The Detroit Wheels, trying to make a big star out of Mitch Ryder.

There are no credits at all, but MB is audible on tracks (6-10). In an interview from 1971 (the Dan McClosky interview), MB tells the story about how he met Buddy Miles. It was during this session where he and Barry Goldberg were playing, and Wilson Pickett was in town (at Murray the K's concert series) and his drummer, who turned out to be Buddy Miles, fascinated them. It was more or less The Chicago Loop backing Mitch here.

Barry Goldberg also played on Mitch Ryder's big hit from the previous year, "Devil with a Blue Dress On/Good Golly Miss Molly". It has some full-throttle guitar that absolutely screams MB, but no mention has been made anywhere of Bloomfield playing on Mitch Ryder material before the 1967 session. The "IN" Sound LP has also a very brief interview with Mitch Ryder.

The almost complete Mitch Ryder CD-2 from 1997 omits the B-side of the single.

1967	5,11 - 7" "WHAT NOW MY LOVE/BLESSING IN DISGUISE" DYNVOICE DY 901 (US)	198
1967	5,11 - 7" "WHAT NOW MY LOVE/BLESSING IN DISGUISE" STATESIDE KSS 4 (DK)	211
1972	12 - 7" "DEVIL WITH THE BLUE DRESS/GOOD GOLLY MISS MOLLY"/("JENNY TAKE A RIDE") VIRGO GOLDEN MEMORIES SERIES VO 6921 (US)	
1967.Jun.?	1-10 - LP "WHAT NOW MY LOVE" DYNVOICE DY-31901 (US)	035
1966. Nov.	12 - LP - "The "IN" Sound" US ARMY released November 14, 1966	379
1967	1-10- LP "WHAT NOW MY LOVE" STATESIDE SSL 10229 (UK)	187
1997	1-10 - CD-2 "Mitch Ryder: AN ULTIMATE ANTHOLOGY" WEST SIDE SESD 202 (UK) 50 tracks in all.	196

Butterfield Blues Band and Bloomfield(?) and Cream played Cafe Au Go Go on Bleeker St. April 11, 1967
It was the night where BB King, Clapton and Elvin Bishop jammed together. No trace of MB.

THE ELECTRIC FLAG

1967 Producer John Court

Michael Bloomfield, guitar - Barry Goldberg, keyboards - Harvey Brooks, bass - Buddy Miles, dr, percussion - Nick Gravenites, vocal, guitar - Marcus Doubleday, trumpet, flugelhorn - Peter Strazza, tenor sax - Paul Beaver, moog synthesizer - Bob Notkoff, electric violin

- | | |
|---------------------------|------|
| 1. "Peter's Trip" (2.32) | m/MB |
| 2. "Joint Passing" (1.04) | |
| 3. "Psyche Soap" (0.52) | m/MB |
| 4. "M-23" (1.12) | m/MB |

5. "Synesthesia" (1.45)	m/MB
6. "A Little Head" (1.44)	m/MB
7. "Hobbit" (1.08)	m/MB
8. "Inner Pocket" (3.35)	m/MB
9. "Fewghh" (0.58)	m/MB
10. "Green And Gold" (2.45)	m/MB
11. "The Other Ed Norton" (2.51)	m/MB
12. "Flash, Bam, Pow" (1.26)	m/MB
13. "Home Room" (0.52)	m/MB
14. "Peter Gets Off" (2.23)	m/MB
15. "Practice Music" (1.25)	m/MB
16. "Fine Jung Thing" (7.25)	m/MB
17. "Senior Citizen" (2.56)	m/MB
18. "Gettin' Hard" (4.02)	m/MB
19. "The Trip – Radio spot" (1.00)	

This is a pretty interesting soundtrack made to one of the worst films ever made. The soundtrack was recorded just prior to the Flag's debut at The Monterey Pop Festival.

The movie had its Danish premiere in January 1968 titled "LSD". In the film credits the band is called: The American Music Band. Apparently they haven't decided a "name" yet or bought the electric flag, which gave them a name!

The Curb Records CD has been "cleaned" for all suggestive titles! Check for yourself!

The radio spot has a little music in the background.

1967	1,10 - 7" "PETER'S TRIP/GREEN AND GOLD" SIDEWALK 929 (US) promo	483
1967	1,10 - 7" "PETER'S TRIP/GREEN AND GOLD" SIDEWALK 929 (US) yellow lab.	501
1967	1-18 - LP "THE TRIP" SIDEWALK ST 5908 (US)	144
1967	1-18 – VIDEO "THE TRIP"	437
1967	1-18 – LP "THE TRIP" CAPITOL ST-6246 (CAN)	
1967	19 – RADIO SPOT FOR MOVE "THE TRIP"	452
1978	1-18 - LP "THE TRIP" EDSEL ED 211 (UK)	033
1996	1,3-5,7,9-10,12-13,15-17 - CD "THE TRIP" CURB RECORDS D2-77863 (US) Only 12 of the original 18 tracks	

THE ELECTRIC FLAG

1967. Jun.17. Recorded live at the Monterey International Pop Festival June 17. The Electric Flag was announced in the program as "The Mike Bloomfield Thing".

Michael Bloomfield, vocals, guitar - Nick Gravenites, vocals - Barry Goldberg, organ - Harvey Brooks, bass - Buddy Miles, dr, percussion, vocals - Peter Strazza, trumpet - Herbie Rich, alto sax - Marcus Doubleday, trumpet - introduction on records: John Phillips from Mamas And Papas and organizer of the Festival.

1. "Groovin' Is Easy" (3.12)
2. "(Drinkin') Wine" (2.27) Trad. arr. MB
3. "Introduction of The Byrds - Michael Bloomfield" (0.22)
4. "Mike Bloomfield addresses the crowd" (0.15)
5. "The Night Time Is the Right Time" (5.24)
6. "Over-lovin' You"

Bloomfield's address to the crowd is also seen in the Monterey Pop Festival movie: "We're really nervous, but we love you all, man! 'Cause this is very groovy, man! Monterey is very groovy, man! This is something, man! This is our generation, man! All you people, we're all together, man! It's groovy and dig yourselves, 'cause it's really groovy!" No Pulitzer prize here, man.

His introduction of The Byrds goes like this: "The musicians that are playing rock 'n' roll, they know... they know where you're at, they know where your mind's at. They are playing for you, to you, and like the Beatles and other groups, you know, the music will get to you and reach you, and the colors will flash, the sounds will embrace you. It's beautiful, it's The Byrds!"

John Phillips' introduction of The Electric Flag: "You are going to hear a man whom I think is one of the two or three best guitar players in the world. And you are going to hear some people that *he* thinks are one of the best bands in the world. And I do to. You can hear an awful lot of it, and it's called The Electric Flag".

Unfortunately this live recording does not sound good. Track (2) has some feel to it when MB plays his solo, but Gravenites sounds nervous and does not reach the high he's used to when he sings with his wonderful voice. Buddy Miles is even worse. This was the live debut for the band and it is of course interesting to hear for historic reasons. Footage of 1-6 exists.

1988?	5 - CD-2 "THE MONTEREY POP-FESTIVAL 1967 VOL. 1" Bootleg LIVING LEGEND LLR-CD 017+018 (I)	123
1989	1,2,5 - CD "THE MONTEREY POP-FESTIVAL 1967 VOL. 2" BLACK PANTHER BPCD 040 (Italy/Japan)	
1991	2- CD "THE MONTEREY POP-FESTIVAL 1967" ARMANDO CURCIO EDITORE (Italy)	
1992	2 - CD "THE MONTEREY POP SAMPLER: SONGS & INTERVIEWS" Promo 24 trx RHINO PRO2 90130 (US)	308
1992	1-3 - CD-4 "MONTEREY INTERNATIONAL POP FESTIVAL" Rhino R2 70596 (US)	217
1994	4 - CD BEAUTIFUL PEOPLE: "IF THE 60'S WERE 90'S" CONTINUUM 19315-2 (US) Bloomfield talking sampled	
1994	4 - CD BEAUTIFUL PEOPLE: "IF THE 60'S WERE 90'S" CASTLE ESS CD 200 (UK)	
?	2 - CD "MONTEREY POP FESTIVAL" DV MORE RECORDS CDDV5519 (I) Bootleg	
?	? - CD-4 "MONTEREY POP FESTIVAL" SEQUEL (UK)	
?	? - CD-5 "MONTEREY POP FESTIVAL 1967" (I) Bootleg	
?	? - CD-6 "LIVE - IN MONTEREY - POP FESTIVAL 1967" (I) Bootleg	
?	1,2,5 - CD "LIVE AT MONTEREY POP FESTIVAL 1967" DOCUMENT DR 024CD	
1995	2,5 - CD "OLD GLORY" COLUMBIA CK 57629 (US)	179
1997	4 - DVD "FEED YOUR HEAD - THE PSYCHEDELIC ERA" RAVIN' FILMS	436

The Electric Flag used Fender instruments and amplifiers!

THE ELECTRIC FLAG

1967. Jul.-1968. Jan. Recorded in San Francisco, producer John Court

Michael Bloomfield, guitar - Nick Gravenites, vocals - Harvey Brooks, guitar, bass, percussion - Sivuca, guitar, percussion - Barry Goldberg, keyboards - Herbie Rich, keyboards, tenor sax, baritone sax - Mike Fonfara, keyboards - Buddy Miles,

dr, percussion, vocals - Peter Strazza, tenor sax - Marcus Doubleday, trumpet, percussion - Richie Havens, sitar, percussion - Paul Beaver, moog synthesizer - John Court, percussion - Joe Church, percussion - Shoeshine Vocal Quartet, background vocals - Bloomfields and Courts (incl. Mama Cash on 2?), background vocals - Strings: Bob Notkoff (solo violin), Julius Held, Leo Daruczek, George Brown, Charles McCracken - President Lyndon B. Johnson, speech 1

1. **“Killin’ Floor” (4.11)** Rec. January 1968
2. **“Groovin’ Is Easy” (3.05)** Rec. July 1967
3. **“Over-Lovin’ You” (2.10)** Rec. July 1967 w/m Goldberg & MB
4. **“She Should Have Just” (5.04)** Rec. Sept. 1967
5. **“Wine” (3.15)** Trad. arr. MB
6. **“Texas” (4.48)** Rec. Jan. 1968 w/m BM & MB
7. **“Sittin’ In Circles” (3.53)** Rec. Sept. 1967
8. **“You Don’t Realize” (4.58)** Rec. Sept. 1967 w/m MB
- “Dedicated with great respect to Steve Cropper and Otis Redding”
9. **“Another Country” (8.46) on Old Glory (4.04)** Rec. Jan. 1968
10. **“Easy Rider” (0.50) on Old Glory (5.32)** Rec. Jan. 1968 m MB
11. **“Look Into My Eyes” (2.57)**
12. **“Goin’ Down Slow” (4.45)** Rec. July 1967
13. **“Sittin’ In Circles” (4.16) alt. version** Rec. Sept. 1967

“Groovin’ Is Easy” was the very first track recorded. For some odd reason Nick Gravenites is not mentioned on the original LP release as vocalist!? Only on the CD release was his name added, and then only under “percussion”!? Strange. (9 and 10) have new timings on the CD “Old Glory”.

On the US promo singles of (2,3) only MB is credited as composer to "Over-Lovin' You" On the UK promo both MB and Goldberg is credited.

The CD reissue from Columbia with bonus tracks has 14 tracks in all. Two tracks (“Sunny” and “Mystery”) are from the album without MB. The bonus track “Goin’ Down Slow” is a gem. The reason for not including it on the initial release must be that it is a slow blues without much horn and this way not a “band” number (it’s from the band’s very first session). Nick Gravenites sings beautifully and MB plays heavenly. The other bonus, “Look Into My Eyes” with Buddy Miles on vocals, is a big band production, but not up to the standard of the original tracks, so excluding it was an ok decision. It’s probably from the second album session without MB (he is not audible).

The CD “GREATEST HITS” COLUMBIA COL 471837-2 (AUT) also includes 9 tracks from the Electric Flag album “An American Music Band”, that MB did not take part in.

1968. Mar	2,3 - 7” “GROOVIN’ IS EASY/”OVER-LOVIN’ YOU”COLUMBIA 4-44307 (US) Wh. lab. promo. “Special Rush Reservice”.	233
1968. Mar	2,3 - 7” “GROOVIN’ IS EASY/”OVER-LOVIN’ YOU”COLUMBIA 4-44307 (US) White label promo w/pic. cover	283
1968. Mar	2,3 - 7” “GROOVIN’ IS EASY/”OVER-LOVIN’ YOU”COLUMBIA 4-44307 (US) nops Red label with promo sticker "For Demonstration Use Only Not For Sale"	371
1968. Mar	2,3 - 7” “GROOVIN’ IS EASY/”OVER-LOVIN’ YOU”COLUMBIA 4-44307 (US) comp.cov. red lab.	449
1968	5,6 – 7” “WINE/TEXAS” COLUMBIA 3189 (NL) Pic. cover	
1968	1,5 – 7” “WINE/KILLIN’ FLOOR” CBS 3444 (D) Pic. cover – multi colored vinyl	
1968. Mar.	2,3 - 7” “GROOVIN’ IS EASY/”OVER-LOVIN’ YOU” CBS 3584 (UK) Comp. cov.	136
1968. Mar.	1-10 - LP “A LONG TIME COMIN’” COLUMBIA CS-9597 (US) wh. lab. promo Special Mono Radio Station copy – time sticker on front cover	359
1968. Mar.	1-10 - LP “A LONG TIME COMIN’” COLUMBIA CS-9597 (US)	008
1968. Mar.	1-10 - LP “A LONG TIME COMIN’” COLUMBIA 135248 (CAN)	
1968. Mar.	1-10 - LP “A LONG TIME COMIN’” CBS 63294 (UK)	098

1968	5,6 - 7" "WINE/TEXAS" CBS 3489 (HOL)	282
1968	1 - LP - "THAT'S UNDERGROUND" CBS SPR 23 (D) multicolor. vinyl	028
1968	1 - LP "THE ROCK MACHINE TURNS YOU ON" CBS PR 22 (UK)	068
1970	1-3,8,9 - LP "THE BEST OF THE ELECTRIC FLAG" COLUMBIA C 30422 (US) + 3 trx from the second LP	
1970	1 - LP "HEAVY SOUNDS" CBS S 63976 (NL)	076
1970	2 - LP - "BEAUTIFUL PEOPLE" CBS S 52774 (UK)	326
1971	1-3,8,9 - LP "THE BEST OF ELECTRIC FLAG" CBS S 64337 (UK) + 3 trx from the second LP	407
1971	7 - LP "BLASTS FROM MY PAST" BUDDAH BDS-5081 (US) wh. lab. Promo	176
1971	7 - LP "BLASTS FROM MY PAST" BUDDAH BDS-5081 (US) Best of Barry Goldberg	495
1971	7 - LP "BLASTS FROM MY PAST" BUDDAH 2318 038 (UK) Best of Barry Goldberg	210
1972?	3 - LP "SUPER ROCK & BEAT FESTIVAL 3" CBS 63333 (NL/D) German club release made in NL	365
1974	7 - LP "BLASTS FROM MY PAST" BUDDAH 6.23139 AO (D) Best of Barry Goldberg	056
1974	1-10 - "A LONG TIME COMIN'" EMBASSY EMB 31061 (UK)	
1975	3 - LP "UNDERGROUND CONCERT" MR. PICKWID MPD 255 (F)	034
1983	1,2,5,6,8 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	1,2,5,6,8 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1984	1-4,8 - LP "THE BEST OF THE ELECTRIC FLAG" CBS BACK-TRAC P-17721 (US)	058
1989	1 - LP-2/CD-2 "THE BEST OF THE ROCK MACHINE TURNS YOU ON/ THE COLLECTION" CASTLE CCSLP/CD 224 (UK)	053
1989	2 - LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (Italy)	
1992	1-9 - CD "GREATEST HITS" COLUMBIA COL 471837-2 (AUT)	276
1993	6 - CD "I GOT THE BLUES" COLUMBIA 474 323-2 (D)	3.198
1993 (US)	9 - CD "SONGS OF PEACEMAKERS, PROTESTORS & POTHEADS" SONY/RISKY BUSINESS	
1994	1 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
199?	1-12 - "A LONG TIME COMIN'" COLUMBIA CK 9597 (US) w/bonus tracks	095
199?	1-10 - "A LONG TIME COMIN'" One Way OW 21615 (US)	
1995	1,2,4,6,8-10,12,13 - CD "OLD GLORY" COLUMBIA CK 57626 (US)	179
1998	1 - CD "REMEMBER WHEN THERE WAS NO TOWER? WE DON'T" COLUMBIA CSK 6234 (US) To celebrate the 30 years of Tower Records, SF. Given away for free.	321

?	1,6 – CD “THE BEST OF MIKE BLOOMFIELD” CBS/SONY SOPM-93 (JAP)	
2002?	1 – CD “TOUR OF DUTY III” COLUMBIA	
2020?	1 – CD “THE BEST OF TOUR OF DUTY” COLUMBIA	
2002	1 - CD “MOJO WORKIN’: BLUES FOR THE NEXT GENERATION” SONY (US)	
2003	1-12 “A LONG TIME COMIN’” CBS 512828-2 (AUT) + 2 trx from 2. LP “Sunny” + “Mystery”	507
2007	1-10 – CD “THE ELECTRIC FLAG” SPV YELLOW 49642 (D) (incl. the 2 nd LP too)	500
2008	1,2,5,6,8,12 - CD-2 “BLOOMFIELD - A RETROSPECTIVE” COLUMBIA SICP 1969-70 (JAP)	518

Aug. 8, 9, 10, 1967 -- Fillmore Auditorium -- Electric Flag / Moby Grape / Southside Sound System
Aug. 11, 12, 13, 1967 -- Fillmore Auditorium -- Electric Flag / Steve Miller Band / Southside Sound System
Aug. 29, 30, 31, 1967 -- Fillmore Auditorium -- Electric Flag / Cream / Gary Burton
Sept. 1, 2, 3, 1967 -- Fillmore Auditorium -- Electric Flag / Cream / Gary Burton
Sept. 14, 15, 16, 1967 -- Fillmore Auditorium -- Electric Flag / Mother Earth / LDM Spiritual Band

THE ELECTRIC FLAG

1967. Sep. Live at the Psychedelic Supermarket, Boston, MA

Michael Bloomfield, guitar - Harvey Brooks, bass - Buddy Miles, drums, vocals - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Nick Gravenites, vocals, percussion - Herbie Rich, baritone sax

1. “Don’t Want No Soul Around My House (When I’m Not at Home)” (9.30)

From a CD with various recordings featuring Harvey Brooks with Jimi Hendrix and Butterfield Blues Band 1968 and 1981. The cover states that the Electric Flag recording is from 1966, but the band was first formed in 1967.

1999	1 - CD “HARVEY BROOKS JAMS” BoHa Productions (US) private release	208
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THE ELECTRIC FLAG

1967. Sep. Live at the Psychedelic Supermarket, Boston, MA

Michael Bloomfield, guitar - Harvey Brooks, bass - Buddy Miles, drums, vocals - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Nick Gravenites, vocals 1-3, percussion - Herbie Rich, baritone sax, vocals 13?

1. “Killing Floor” (5.00)
2. “Goin’ Down Slow” (5.57)
3. “Messin’ With The Kid” (3.01)
4. “Groovin’ Is Easy” (4.51)
5. “Good To Me” (5.40)
6. “Sweet Soul Music/Keep A Knockin’/Things I Used to Do” (7.42)
7. “Fannie Mae” (4.00)
8. “Drivin’ Wheel” (4.18)
9. “Born Under a Bad Sign/Raise Your Hand” (10.00)
10. “Sitting in Circles” (5.00)
11. “Another Country” (8.46)
12. “Your Love Keeps Lifting Me Higher” (Higher And Higher) (3.56)
13. “Electric Flag Medley/I’m Sick Y’all” (3.38)
14. “I’ve Been Lovin’ You Too Long” (10.52)

15. "It Takes Time" (3.49)

16. "Don't Want No Soul Around My House" ("Don't Answer the Door") (9.23)

17. "Wine" (4.14)

From the same show as above. The quality of this bootleg (tracks 9-14) is not even "Low-Fi" it's "No-Fi"! When Buddy Miles starts singing on track (14), the band is not ready yet. He has to start once more to get them along.

The double bootleg is much better in the sound quality, but still has some distortion, especially on the vocal microphone, but it is possible to hear the individual members and their instruments. Gravenites is in top form and sounds great. My guess is that this is one of the good days for the band. MB is playing great solos. There is a lot of strumming going on between tracks.

? 9-14 - CD "LIVE SEPT. 1967 PSYCHEDELIC S-MART, BOSTON" Bootleg 214

? 1-17 - CD "PSYCHEDELIC SUPERMARKET, SEPTEMBER 1967" Bootleg 291

THE ELECTRIC FLAG

1967. Oct. 1-5. San Francisco, KGO-TV Studio

Recordings for "The Sights and Sounds of San Francisco". Electric Flag, Buffalo Springfield, Blue Cheer, Richie Havens appeared. Aired on September 8, 1969. The songs are not known.

Dec. 7, 1967 -- Fillmore Auditorium -- Electric Flag / The Byrds / B.B. King

Dec. 8, 9, 1967 -- Winterland -- Electric Flag / The Byrds / B.B. King

THE ELECTRIC FLAG

1967. Dec. Movie produced by Peter Yarrow and Barry Feinstein

Record produced by Peter Yarrow, John Simon and Phil Ramone

John Simon, organ 1,3 - Wurlitzer piano 6,8 - harpsichord 13 - electric piano 2 - piano 11,14, vocals 1,8,12 - back-up vocal 6 - moog, ondiolin 1,4,15,16 - percussion 4 - Michael Bloomfield, guitar 15-16 - Harvey Brooks, bass 15-16 - Buddy Miles, drums, vocals 15-16 - Barry Goldberg, organ 15-16 - Marcus Doubleday, trumpet 15-16 - Nick Gravenites, vocals, perc. 15-16 - Herbie Rich, tenor sax 15-16 - Stemsie Hunter, alto sax 15-16 - Paul Butterfield, hca 10 - Tiny Tim, vocals 5,9 - The Hawks (The Band): Robbie Robertson, guitar - Garth Hudson, organ - Richard Manuel, piano - Rick Danko, bass - Levon Helm? dr 5,9 - Peter Yarrow, vocals, guitar 1-3,12,13 - percussion 4 - back-up vocals 6 - Rosko, narration 1 and between tracks - Hamsa El Din, uood 7 - John Herald, vocals 6 - Eleanor Baruchian, vocals 9 - Bill Crow, bass 1,3,6,8,10-12,14 - Bill Lavorgna, dr 1,6,8,11,14 - ? guitar 3,4,8,10,11,14 - Marvin Stamm? trumpet 14 - Artie Koplan? tenor sax 14 - Paul Griffin, Wurlitzer piano solo 8, organ 10,12 - Al Gorgoni, guitar 4 - Nancy Pliday, vocals 1 -

1. "Teenage Fair" (Helmet Commercial)
2. "Moments Of Soft Persuasion"
3. "Silly Girl"
4. "Desert Moog Music"
5. "Be My Baby"
6. "The Family Dog"
7. "The Nude Dance"
8. "My Name Is Jack"
9. "I Got You Babe"
10. "You Are What You Eat"
11. "Beach Music"
12. "The Wabe"
13. "Don't Remind Me Now of Time"
14. "Painting For Freak out" (1.43)
- 15. "Freak Out" (6.44)**
- 16. "Movie Music-Improvisation" (3.55)**

The tracks by Electric Flag were recorded during the sessions for the first album (The Trip).

In 1967, John Simon engaged The Hawks to work on the soundtrack for Peter Yarrow's (of "Peter, Paul and Mary" fame) weird "Rockumentary" movie *You Are What You Eat*. Earlier in the year, Bob Dylan had met the freakish falsetto singer Tiny Tim and invited him to Woodstock. Tiny Tim was let loose by John Simon to do pop classics like the Ronettes' "Be My Baby" and Sonny and Cher's "I Got You, Babe" for the movie soundtrack. All he needed was a band, which was how the Hawks found themselves playing behind another front man - the strangest yet - before breaking out on their own as The Band.

Track (14) could be looked at as a rehearsal for track (15), but apparently it's not. The guitar player is unknown and one might think that it could be MB, but it's probably not (there is "unknown" guitar and 2nd guitar on many tracks. The drummer for The Hawks track is also listed as "unknown".

Track (15) "Freak Out" is really weird. The stereo effect is used to go from one channel to the other and back, in a way that almost hurts your ears. There are a lot of noises, from the beach, ambulances, and moogs and so on. On record it's not memorable, but in the movie it might have been OK? Track (16) is taken from the movie sound track and is not on the LP.

The label has the usual Columbia label layout, but instead of the normal red color it is grey.

The precise "who played on what" is taken from the Japanese CD released in 1997. It also has an interview with John Simon included in the liner notes.

1969	1-15 - LP "YOU ARE WHAT YOU EAT" COLUMBIA OS-3240 (US) stereo	223
1969	1-15 - LP "YOU ARE WHAT YOU EAT" COLUMBIA CK 3240 (US) mono	
1969	1-15 - LP "YOU ARE WHAT YOU EAT" COLUMBIA 70045 (UK) mono	
19??	1-15 - CD "YOU ARE WHAT YOU EAT" COLUMBIA CK 3240 (US)	228
1995	16 - CD "OLD GLORY" COLUMBIA CK 57629 (US)	179
1997	1-15 - CD "YOU ARE WHAT YOU EAT" SONY SRCS-8522 (JAP)	

The Byrds, B. B. King & Electric Flag. December 7-9, 1967
at the historic Fillmore Auditorium & Winterland Arena, in San Francisco.

ELECTRIC FLAG

1967. Dec.7. Recorded live at Fillmore West, SF

Michael Bloomfield, guitar, vocals 5 - Nick Gravenites, percussion, vocals 3,4,8 - Harvey Brooks, guitar, bass, percussion - Barry Goldberg, keyboards - Herbie Rich, keyboards, tenor sax, baritone sax - Buddy Miles, dr, percussion, vocals 1,2 - Peter Strazza, tenor sax - Marcus Doubleday, trumpet, percussion -? vocals 6 & 7??

1. "Uptight" (4.41)
2. "Texas" (7.26)
3. "Killing Floor" (4.52)
4. "Sittin' In Circles" (5.38)
5. "Directly From My Heart To You" (6.46)
6. "Born Under A Bad Sign" (9.32)
7. "Rock Me Baby" (4.59)
8. "Messin' With The Kid" (2.22)

"An integrated, aesthetic American music band - The Electric Flag" is the introduction by Bill Graham. An OK recording quality compared with other Flag bootlegs, this concert seems to have been one of the better days for The Flag live. There is some fine playing from MB throughout the recording. The proceedings start with Buddy Miles wailing the vocals to "Uptight" while hammering away on the drums. It has nice solos by MB. It runs into "Texas" with fine MB playing during the long intro with a screaming Buddy Miles. During the short pause between tracks (2) and (3) Gravenites(?) is "testing,

testing” the microphone. Nick Gravenites does a fine job on “Killing Floor”, but the horn opening is terrible (some of it might be due to the low quality of the recording, but the horns sound out of tune, and it sounds like they are speeding up during the song). Track (4) is OK with Gravenites handling the vocals. He is drowned here and there but the overall impression is good. No solo from MB but a little doodling here and there.

Before track (5) MB is strumming and trying out, before he counts in and tears into a great intro. When the vocalist (is it really MB?? Yes, it is) starts to sing, the whole song falls on the floor. A terrible vocal track, but it has fine guitar playing. On tracks (6 & 7) a new vocalist is taking over. Who could it be? On track (8) Gravenites is back on a short version that almost fades out before it gets started.

The Vault had tracks (8 (and 5)) in full length at their website.

The timings include strumming and applause.

1967 1-8 – CD “LIVE DECEMBER 7, 1967 AT FILLMORE WEST, SF” Bootleg

322

THE ELECTRIC FLAG

1967. Dec.8. Live at the Winterland, San Francisco

Michael Bloomfield, guitar - Harvey Brooks, bass - Buddy Miles, drums, vocals 2?,3,8 - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Nick Gravenites, vocals 4-7 percussion - Herbie Rich, baritone sax, vocals 2?

1. “Intro” (0.36)
2. “Electric Flag Medley/I’m Sick Y’all” (3.24)
3. “Drivin’ Wheel” (5.09)
4. “It Takes Time” (4.53)
5. “Groovin’ Is Easy” (4.16)
6. “Goin’ Down Slow” (5.56)
7. “Another Country” (7.57)
8. “Over-Lovin’ You” (3.11)

The quality of this bootleg is not good. It’s only a little bit better than the Psychedelic Supermarket CD. Unfortunately, the screaming Buddy Miles is taking the lead vocals on the first two tracks, leaving the talented Nick Gravenites to be only a percussionist. What a shame.

It opens with a short intro (maybe it’s a tape and not even The Flag?) and an even shorter spoken introduction, then there’s the usual strumming and then comes the “real” introduction talking about “...Saturday evening at The Grand Ole Opry”(?). On track (3) MB is wailing on his guitar, nice stuff that burns through the bad recording quality. Track (4) starts with MB giving it all and Nick Gravenites on top form. “Goin’ Down Slow” has again MB and Gravenites united in a great performance. On track (7) MB engages in some weird “space”-like guitar, trying to get the sound from the album. When he is past that heavy part the very quiet part follows and it sounds good here, and he comes back with fire. Last track is another terrible Buddy Miles vocal and the horns sound terrible too, much might be due to the low quality of the recording.

1967 1-8 - CD “LIVE DECEMBER 8, 1967 THE WINTERLAND, SF” Bootleg

215+322

Jan. 25, 1968 – Fillmore Auditorium - Electric Flag / Big Brother & The Holding Co. / Youngbloods
Jan. 26, 27, 1968 - Winterland - Electric Flag / Big Brother & The Holding Co. / Youngbloods

MOBY GRAPE

1968. Jan.16-Feb. 13. Recorded during Moby Grape’s “Wow” session - producer David Rubinson

Jerry Miller, guitar 1-5 - Skip Spence, guitar 1, piano 2 - Bob Mosley, bass 1-5 vocal 1 - Don Stevenson, dr 1-5 - Al Kooper, piano 3 - Michael Bloomfield, piano 4 - Peter Lewis, guitar?

1. "Never" (6.11)
2. "Boysenberry" (6.00)
3. "Black Currant Jam" (7.13)
- 4. "Marmalade" (13.51)**
5. "The Lake" (4.04)

From the booklet to CD release in 2007, by Gene Sculatti:

The band, with Bloomfield or Kooper on occasional keyboards, put away some 20-plus hours of music. "I don't think we even knew they were recording us some of the time," says drummer Don Stevenson, "but the whole thing was a really good idea."

"Those sessions were mostly me and Bloomfield and Kooper, and Don and Bob Mosley," says Miller. "We ran through all sorts of songs; we even did 'Bags' Groove' [MJQ vibist Milt Jackson's title cut to Miles Davis' 1954 album]. And we did some stuff with Fred Lipsius, who played sax with Blood, Sweat & Tears." ("Bags' Groove" is one of three previously unissued extra tracks on this edition of *Grape Jam*.)

"I played on all the cuts that made it to the album," says bassist Bob Mosley. That would include the album opener, "Never," the only track that features singing (we'll get to the set-closing "The Lake" in a minute). A steady, slow-burn blues in a relaxed B.B. King style, "Never" assumes a certain stateliness that proves that the Grape's arranging abilities weren't something they called on just for their pop material. Mosley remains restrained throughout, there's tons of open space, and Stevenson anchors the track like the south pylon of the Golden Gate. It's a clean, well-cut track.

"Boysenberry Jam" opens with guitar and piano, Miller alternately playing elongated blues lines and shorter, more incisive stabs. Again thanks to Stevenson and Mosley, the track holds firm even as the rhythm steadily picks up. Then everyone pulls back, and the piano takes the foreground, only long enough for a flurry of drum rolls, cymbals and guitar feedback to slide in and begin deconstructing the six-minute piece. In its timing and sense of musicians instinctually heeding each other's cues (and keeping out of one another's way), "Boysenberry Jam" achieves something rare in rock: the genuine improvisatory feel of the best jazz performances.

"Black Currant Jam" isn't altogether that different, though it proceeds along a more muscular Memphis/Booker T. & the MGs path (with Kooper on piano) and thickens up into a Traffic-like stew midway through. At 14 minutes, "Marmalade" wins marathon honors. Bloomfield's the star here, at the piano, hitting some sustained single-notes and never succumbing to flashiness. A mid-song breakdown lets the music resume at a slower tempo and brings the guitar in for some action.

Which brings us to the program-closing "The Lake." "Oh, that was the worst!" exclaims David Rubinson. "That was [early Grape manager Matthew] Katz's idea. He went to [San Francisco Top 40 station] KFRC and got them to hold a contest, where the winner would have his lyric or poem put to music on the next Moby Grape album. A guy named Michael Hayworth won. At the time, I remember, we were rehearsing for the *Wow* album at this big house in Malibu, hanging with Buffalo Springfield. We got this quarter-inch tape of the winning entry, which KFRC management had selected, and God! We *had* to record it, but we didn't want it on the real album, so it wound up on *Grape Jam*." (I remember the contest too; a friend's teenage brother had likewise submitted a lyric. Sadly, his epic -- the only line I can recall is "chimneys suspended by thread" -- couldn't hold a candle to Hayworth's "Slip through the green velvet soundlessly slowly.")"

No Bloomfield on the three bonus tracks on the CD.

1969	1-5 - LP "GRAPE JAM" COLUMBIA MGS-1/CXS 3 (US) wh. lab. promo w/timing strip	205
1969	1-5 - LP-2 "WOW/GRAPE JAM" COLUMBIA CS 9613/MGS-1 (US)	178
1969	1-5 - LP "GRAPE JAM" COLUMBIA MGS-1 (US) w/CBS stickers	041
2007	1-5 (+ 3 bonus tracks) "GRAPE JAM" SUNDAZED 11192 (US)	

THE ELECTRIC FLAG

1968. Jan.26. Recorded live at Fillmore Auditorium

Michael Bloomfield, guitar - Harvey Brooks, bass - Buddy Miles, drums, vocals 5-9 - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Nick Gravenites, vocals 2-4, percussion - Herbie Rich, baritone sax, vocals? 1

1. "Sweet Talkin' Woman" (4.27)
2. "She Should Have Just" (4.49)
3. "Messin' With The Kid" (3.14)
4. "Goin' Down Slow" (4.41)
5. "The Night Time Is The Right Time" (5.07)
6. "I've Been Lovin' You Too Long" (5.04)
7. "Hold On - I'm Coming" (3.15)
8. "You Don't Realize" (4.20)
9. "Sweet Soul Music/Keep A Knockin'/Things I Used To Do"/Fannie Mae" (9.33)

The vocalists are hard to recognize as the recording has a lot of background noise. It's a shame most of the Electric Flag's live recordings are in such a bad quality. This one sounds like it was one of the better live dates, if only the recording had been better.

1968. Jan. 1-9 – TAPE "THE ELECTRIC FLAG – LIVE AT FILLMORE JANUARY 26, 1968" 349

Electric Flag at Shrine Auditorium February 10, 1968

THE ELECTRIC FLAG

1974 Studio recordings (1-5) are outtakes from 1974, recorded in Florida.

1968 Live recordings (6-9) from San Jose, California

Personnel on studio tracks (1-5) presumably: Michael Bloomfield, guitars 1?,2,5, piano 3? – ? vocals on track 5? - Buddy Miles, dr, vocals 1 - Nick Gravenites, guitar, vocals 2-4 - Barry Goldberg, keyboards - Roger "Jellyroll" Troy, bass - Guest artists: Richard Newell, hca - The King Biscuit Boy, hca 2,3 - George Terry, guitar, slide guitar - Richard Tee, keyboards - Albhy Galuten, keyboards - Barry Beckett, mellotron & moog - Nick Marrero, percussion - The Bonnaroo Horns (dir. Peter Graves) - The Muscle Shoals Horns (dir. Barry Beckett) (info taken from LP THE BAND KEPT PLAYIN')

Personnel on live tracks (6-9) presumably: Michael Bloomfield, guitar 6-9 - Nick Gravenites, vocals 6,9 - Buddy Miles, dr, vocals 7,8 - Barry Goldberg, piano, organ - Harvey Brooks, bass - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Herbie Rich, tenor sax, baritone sax

- | | | |
|--------------------------------------|--------------|--------|
| 1. "Spotlight" (3.43) | outtake 1974 | |
| 2. "I Was Robbed Last Night" (4.39) | outtake 1974 | |
| 3. "I Found Out" (3.08) | outtake 1974 | |
| 4. "Never Be Lonely Again" (3.34) | outtake 1974 | |
| 5. "Losing Game" (3.17) | outtake 1974 | |
| 6. "My Baby Wants To Test Me" (8.17) | live 1968 | |
| 7. "Killing Floor" (4.04) | live 1968 | |
| 8. "You Don't Realize" (5.08) | live 1968 | W/M MB |
| 9. "Groovin' Is Easy" (4.22) | live 1968 | |

The LP is subtitled "The Electric Flag - Live!" The only tracks recorded live are (6-9), the other tracks (1-5) are faded out and they are outtakes from the 1974 album. MB is credited as composer and writer for all the tracks (which he is not).

An excellent recording of The Flag in the studio (1-5) and another excellent recording at work (6-9)! There are some fine guitar from MB, who's not audible on all the studio tracks. Track (6) has really great playing from MB. The live vocals (6-9) are perhaps not the best (you can actually notice the level is dropped a few minutes into track (6) when Gravenites starts singing) still this is one of the best Electric Flag live recordings around. A very fine harmonica is heard on (2,3). The fine slideguitar on track (5) could be George Terry doing his best, maybe he also is the vocalist? Track (7) is called: "I Should Have Left Her" on the CDs.

This material has become fair game for anybody wanting to cash in on the Electric Flag name, and new issues appear frequently.

1983	1-9 - LP "GROOVIN' IS EASY" THUNDERBOLT THBL 1006 (UK)	023
19??	1-9 - CD "GROOVIN' IS EASY" THUNDERBOLT CDTB 1006 (UK)	
1993	1 - CD "ROCK IMMORTALS" DINO MUSIC (SCH)	
1993	1-9 - CD "GREATEST HITS" CLASSIC 7611 (US)	
1995	1-9 - CD "GROOVIN' IS EASY" MAGNUM AMERICA MACD 029 (US)	
199?	2,6-8-10 TAPE "MICHAEL BLOOMFIELD ELECTRIC FLAG & FRIENDS" RENN RECORDS RR-23 (AUS?)	219
1997	1-9 - CD "GREATEST HITS" KRB MUSIC KRB5085-2 (US)	
1999	1-4,6-9 - CD "GROOVIN' IS EASY" TKO MAGNUM MUSIC MM 022 (UK)	289
?	1-4 - CD "RX FOR THE BLUES" SUCCESS 22540 (EEC)	045
1998	1-9 - CD "ELECTRIC FLAG — LIVE" GET BACK GET 520 (Italy)	
1999.Nov.	2 - CD "RAW BLUES"	
?	1 - CD "COUNTRY & WESTERN" ARENA	
2000	1-9 - CD "ELECTRIC FLAG — I FOUND OUT" DRESSED TO KILL METRO 472 (UK)	
2002. Jan.	1-9 – CD "FUNK GROOVES" CLASSIC WORLD 647195106522 (US)	
2004	1-9 – CD "SMALL TOWN BLUES" ALLEGRO CRG 100015 (US)	460

The Electric Flag played Sweetwater on February 8, 1968

JAMES COTTON Blues Band

1968. Feb.20. Recorded in NYC - Producer John Court

James Cotton, hca, vocals - Luther Tucker, guitar, vocals 4 - Alberto Gianquinto, keyboards, storytelling 9 - Robert Anderson, bass, vocal 8 - Francis Clay, dr - John Court, tambourine - Michael Bloomfield, advice and enthusiasm (and guitar throughout?)

1. "Soul Survivor" (2.25)
2. "I Remember" (4.24)
3. "Worried Life Blues" (3.06)
4. "Fallin' Rain" (4.22)
5. "Heart Attack" (5.04)
6. "Lovin' Cup" (3.56)
7. "She's Murder" (2.32)
8. "Somethin' You Got" (3.25)
9. "Who's Afraid of Little Red Riding Hood?" (4.18)
10. "The Creeper" (6.10)
11. "Down at Your Buryin'" (4.35)

MB is not credited for playing, but for "Advice and Enthusiasm".

1968	1-11 - LP "PURE COTTON" VERVE FORECAST FT 3038 (US) White lab. promo mono (Stereo cover)	424
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1968	1-11 - LP "PURE COTTON" VERVE FORECAST FTS 3038 (CAN)	279
1968	1-11 - LP "PURE COTTON" VERVE FORECAST FVS 9512 (D)	122
1995	1,4-7,10,11 - CD "THE BEST OF THE VERVE YEARS" VERVE 527 371-2 (D)	060
1995	1,4-7,10,11 - CD "BEST OF THE VERVE YEARS" VERVE 314 527 371-2 (US)	

THE ELECTRIC FLAG

1968. Mar.2. Recorded live in Philadelphia

Michael Bloomfield, guitar - Harvey Brooks, bass - Buddy Miles, drums, vocals - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Nick Gravenites, vocals, percussion - Herbie Rich, baritone sax

1. "Hey Joe" (0.58) only the final minute
2. "Drivin' Wheel" (7.42)
3. "Higher And Higher" (10.00)

The vocals are almost inaudible, but the guitar is clear out front! It sounds like the recording was made in front of the guitar monitor. Nice work from MB. Here you can hear all his little doodles when he plays the rhythm only. An instructional recording for the experienced guitar player!

Apparently it's the end of the concert. The last track has a guitar – vocal call and response but still with inaudible vocals. MB thanks the audience and says something like: "We can't do more, we're tired, man. Goodnight". The recording is probably from the show on March 2, 1968.

1968.Mar.	1-3 – "THE ELECTRIC FLAG LIVE IN PHILADELPHIA"	345
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March 7-17, 1968 - Café Au Go Go, New York – Electric Flag
 April, 6, 1968 – Electric Flag, Earl Warren Fairgrounds, Santa Barbara, CA
 April 12-13, 1968 - The Shrine Exposition Hall, Los Angeles - Electric Flag, Quick Silver, Charlie Musselwhite
 April 24, 1968 - Electric Flag at 7th Annual Folk Festival, San Francisco
 April 25,26,27 1968 -- Fillmore Auditorium -- Electric Flag / Albert King / Collectors

The old Fillmore closed and reopened in a new location as Fillmore West in June

Poster: Live at Peterson Gym, San Diego State College May 3, 1968 - Electric Flag, Buffalo Springfield, Jello's Gas Band.

1968, May, 18-19 – Electric Flag at Northern California Folk Rock Festival, Family Park, Santa Clara, San José

Carousel Ballroom in San Francisco on May 17-19, 1968 featuring Electric Flag, Don Ellis Orchestra, and P.G. and E. The Carousel was the former El Patio Ballroom on the second floor of the car dealership on the southwest corner of Market and Van Ness. (Later to become Fillmore West)

ELECTRIC FLAG - ERMA FRANKLIN

1968. Apr.? Carousel Ballroom, San Francisco

Michael Bloomfield, guitar - Buddy Miles, dr, vocals 1,2,11 – Nick Gravenites, percussion, guitar, vocal 4 – Herbie Rich, baritone sax - and probably: Harvey Brooks, bass - Barry Goldberg, organ, vocals 11? - Peter Strazza, tenor sax - Marcus Doubleday, trumpet –Virgil Gonzales, baritone sax 3 - Erma Franklin, vocals 6-10 – ? lead vocals 11 - ? flute –

1. "Uptight/Daytripper-Medley" (7.00) (on CD-1 track 1 & 2)
2. "Drivin' Wheel" (7.40) (on CD-1 track 3 & 4)
3. "The Theme" (Instrumental) (16.08) (on CD-1 track 5)
4. "Goin' Down Slow" (2.24) (cut short) (on CD-1 track 6)
5. "Instrumental" (8.35) (fade in) (on CD-1 track 7)
6. "Big Boss Man" (2.54) (on CD-1 last part of track 7)
7. "Dr. Feelgood" (4.54)
8. "Heard It Through The Grapevine/Have Mercy, Baby/Tell Mama/Chain Of Fools-medley" (4.05)
9. "Piece Of My Heart" (3.08)
10. "Hold On I'm Coming" (7.28)
11. "Every Day I Have The Blues/Killing Floor-medley" (7.08/5.37) (cut short) (CD-2 track 5 & 6)

Erma Franklin played The Carousel Ballroom on 19-20-21, April 1968. Electric Flag on May 17, 1968. In my opinion there must have been a recording of Electric Flag on the tape, when the owner started taping the Erma Franklin show over it – or rather "in it". That's why it comes in and goes out so abruptly. The Flag recording could be from any other place BEFORE April 1968.

Anyway it is another great recording with Electric Flag. The band seems to be in fine spirits and plays in tune all the way! Buddy Miles is singing on the first two tracks. On track (2) he seems to be unable to end the song, he keeps going and going. The instrumental "The Theme" is primarily the trumpet player showing what he can but eventually everybody gets their turn to solo. When Bloomfield first time comes in with his guitar it sounds like he wanted to do "East-West"! A fine instrumental clocking in at (16.08) and it's not a second too long. Apparently it was played by Miles Davis in the 60's at the end of his shows! Unfortunately track (4) "Goin' Down Slow" is cut short the second Bloomfield is going to play a solo.

The next track (and the rest of the recordings) sounds like it's from another recording. It's mostly a tour de force guitar solo. There is also a flute player soloing. This could be the opening track by Erma's band.

After (5) there is a minute with talking in the background and then Erma Franklin is introduced. This was the time where she was most popular with songs like "Piece of my heart" and "Big Boss Man". Track (7) "Dr. Feelgood" has a lengthy introduction from Erma. After the song Erma says: "That was a sort of request that we had for Kathy and Michael Sausalino(?) and the houseboat. Hope they got it together."

Track (11) sees The Flag back. "Every Day I Have The Blues" has a new vocalist. It's neither Miles nor Gravenites, and it sounds too good to be Goldberg, but maybe it's him. Again nice guitar from MB. Towards the end at (5.37) Buddy Miles takes over with "Killing Floor" and starts wailing and he is drowning the vocalist, who just goes "Every Day – Every Day – Every Day..."

So despite the title of the bootleg, this is NOT "THE ELECTRIC FLAG with ERMA FRANKLIN", but two acts joined by coincidence by a not too smart taper.

1968

1-12 – CD-2 – "THE ELECTRIC FLAG with ERMA FRANKLIN" BOOTLEG

480

ELECTRIC FLAG

1968. May 18 Carousel Ballroom, San Francisco

Michael Bloomfield, guitar - Harvey Brooks, bass - Buddy Miles, drums, screams 8, vocals 9,12 - Barry Goldberg, organ, vocals 10? - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Nick Gravenites, vocals 11,13,14 percussion - Herbie Rich, baritone sax

1. "Soul Searching" ()
2. "Tuning" ()
3. "Milk Cow Blues" ()
4. "Tuning" ()
5. "I'd Rather Drink Muddy Water" ()
6. "Groovin' Is Easy" ()
7. "Instrumental" (1.34)
8. "Instrumental" (4.01)
9. "Texas" (5.43)
10. "Hey Joe" (5.05)
11. "It Takes Time" (6.47)

12. "I've Been Loving You Too Long" (8.07)
13. "Another Country" (2.04) cut short
14. "Ain't No Doctor" (?) (3.21) fade in (Dr. Feelgood??)
15. "Don't You Lie To Me" (7.07)
16. "Soul Searching" (8.50)

Tracks 1-6 are all from the early show. Tracks 7-16 are all from the late show – see below.

Both sets are aired on the site Wolfgang's Vault: <http://concerts.wolfgangsvault.com>

This is the ultimate Electric Flag live-recording. True soundboard, but unfortunately there are some faint periods for the vocal, the guitar and so on, but nevertheless the best circulating live recording.

After a few distorted screams as microphone test, and a very short but fitting introduction "Here's the incredible Electric Flag" the band starts (second set) with a beautiful sounding short opening instrumental, that's even in stereo! You almost can't believe it's them, so good do they sound. And when you have listened to the audience recordings of Electric Flag live, this is almost too much.

MB is smoking – no, burning! - on (track 8) but this is unfortunately one of the two tracks where the guitar is too distant to really enjoy. "Texas" comes on fine with good vocals from Buddy Miles and good playing through out. The guitar is still a little too faint, but it's fine to hear the horn section play in tune and time! Midway through the track MB's guitar is turned up and we can really enjoy a fine experience.

"Hey Joe" (10) is apparently difficult to get started. The band doodles for a couple of minutes. Could it be Barry Goldberg singing or is it really Buddy Miles? MB plays at his best, low, soft and bluesy and high and hard. Buddy Miles is hammering away with all his might. A great track.

With (track 11) "It Takes Time" we're back to the classic Flag repertoire. MB starts wailing on the guitar and Gravenites follows with a top vocal performance (a little faint in the recording. Midway the organ suddenly appears. Somebody must have had a busy time twistin' the knobs). The guitar solo is great and it appears to be a "real" solo performance as you can't hear any other instrument but Buddy's whiskers and bass drum. Ah, that's what we like to hear, MB grabbing the audience *and* the players, so they forget to play.

Again the band doodles, strums and discuss before they start (track 12). It has some fine interplay between the vocal and the guitar at the end. "Another Country" (track 13) has as always a fine vocal from Gravenites and unfortunately the track is cut after only two minutes. The first part of (track 14) is also missing, but still it's a gem (the title is a guess).

More doodling and then a beautiful version of "Don't You Lie To Me" (track 15) with MB singing and playing at his very best. Before the next track the band is discussing what to play! MB is yelling for "Brad, where's Brad? A few more minutes?" and he wants to play "You Don't Realize" ("we all know the parts to that") but Gravenites is firm: Soul Searching! Maybe they should have played like MB wanted because it sounds like the band is falling apart here and there. MB delivers a fine solo anyway and he is yelling "Funky boogaloo time!" all the way and he certainly is in charge of the playing.

"That's it, The Electric Flag!" End of proceedings.

1968	1-16 – "ELECTRIC FLAG AT THE CAROUSEL BALLROOM" Bootleg	476
1968	7-16 – CD "SAN FRANCISCO NIGHTS VOL. 2 – DISC 5" Bootleg	464

THE ELECTRIC FLAG

1968. May.18. Live at the Carousel Ballroom, SF – **early show**

Michael Bloomfield, guitar 2-6 - Harvey Brooks, bass - Buddy Miles, drums, vocals 5 - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet, flugelhorn - Nick Gravenites, vocals 2,6 percussion 2-6 - Herbie Rich, baritone sax

1. "Soul Searchin'" (8.16)
2. "Tuning" (3.12)
3. "Milk Cow Blues" (5.01)

4. "Tuning" (0.49)
5. "I'd Rather Drink Muddy Water" (8.09)
6. "Groovin' Is Easy" (4.34)

Aired on the website <http://concerts.wolfgangsvault.com/home.aspx> that has all the Fillmore shows recorded by Bill Graham!

Bloomfield and Gravenites are late and only show up 5 min. into the first track without playing. That's the reason it takes more than three minutes to tune after the first track. It was a matinee where they only played for half an hour. There are places where the tape runs too fast.

THE ELECTRIC FLAG

1968. May.18. Live at the Carousel Ballroom, SF – late show

Michael Bloomfield, guitar 2-6 - Harvey Brooks, bass - Buddy Miles, drums, vocals 5 - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet, flugelhorn - Nick Gravenites, vocals 2,6 percussion 2-6 - Herbie Rich, baritone sax

1. "Instrumental" (1.36)
2. "Instrumental" (4.00)
3. "Texas" (5.48)
4. "Hey Joe" (5.48)
5. "It Takes Time" (6.53)
6. "Tuning" (1.05)
7. "I've Been Loving You Too Long" (8.09)
8. "Another Country" (2.04) cut short
9. "Ain't No Doctor" (?) (3.21) fade in (Dr. Feelgood??)
10. "Tuning" (0.50)
11. "Don't You Lie To Me" (7.15)
12. "Tuning" (0.30)
13. "Soul Searching" (9.27)

Aired on the website <http://concerts.wolfgangsvault.com/home.aspx> that has all the Fillmore shows recorded by Bill Graham!

THE ELECTRIC FLAG

1968. May.18. Live San José at the Northern California Folk Rock Festival May 18-19. Family Park, Santa Clara Co. Fairgrounds.

Michael Bloomfield, guitar - Harvey Brooks, bass - Buddy Miles, drums, vocals 3,6 - Barry Goldberg, organ - Peter Strazza, tenor sax - Marcus Doubleday, trumpet - Nick Gravenites, vocals 2,4,5,7,8 percussion - Herbie Rich, baritone sax

1. "Soul Searchin'" (5.36)
2. "Groovin' Is Easy" (4.28)
3. "Hey Joe" (4.55)
4. "Sweet Home Chicago" (7.38)
5. "Killing Floor" (4.48)
6. "Texas" (5.01)
7. "Another Country" (4.35)
8. "Wine" (3.53)

A complete live-recording (one of the better Flag ones!) from The Northern California Folk Rock Festival in San José May 18 and 19, 1968. On the first day several Californian groups played: Big Brother & the Holding Co., Country Joe and the Fish, Jefferson Airplane and the Youngbloods and many more. The second day The Doors and Eric Burden and The Animals were the big names. Recordings are known to be "recorded on Jorma Kaukonen's reel onstage". That explains the very little conversation heard on the tape (but not the female voice, unless both Jorma K and Grace Slick was sitting there listening?).

You can hear MB naming “Jimi The Fox” right before they play “Hey Joe” a track that makes the tape special interesting with the fiery guitar work by MB. Halfway through “Hey Joe” the tape suddenly improves a lot, as if the microphone now is placed on stage, which it apparently was!

Gravenites is really belting out “Sweet Home Chicago” just like he is really missing the city. It’s a slow version with fine guitar. MB is playing very fine all over in this show that must have been – if not *the* last – so one of the last for him in the Flag. It is told that (one of) the reason MB quit when he did was because the greedy booking agents had them playing three places on the same day. Well, here’s the San José gig, the same day they’re doing a stint (two shows!) at the Carousel Ballroom. (Other sources date this show to May 19).

1968. May 1-8 – CD “SAN JOSÉ, CA - MAY 18, 1968”

350

WAYNE TALBERT

1969? Prod. Dr. John (Mac Rebennack)

Wayne Talbert, vocals, piano - Michael Bloomfield, guitar 1?,7?

1. Dues To Pay (6.19)

2. What More Can I Say (4.00)
3. Schizophrenic Susan Minnick (3.15)
4. Love Ain’t What It Used To Be (3.03)
5. Hell Of A World (3.54)
6. Suddenly (3.23)

7. Funky Ellis Farm (3.06)

8. Cryin’ Bag (3.12)
9. The United State Of Mind (3.15)

The sound of this LP owes much to the Electric Flag! Maybe it *is* the Electric Flag or members from it, who accompany Wayne Talbert? The only track with an almost certain MB contribution is track (7). Track (1) is a contender for being an Electric Flag track! It’s a rarely seen LP as is the next one also by Talbert.

Wayne Talbert was keyboardist in the Sir Douglas Quintet in the late 60’s, but had had a solo recording career since 1962.

There are no credits or dates on the cover.

1968? 1-9 - LP “DUES TO PAY” PULSAR AR-10603 (US)
by Wayne Talbert & The Melting Pot

472

WAYNE TALBERT

1969? Prod. Dr. John (Mac Rebennack) - arr. Harold L. Battiste

Wayne Talbert, vocal, piano - Michael Bloomfield, guitar 10 - Mike Deasey, guitar - Ernest McLean, guitar - Paul Humphrey, dr - Harold L. Battiste, piano - Bob West, bass - Mel Lastie, tp - “Ike” Williams, tp - “Plas” Johnson, reeds - Herman Riley, reeds - Curtis Amy, reeds - background singing?

1. I Put A Spell On You (3.31)
2. She Put The Hurt On Me (2.20)
3. Trouble (2.40)
4. Take Another Look (2.10)
5. Mr. Barely Corn (2.17)
6. I Found A Little Girl (2.42)
7. Don’t You Know Little Girl (3.19)
8. Getting’ Married Soon (2.45)
9. Life’s Windows (2.46)
- 10. Cranicola Narcissis Buds (5.00)**

This time there is no doubt! MB plays on track (10). This is a great track with fine soulful stinging guitar. This time there are credits but no mentioning of Bloomfield.

In 1970 Talbert released and LP on Mercury, so both the Pulsar (a subsidiary to Mercury) albums must be from before that.

Thanks to Ari in Finland for pointing to the Talbert LPs.

1969?	1,6 – 7” “I PUT A SPELL ON YOU/I FOUND A LITTLE GIRL” PULSAR 2416 (US)	
1969?	1-10 - LP “LORD HAVE MERCY ON MY FUNKY SOUL” PULSAR AR 10607	472

MICHAEL BLOOMFIELD AND FRIENDS (ELECTRIC FLAG?)

1968?

Michael Bloomfield, guitar - Nick Gravenites, vocal - ?, dr. - ?, organ - ? bass

- 1. “Country Club Malt Liquor advertisement #1” (0.30)**
- 2. “Country Club Malt Liquor advertisement #2” (0.30)**

The two commercials are probably recorded around this time. Both have a strong electric guitar “solo” from MB and fine typical Gravenites vocals. It was probably never used, but it would have sold millions of beers!

Here is a little info from Guy Guilbert, who claim to have produced the commercial:

The Fickle Pickle: That was a big hang for Spanky, McGuinn, Ray Tate, Joe Klee, Mike Settle, Dave Brian (later Dave Blum of The Second City) me, and God knows who else. Mike Bloomfield was NEVER there when it was MY HANGOUT. He worked there later; was the doorman, seat sitter. (I produced a radio spot for Country Club Malt Liquor with Mike and Nick Gravenitus (sp.?). We prerecorded all the track but him. He came in listened to the tracks once, laid his guitar against the amp and created a howling feedback, yelled to start the tape recorder, and blistered a guitar passage on a spare track-IN ONE TAKE!)

1968?	1,2 - CD “COUNTRY CLUB MALT LIQUER”	390
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May 24, 1968 Electric Flag at UCSB in Robertson Gym in Santa Barbara California together with Cream

SUPER SESSION - Al Kooper, Michael Bloomfield, Stephen Stills

1968. May.28. Recorded at Columbia Records, Los Angeles - producer Al Kooper

Michael Bloomfield, guitar 1-5 - Al Kooper, piano, organ, ondioline, vocals, 12-string guitar, guitar - Stephen Stills, guitar 6-9 - Harvey Brooks, bass 1-9 - Eddie Hoh, dr 1-9- Barry Goldberg, electric piano 1,2 - Horn arr. Al Kooper and Joey Scott (overdubbed at a later date).

- 1. “Albert’s Shuffle” (6.43) (6.53)** m Kooper/MB
- 2. “Stop” (4.23) (4.28)**
- 3. “Man’s Temptation” (3.25) (3.24)**
- 4. “His Holy Modal Majesty” (9.13) (9.10)** m Kooper/MB
- 5. “Really” (5.29) (5.26)** m Kooper/MB
6. “It Takes A Lot To Laugh, It Takes A Train To Cry (3.30) (3.30)
7. “Season Of The Witch” (11.07) (11.05)(single edit 5.21)
8. “You Don’t Love Me” (4.12) (4.12)
9. “Harvey’s Tune” (2.09) (2.02)
10. “Season Of The Witch” (5.21) single edit
- 11. “Blues For Nothing” (4.14) bonus track**
- 12. “Albert’s Shuffle” (6.54) 2002 remix w/out horns m Kooper/MB**
13. “Season Of The Witch” (11.08) 2002 remix w/out horns

Second row of timing is from the Quadraphonic SQ release. The Bloomfield tracks were recorded on May 28, 1968. This was the best selling record that MB ever was involved in. Great playing - it's more of a jam session – including the Stephen Stills tracks. Still great after all these years.

Even greater is the 2003 release of Super Session including 4 bonus tracks. Tracks 11-13 plus a live track from Fillmore West probably recorded Sept. 1968 (Live Adventures Of....).

1968	1,10 - 7" "ALBERT'S SHUFFLE"/("Season Of The Witch" (5.21))	
	COLUMBIA 4-44657 (US) wh. lab. radio st. copy	203
1968	1,10 - 7" "ALBERT'S SHUFFLE"/("Season Of The Witch" (5.21)) CBS 3770 (UK) pic.	150
1968	1,10 - 7" "ALBERT'S SHUFFLE"/("Season Of The Witch" (5.21)) CBS 3770 (D) Pic. multicolored vinyl	367
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(US) w/import markings on diff. label	224
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(US) Radio st. copy	323
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(US)	115
1968	1-9 - LP "SUPER SESSION" COLUMBIA CQ 30991 (US)	167
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(CAN)	182
1968	1-9 - LP "SUPER SESSION" CBS 63396 (UK)	004
1968	1-9 - LP "SUPER SESSION" (JAP)	004
1968	1 - LP "ROCK MACHINE I LOVE YOU" CBS PR 26 (UK)	030
196?	2 – LP "MELOS" (ISRAEL) Quadraphonic test record	
1969	3 - 7" - "THE WEIGHT (live)/MAN'S TEMPTATION"	
	COLUMBIA 4-44678 (US) wh.lab. radio stat.	204
1969	3 – 7" "THE WEIGHT (live)/MAN'S TEMPTATION" CBS 3866 (D) Multi colored vinyl	
1970	1 - LP "HEAVY SOUNDS" CBS S 63976 (NL)	076
1972	7 - LP-4 "POP, ROCK & SOUL" COLUMBIA HOUSE DS 610-13 (US) Sampler	
1973	1-9 - LP "SUPER SESSION" EMBASSY EMB 31029 (UK)	099
1975	1 - LP-2 "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA PG 33169 (US)	031
1975	4 - LP "UNDERGROUND CONCERT" MR. PICKWID MPD 255 (F)	034
197?	1 – LP "IN GOOD COMPANY" 17 RECORDS WSR 945 (UK)	426
19??	1-9 - LP "SUPER SESSION" MFSL 1-178 (US) half-speed master	
1983	1,2 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	1,2 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
19??	1 – LP-2 "I LOVE THE BLUES" (GR)	
198?	1-9 - CD "SUPER SESSION" COLUMBIA CS-9701 (US)??	
198?	1-9 - CD "SUPER SESSION" COLUMBIA CK-9701 (US)	116
19??	1-9,11 - CD "SUPER SESSION" COLUMBIA CK-64611 0 (US) "Mastersound" + bonus (11)	257

1991	1-9 - CD "SUPER SESSION" CASTLE ESSCD 951 (UK)	
1989	1,2,4,7 – LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (Italy)	
1989	2 - LP-2/CD-2 "THE BEST OF THE ROCK MACHINE TURNS YOU ON/ THE COLLECTION CASTLE CCSLP/CD 224 (UK)	053
1994	1,2 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
199?	1 – CD "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA (JAP)	
1995	1-9 - CD "SUPER SESSION" SONY 64611 (US)	
?	2 - "THE FULL SPECTRUM OF QUADRAPHONIC SOUND" COLUMBIA CQ 10869 (US)	
1999.Aug.	1 - "AUDIO'S AUDIPHILE: BEST BLUES GUITARS" PHONO MUSIC (D)	
2000	1-10 - CD "SUPER SESSION" COLUMBIA LEGACY MASTERSOUND 7464 64611-2 (NL)	
2000.Apr.	1 - CD-2 "BLUES DELUXE" SONY	
?	1,5 – CD "THE BEST OF MIKE BLOOMFIELD" CBS/SONY SOPM-93 (JAP)	
2001	1 – CD-2 "RARE + WELL DONE – THE GREATEST AND RAREST OF AL KOOPER" COLUMBIA AC2K 62153 (US) Promo	413
2001	1 – CD-2 "RARE & WELL DONE – THE GREATEST AND MOST OBSCURE RECORDINGS 1964-2001" COLUMBIA 504721-2 (AUSTRIA)	439
2003	2 – CD-3 "GUITAR HEROES" SONY 22180 (US)	
2003	1-13 – CD "SUPER SESSION" COLUMBIA LEGACY CK 63406 (US)	400
2003	1-13 - CD "SUPER SESSION" COLUMBIA LEGACY 508071-2 (AUT)	
2008	1,2,5 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518

The following dates with Electric Flag were probably without MB:

June 7, 8, 1968 -- Fillmore East -- Electric Flag / Quicksilver Messenger Service / Steppenwolf
2 shows both days

June 21-22, 1968 - Electric Flag live at Hippodrome , San Diego

July 9, 10, 11, 1968 - Fillmore West - Electric Flag / Buddy Guy / Freddie King
The very first concert at Fillmore West was on July 5, 1968 with among others Butterfield Blues Band.

Bill Graham had three main theaters in San Francisco, although he did promote shows in other SF facilities on occasion.

The Fillmore Auditorium (Bill Graham's first venue) was originally built in 1912, the 1,199-capacity and was located at Fillmore Street and Geary Boulevard. The first show was 10 December 1965 and was headlined by The Jefferson Airplane; the last was on 4 July 1968 and was headlined by Creedence Clearwater Revival.

The Fillmore West, which replaced the Auditorium, was located at 10 South Van Ness Ave and 1545 Market Street in San Francisco, CA. in the old Carousel Ballroom. The first show was on 5 July 1968 and was headlined by the Butterfield Blues Band; the last show was on 4 July 1971 and was headlined by Santana.

Winterland was located roughly at Post Street and Steiner Street. Originally built as an ice skating rink, it had a capacity of 5,400, it was just a short walk from the original Fillmore Auditorium, located at 1805 Geary Blvd. It is now an apartment building. The first show was on 23 September 1966 and was headlined by The Jefferson Airplane; the last was on 29 May 1971 and was headlined by The Grateful Dead.

Much confusion over the years has resulted from Graham booking a band for, say, three nights and have them play the first at the Fillmore (either) and then two nights at Winterland. And he would mix it around other ways as well. And, of course, when people say Fillmore, you don't know which one they're talking about unless you know the date. After 4 July 1968 it's WEST; before, it's AUDITORIUM.

After 1968, Graham produced shows sporadically at the Fillmore (West) until the 1989 San Francisco earthquake caused major damage. Following Graham's death in 1991, the company he founded followed up on his plans to restore the building. The Fillmore has been back on line since 1994, and SFX acquired BGP (Bill Graham Productions) and the Fillmore in 1998.

July 14, 1968 - Bill Graham left the Fillmore Auditorium to take over the Carousel Ballroom.
Electric Flag and Blue Cheer closed the Fillmore at Geary and Fillmore streets.

July 26, 1968 Electric Flat at Santa Monica Civic Auditorium

July 27, 1968 Electric Flag at the Sound Factory in Sacramento, California

Electric Flag at Newport Pop Festival August 3,4, 1968 - California)

MEDIUM COOL - CHICAGO 1968

1968 Movie directed and written by Haskell Wexler after Jack Couffer's novel.

Cast (in credits order)

Christine Bergstrom: Dede - Harold Blankenship: Harold - Verna Bloom: Eileen - Peter Bonerz: Gus - Peter Boyle: Gun Clinic Manager - Robert Forster: John Cassellis - Charles Geary: Buddy - Marianna Hill: Ruth - Doug Kimball: Newscaster - Robert Mandrel: Penny Baker - Sid McCoy: Frank Baker - William Sickinger: News Director Karlin - Haskell Wexler: Cameraman - Beverly Younger: Rich Lady - Marian Walters: Social Worker - Edward Croke: Plainclothesman - Studs Terkel: Our man in Chicago - Peter Boyle: Gun clinic manager and many more

Musicians: Michael Bloomfield, guitar, composer of the original music - Paul Butterfield, hca - Marcus Doubleday, tp - Bob Jones, drums - Noel Jewkis, tenor sax - John Kahn, bass - Ira Kamin, piano - Fred Olsen, guitar - Gerald "Jerry" Oshita, baritone sax

In the movie is also heard a snippet from Frank Zappa's "We're Only In It For The Money" from 1967. The sound bite is a conversation between Eric Clapton and a girl in a discothèque. It's taken from the track: "Are You Hung Up?"

There is very little original film score.

1994	VIDEO "MEDIUM COOL" PARAMOUNT 6907	526
2001	DVD "MEDIUM COOL" PARAMOUNT 06907	527

July 16, 1968: Big Brother and the Holding Company and Sly and the Family Stone opened the new Fillmore West,

the former Carousel and (earlier) El Patio Ballroom.

August 29, 1968: Cream and Electric Flag at Fillmore West

Sept. 26, 27, 28, 1968 - Fillmore West - Bloomfield & Kooper / It's A Beautiful Day / Loading Zone

MICHAEL BLOOMFIELD AND AL KOOPER

1968. Sep.26-28. Recorded live at Fillmore West - producer Al Kooper

Michael Bloomfield, guitar 1-9,13-15, vocal 3,6,8,14, speech 1 - Al Kooper, vocals 2,7,11,13 keyboards 1-15, speech 10 - John Kahn, bass 1-15- Skip Prokop, dr 1-15 - Elvin Bishop, guitar 12, vocal 12 - Santana, guitar 11 - Paul Simon, vocals 2 - Roosevelt Gook, piano 7

1. "Opening Speech" (1.30)	w MB	26.09.1968
2. "The 59th Street Bridge Song" ("Feelin' Groovy") (5.38)		26./27.9.1968
3. "I Wonder Who" (6.04)		27.9.1968
4. "Her Holy Modal Highness" (9.08)	m Kooper & MB	26./27.9.1968
5. "The Weight" (4.00)		26./27.9.1968
6. "Mary Ann" (5.19)		26.9.1968
7. "Together 'Till The End Of Time" (4.15)		26./27.9.1968
8. "That's All Right" (3.28)		26./27.9.1968
9. "Green Onions" (5.26)		26./27.9.1968
10. "Opening Speech" (1.28)		28.09.1968
11. "Sonny Boy Williamson" (6.04)		28.09.1968
12. "No More Lonely Nights" (12.27)		28.09.1968
13. "Dear Mr. Fantasy" (8.04)		26./27.9.1968
14. "Don't Throw Your Love On Me So Strong" (10.56)		26.9.1968
15. "Finale-Refugee" (2.04)	m Kooper & MB	26./27.9.1968
16. "Fat Grey Cloud" (4.37)	w/m MB & Kooper	

Two gigs a day were played, three days in a row. Michael Bloomfield was hospitalized for insomnia the last night, and Elvin Bishop, Santana, Steve Miller and Dave Brown volunteered their services. The last two are not present on the album, which is a great live album.

Track (16) is a bonus track from the remastered 2003 version of Super Session. The track probably comes from these dates.

1969	5 - 7" - "THE WEIGHT (live)/MAN'S TEMPTATION ("Super session")"	
	COLUMBIA 4-44678 (US) wh.lab. radio stat.	204
1969	5 - 7" "THE WEIGHT (live)/MAN'S TEMPTATION (Super session)" CBS 3866 (D) Multi colored vinyl	
1969	2,5 - 7" - "THE WEIGHT/59TH STREET BRIDGE SONG" CBS (UK)	
1969	5,11 - 7" - "59TH STREET BRIDGE SONG/SONNY BOY WILLIAMSON"	
	CBS/Sony Song 80108 (Japan) w/pic. sleeve	
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" COLUMBIA KGP 6 (US) w/time strips	197
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" COLUMBIA KGP 6 (US) w/CBS stick	005
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" CBS S66216 (UK)	453
	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" Edsel DED 261 (UK)	
1968?	2 - LP "POP REVOLUTION FROM THE UNDERGROUND" CBS SPR 30 (D) multicolored vinyl	025

1975	2,5 - LP-2 "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA PG 33169 (US)	031
1983	3 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	3 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
?	1-15 - CD-2 "THE LIVE ADVENTURES OF MB & AK" COLUMBIA 475978-2 (NL)	374
?	1-15 - CD "THE LIVE ADVENTURES OF MB & AK" EDSEL CD 261 (UK) minus track (12)	
1989	3 - LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (Italy)	
1994	6,14 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
199?	2,5 - CD "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA (JAP)	
1995. Sep.	5 - CD "HITS OF THE 60's" SONY	
1997. Mar.	1-15 - CD "THE LIVE ADVENTURES OF MB & AK" SONY 64670	
?	1,9,14 - CD "THE BEST OF MIKE BLOOMFIELD" CBS/SONY SOPM-93 (JAP)	
2003	16 - CD "SUPER SESSION" COLUMBIA LEGACY CK 63406 (US)	400
2008	3 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518
2010?	6 - CD "Live at Bill Graham's Fillmore West 1969" Raven RVCD-293 (AUS)	
2012	16 - CD "BLUES AT THE FILLMORE 1968-1969" Raven RVCD-351 (AUS)	541

JAMES COTTON Blues Band

1968. Oct.? Recorded in NYC - arranged and produced by Michael Bloomfield & Elliot Mazer

James Cotton, hca, vocals - Bill "Stumuk" Nugent, alt sax - Luther Tucker, guitar, vocals 4,5 - Robert "Bob" Anderson, bass - Francis Clay, drums - David "Fathead" Newman, baritone sax, 1 - Barry Smith, drums - Gordon Kennerly, coach
Guest players: Mark Naftalin, organ, piano - Michael Bloomfield, guitar, organ 1 - Joe Newman, trumpet - Garnett Brown, trombone

1. "Back to St. Louis" (7.01)
2. "Motorized Blues"
3. "The Mule" (2.22)
4. "With You on My Mind"
5. "I Can't Live Without You"
6. "(Please) Tell Me Partner" w/m MB
7. "Duke Patrol" w/m MB
8. "Take Me by the Hand"
9. "The Coach's Better Days" (3.41)
10. "Take Your Hands Off Her"

According to the Verve catalogue at least the single "The Mule/Coach's better days" was recorded on Dec, 17, 1968 with this line-up: James Cotton (hca, vo) Mark Naftalin (p, org) Mike Bloomfield, Luther Tucker (g) Robert Anderson (el-b) Francis Clay (d) unidentified tp, tb, sax

1969	3,9 - 7" "THE MULE/THE COACH'S BETTER DAYS" VERVE KF 5107 (US) DJ copy	384
1969	1-10 - LP "COTTON IN YOUR EARS" VERVE FTS-3060 (US) DJ wh.lab.	265

1969	1-10 - LP "COTTON IN YOUR EARS" VERVE FTS-3060 (US)	244
1995	1,2 - CD "THE BEST OF THE VERVE YEARS" VERVE 527 371-2 (D)	060
1995	1,2 - CD "BEST OF THE VERVE YEARS" VERVE 314 527 371-2 (US)	

Program: Dec. 13, 14, 1968 -- Fillmore East -- Bloomfield-Kooper Super Session / Sam & Dave Review / Earth Opera
Dec. 20, 1968 -- Fillmore East Super Session

Program: Dec. 27, 28, 1968 -- Fillmore East -- Super Session / Butterfield Blues Band / Sweetwater /
Crazy World of Arthur Brown
2 shows both days

Fillmore East in NY was the former Village Theater

SUPER SESSION LIVE

1968. Dec.13 Recorded live at Fillmore East

Michael Bloomfield, guitar, vocals 3,4,7,9 – Al Kooper, vocals 2,5 organ – Paul Harris, piano – Jerry Jemmott, bass – John Cresci, drums – Johnny Winter, vocals, guitar 13

1. "MB's introduction" (1.30)
2. "59th Street Bridge Song – Feelin' Groovy" (5.05)
3. "I'm Ready" (4.13)
4. "Please Tell Me, Partner" (10.23)
5. "Together Till The End Of Time" (5.00)
6. "Green Onions" (6.45) instrumental
7. "For Anyone You Meet" (4.57) W/M MB
8. "The Weight" (4.08) instrumental
9. "That's Alright, Mama" (4.23)

From the official released CD:

10. "Introduction" (1.27)
11. "One Way Out" (4.21)
12. "Mike Bloomfield's introduction of Johnny Winter" (0.59)
13. "It's My Own Fault" (10.57)
14. "59th Street Bridge Song (Feelin' Groovy)" (6.16)
15. "(Please) Tell Me Partner" (10.21) W/M MB
16. "That's All Right Mama" (3.40)
17. "Together Till The End Of Time" (4.30)
18. "Don't Throw our Love On Me So Strong" (8.41)
19. "Season Of The Witch" (8.59)

MB introduces the nature of the gig: "I wanna tell you all about the nature of this Super Session gig here.....Now, the history of the Super Session gigs are this: The first Super Session gig was a record session that Alan called me to play on. And I came and played on it for one day and ended up recording half the record.... then Stephen recorded with Alan on the other side of the record. And the record came out and was named Super Session. At that time Alan and I had played together once or twice in our lives when we played on that day. Then after that sure we had to replay the Super Session gig at Fillmore, and we practiced four days together with the band fooling everybody. I played two nights at the gig and the third I got insomnia and didn't come to the gig and we didn't play. So all together that means we have played together around 8 times. Now comes this gig. At this gig we came to New York a few days ago, and everyone, not everyone, but two of us had the flu, but we practiced...and the musicians on this job is Gerald Jermott, plays bass, John Creci, is playing drums, and eh.... (loud whisper: Paul Harris) sorry, Paul Harris is playing piano, and we're playing, and this is the nature of this Super Session."

In the official released CD from 2003 MB's intro is slightly edited, so you don't hear that he does not know the name of the piano player. Given the informal nature of the gig and the intro, it should have remained unedited. The CD cover states that it was recorded from the 13th & 14th. The Johnny Winter track (12) is from December 14.

No matter if they rehearsed or not, they are under rehearsed, but MB is doing a fine job anyway. Track (4) stands out as a real gem with MB singing and playing very good. Track (7) has MB singing one of the songs from his first solo album (to be recorded later this year). A member of the audience is heard saying: He should stick to playing!

“The Weight” is played as an instrumental, and MB sounds like he has got it wrong in some way. His playing on the last track is great, but his singing is not so good. It sounds like he has lost interest in it. Being billed as a Super Session there is not much Kooper here! It’s more like a Bloomfield and Friends show! The tape is labeled December 13.

1968. Dec.	1-9 – TAPE “SUPER SESSION LIVE FILLMORE EAST”	347
2003. Apr.	10-19 CD “THE LOST CONCERT TAPES 12/13/68” COLUMBIA CK 85278 (US) Columbia Legacy issued two promo pictures with this release.	
2003	10-19 CD “THE LOST CONCERT TAPES 12/13/68” COLUMBIA/Legacy 5060342	
2012	11-13 – 18 – CD “BLUES AT THE FILLMORE 1968-1969” Raven RVCD-351 (AUS)	541

Jan. 30, 31, 1969 -- Fillmore West -- Bloomfield, Gravenites & Naftalin / Chuck Berry / Initial Shock
Feb. 1, 2, 1969 -- Fillmore West -- Bloomfield, Gravenites & Naftalin / Chuck Berry / Initial Shock
Feb. 6-7-8-9, 1969 – Fillmore West - “The Jam” Mike Bloomfield, Nick Gravenites, Mark Naftalin & Friends

Now that Wolfgang’s Vault (Bill Graham’s private recordings) has opened up, all the recordings listed below from Fillmore West – Feb. 1969 – need to be checked against each other!

MICHAEL BLOOMFIELD

1969. Jan. 30. - Feb. 2. Recorded live at Bill Graham’s Fillmore West, San Francisco -
Producer Elliot Mazer

Michael Bloomfield, guitar, vocals 2 - Nick Gravenites, vocals 1,4,6 - Mark Naftalin, piano - Ira Kamin, organ - John Kahn, bass - Bob Jones, dr, vocals 3 - Rienol “Dino” Andino, conga - Noel Jewkis, tenor sax - Gerald Oshita, baritone sax - Cornelius “Snooky” Flowers, baritone sax - John Wilmeth, trumpet - Special guests: Taj Mahal, vocal 5,8 hca 5 - Jesse Edwin Davis, 2nd guitar 5

- | | |
|--|---|
| 1. “It Takes Time” (4.15) | |
| 2. “Oh Mama” () | w/m MB |
| 3. “Love Got Me” () | |
| 4. “Blues On A Westside” (6.40) | |
| 5. “One More Mile To Go” () | |
| 6. “It’s About Time” (6.55) | |
| 7. “Carmelita Skiffle” () (instrumental) | m MB/Gravenites/Naftalin/Kahn/Jones/Kamin |
| 8. “If Ever I Get Lucky” () | |
| 9. “Stronger Than Dirt” () | m MB/Gravenites/Naftalin/Kahn/Jones/Kamin |

This is one of the best of Bloomfield’s guitar albums. Together with “My Labors” it gives the answer as to why Michael Bloomfield still is remembered. A total of 8 nights over two weeks were planned to be recorded.

Tracks (8 & 9) are bonus tracks on the Japanese 2008 CD (mini LP) release. The booklet states the recordings were made in January to March 1969.

SEE also below: Nick Gravenites “My Labors” 1969

1969	1-7 - LP “LIVE AT BILL GRAHAM’S FILLMORE WEST” COLUMBIA CS-9893 promo stamp	225
1969	1-7 - LP “LIVE AT BILL GRAHAM’S FILLMORE WEST” CBS 63816 (UK)	006

1969	1 - LP "HEAVY HANDS" COLUMBIA CS 1048 (Sampler of Rock Guitar)	
199?	1,2,4,6,7 - TAPE "MICHAEL BLOOMFIELD ELECTRIC FLAG & FRIENDS" RENN RECORDS RR-23 (AUS?)	219
1994	1,7 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
?	7 - - CD "THE BEST OF MIKE BLOOMFIELD" CBS/SONY SOPM-93 (JAP)	
2001	1,4,6 - CD "MY LABORS AND MORE" ACADIA ACA 8010 (UK)	386
2008	1-9 - CD "Live at Bill Graham's Fillmore West" COLUMBIA SICP 1965 (JAP)	
2010?	1-7 - CD "Live at Bill Graham's Fillmore West 1969" Raven RVCD-293 (AUS)	
2012	8-9 - CD "BLUES AT THE FILLMORE 1968-1969" Raven RVCD-351 (AUS)	541

NICK GRAVENITES

1969. Jan.30.-Feb.2. Recorded live at Bill Graham's Fillmore West, San Francisco (1-4,8) -
Studio recordings (5-7) - producer Elliot Mazer

Personnel live tracks (1-4,8): Nick Gravenites, vocals - Michael Bloomfield, guitar - Mark Naftalin, piano - Ira Kamin, organ - John Kahn, bass - Bob Jones, dr. - Rienol "Dino" Andino, congas - Noel Jewkis, tenor sax - Gerald Oshita, baritone sax - Cornelius "Snooky" Flowers, baritone sax - John Wilmeth, trumpet

Personnel studio (5-7): "Nick and anonymous friends" who turned out to be The Quicksilver Messenger Service.

1. "(You're) Killing My Love" (5.09)
2. "Gypsy Good Time" (4.35)
3. "Holy Moly" (3.52)
4. "Moon Tune" (9.04)
5. "My Labors" (2.53)
6. "Throw Your Dog a Bone" (2.58)
7. "As Good As You've Been to This World" (2.37)
8. "Wintry Countryside" (13.17)

Outtakes from the Fillmore West recordings. A great record with some beautiful playing from MB. Some of these tracks could easily have been on the "Live at...." album. Gravenites sings at his best. It sounds like this album is mixed better than the "parent" one, with clearer sound and better separation of the instruments.

The CD issue in 2001 is very welcome, but we still need the "rest" of the recordings from these dates. Why not release a full concert? The CD is credited to "Nick Gravenites (with Michael Bloomfield)"! Anyway it's still some of the best recorded bluesy guitar of all time.

1969	1-8 - LP "MY LABORS" COLUMBIA CS-9899 (US) Radio station promo sticker 360 lab.	409
1969	1-8 - LP "MY LABORS" COLUMBIA CS-9899 (US) w/CBS stickers	046
1969?	1 - 7" EP - "DIG THIS" COLUMBIA AS 1 (US) Demo. record 33,3 rpm (1½ min. edit)	230
1972	5 - LP-4 "POP, ROCK & SOUL" COLUMBIA HOUSE DS 610-13 (US) Sampler	

1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
199?	1-4,8 - TAPE "MICHAEL BLOOMFIELD ELECTRIC FLAG & FRIENDS" RENN RECORDS RR-23 (AUS?)	219
?	2 – CD "THE BEST OF MIKE BLOOMFIELD" CBS/SONY SOPM-93 (JAP)	
2001	1-8 - CD "MY LABORS AND MORE" ACADIA ACA 8010 (UK)	386
2008	1 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518
2010?	1-4 – CD "Live at Bill Graham's Fillmore West 1969" Raven RVCD-293 (AUS)	
2012	8 – CD "BLUES AT THE FILLMORE 1968-1969" Raven RVCD-351 (AUS)	541

MICHAEL BLOOMFIELD & FRIENDS

1969. Feb. 1. Recorded live at Fillmore West, SF.

Michael Bloomfield, guitar, vocals 5,7 – Nick Gravenites, guitar, vocals 1-4,6,8 – Mark Naftalin, piano – Ira Kamin, organ – John Kahn, bass – Cornelius "Snooky" Flowers, baritone sax – Gerald Oshita, baritone sax – John Wilmeth, trumpet – Noel Jewkes, tenor sax – Rienol "Dino" Andino, congas – Bob Jones, dr

1. "Born In Chicago" (9.33)
2. "Work Me Lord" (4.16)
3. "Killing My Love" (4.55)
4. "Holy Moly" (3.45)
5. "My Heart Beats Like A Hammer" (7.17)
6. "It's About Time" (9.24)
7. "School Girl" (Young Girl – San Quentin Jailbait) (9.14)
8. "Born In Chicago" (9.53)

Aired on the website <http://concerts.wolfgangsvault.com/home.aspx> that has all the Fillmore shows recorded by Bill Graham!

Some of the tracks listed above or after this could be from this show. See Feb. 6, 1969 which probably is this show without the closing "School Girl" and the reprise of "Born in Chicago".

?	1-8 – CDR "FILLMORE WEST 1. FEB. 1969"	536
2012	1-2 – CD "BLUES AT THE FILLMORE 1968-1969" Raven RVCD-351 (AUS)	541

MICHAEL BLOOMFIELD & FRIENDS

1969. Feb. 2. Recorded live at Fillmore West, SF.

Michael Bloomfield, guitar, vocals 6,8 – Nick Gravenites, guitar, vocals 1-5,7 – Mark Naftalin, piano – Ira Kamin, organ – John Kahn, bass – Cornelius "Snooky" Flowers, baritone sax – Gerald Oshita, baritone sax – John Wilmeth, trumpet – Noel Jewkes, tenor sax – Rienol "Dino" Andino, congas – Bob Jones, dr

1. "Killing My Love" (4.54)
2. "Holy Moly" (3.45)
3. "Born In Chicago" (9.19)
4. "Work Me Lord" (4.13)
5. "It's About Time" (9.24)
6. "School Girl" (Young Girl – San Quentin Jailbait) (9.27)
7. "Born In Chicago" (9.50)
8. "My Heart Beats Like A Hammer" (7.29)

Aired on the website <http://concerts.wolfgangsvault.com/home.aspx> that has all the Fillmore shows recorded by Bill Graham!

? 1-8 – CDR “FILLMORE WEST 2. FEB. 1969” 536

MICHAEL BLOOMFIELD & FRIENDS

1969. Feb. Recorded live at Fillmore West, SF.

Nick Gravenites, vocals 2-4 - Michael Bloomfield, guitar, vocals 1 - Mark Naftalin, piano - Ira Kamin, organ - John Kahn, bass - Bob Jones, dr. - Rienol “Dino” Andino, congas - Noel Jewkis, tenor sax - Gerald Oshita, baritone sax - Cornelius “Snooky” Flowers, baritone sax - John Wilmeth, trumpet

1. “School Girl” – (Young Girl - San Quentin Jailbait) (9.11)
2. “Born In Chicago” (9.48)
3. “Blues On A Westside” (14.59)
4. “It’s About Time” (9.36)

A recording from the fabulous days at Fillmore West. Track (3) stands out at the ultimate in blues guitar. The date is unknown., but tracks (1 & 2) probably are from the Feb. 1, show.

1969 1-4 – TAPE “MIKE BLOOMFIELD AND FRIENDS FILLMORE FEB. 1969” 341

Feb. 6, 7, 8, 9, 1969 -- Fillmore West -- Bloomfield, Gravenites & Naftalin / The Byrds / Pacific Gas & Electric

MICHAEL BLOOMFIELD & FRIENDS

1969. Feb.6. Recorded live at Fillmore West, SF.

Nick Gravenites, vocals 1-4,6 - Michael Bloomfield, guitar, vocals 5 - Mark Naftalin, piano - Ira Kamin, organ - John Kahn, bass - Bob Jones, dr. - Rienol “Dino” Andino, congas - Noel Jewkis, tenor sax - Gerald Oshita, baritone sax - Cornelius “Snooky” Flowers, baritone sax - John Wilmeth, trumpet

1. “Born In Chicago” (9.34)
2. “Work Me Lord” (4.13)
3. “Killing My Love” (4.55)
4. “Holy Moly” (3.43)
5. “My Heart Beats Like A Hammer” (7.09)
6. “It’s About Time” (9.25)

This is probably from the show Feb. 1, 1969! Only without the last two tracks.

From the fantastic stay at Fillmore West. This is certainly from MB’s most creative period. “Born In Chicago” is a slow version compared to Butterfield Blues Band’s version. “Work Me Lord” predates the Joplin recording with 4 months, so this could be the premiere of the song (Janis Joplin’s version is superior to this). “Holy Moly” is always good, a nice tune and fine singing. The BB King song “My Heart Beats Like A Hammer” has MB singing and playing his heart out. Hot stuff. The reason why it didn’t make the LP must be the vibrato he uses in his voice, otherwise this is pure gold. Listening to this gives you an idea why MB is still loved by so many. Brother, can he play!

Unexpectedly (track 5) pops up in a radio show from 2002! MB sings and plays just as great as on the other tracks. The radio show is hosted by Cory Wolfson.

1969 1-6 – TAPE “MIKE BLOOMFIELD & FRIENDS AT FILLMORE WEST FEB. 6, 1969” 340

2002 5 – TAPE “BLUES FROM THE RED ROOSTER LOUNGE – DECEMBER 14, 2002” 451

MICHAEL BLOOMFIELD

1969. Feb.8. Recorded live at Fillmore West, SF

Personnel probably: Michael Bloomfield, guitar - Nick Gravenites, vocals 1,2,5 - Mark Naftalin, piano - Ira Kamin, organ - John Kahn, bass - Bob Jones, dr. - Rienol "Dino" Andino, congas - Noel Jewkis, tenor sax - Gerald Oshita, baritone sax - Cornelius "Snooky" Flowers, baritone sax, vocal 3 - John Wilmeth, trumpet

1. "Blues On A Westside" (15.05)
2. "It's About Time" (9.47)
3. "Sweet Little Angel" (11.48)
4. "Instrumental" (7.22)
5. "That's It!" (0.51)

6. "Born In Chicago" (9.53)
7. "Big City Woman" (15.18)
8. "It's About Time" (10.31)
9. "Sweet Little Angel" (10.08)
10. "Instrumental" (8.03)

A fantastic (soundboard) recording that shows MB at his best. Track (5) is Nick Gravenites telling the screaming audience that the show is over. They want more!

1969. Feb. 1-5 – "FILLMORE WEST 2/8/69" Bootleg

346

1969. Feb. 6-10 – Aired by the Wolfgang's Vault homepage

Mar. 27, 28, 29, 30, 1969 - Fillmore West - Paul Butterfield Band / Bloomfield & Friends / Birth

MUDDY WATERS

1969. April.21 Recorded at Ter-Mar Studios, Chicago, Illinois - Producer Norman Dayron

Muddy Waters, vocals, guitar 1-4 - Michael Bloomfield, guitar 1-4 - Otis Spann, piano 1-4 - Paul Butterfield, hca 1-4 - Donald "Duck" Dunn, bass 1-4 - Sam Lay, dr 1-4 - Paul Asbell, rhythm guitar - 2

1. "Sad Letter" Unissued
2. "Walkin' Thru The Park" (3.14)
3. "Standin' Round Cryin'" (4.01)
4. "Live The Life I Love" (2.41) prev. unreleased

1969. April.22 Recorded at Ter-Mar Studios, Chicago, Illinois - Producer Norman Dayron

Muddy Waters, vocals, guitar 5-13 - Michael Bloomfield, guitar 5-13 - Otis Spann, piano 5-13 - Paul Butterfield, hca 5-13 - Donald "Duck" Dunn, bass 5-9,12,13 - Sam Lay, dr 5-13 - Jeff Carp, hca 10-11 - Paul Asbell, rhythm guitar 7-9 - Phil Upchurch, bass 10-11

5. "Twenty Four Hours" (4.45)
6. "Country Boy" (3.20) prev. unreleased
7. "Sugar Sweet" (2.14)
8. "Sugar Sweet" (alt. take) (2.16)
9. "Forty Days And Forty Nights" (3.04)
10. "All Aboard" (2.46)
11. "All Aboard" (alt. take) (2.38)
12. "Can't Lose What You Ain't Never Had" (3.03)
13. "Goin' Home "(I Wanna Go Home") unissued

1969. April.23 Recorded at Ter-Mar Studios, Chicago, Illinois - Producer Norman Dayron

Muddy Waters, vocals, guitar 14-19 - Michael Bloomfield, guitar 14-19 - Otis Spann, piano 14-19 - Paul Butterfield, hca - 14-19 - Donald "Duck" Dunn, bass 14-19 - Sam Lay, dr 14-19

14. "Oh Yeah" (3.46) prev. unreleased
15. "Mean Disposition" (5.40)
16. "Blow Wind Blow" (3.38)
17. "I'm Ready" (3.33)
18. "I Feel So Good" (2.23) single edit
- 18a. "I Feel So Good" (2.57)
19. "Someday Baby" Unissued

1969. April.24 Recorded live at the "Super Cosmic Joy-Scout Jamboree" benefit for The Phoenix Academy at the Auditorium Theater, Chicago, Illinois - Producer Norman Dayron

Muddy Waters, vocals, guitar 24-30 - Michael Bloomfield, guitar 20-30 vocals 20 - Otis Spann, piano 24-30 - Paul Butterfield, hca 24-30 vocals 21 - Donald "Duck" Dunn, bass 20-30 - Sam Lay, dr 24-29 - Buddy Miles, dr. 20-23,30 vocals 22,23 - Ira Kamin, organ 20-23?

20. "Hey! Little Schoolgirl" Unissued – warm up
21. "Losin' Hand" Unissued – warm up
22. "Down On Broadway" Unissued – warm up
23. "Texas" Unissued – warm up
24. "Hoochie Coochie Man" Unissued
25. "Long Distance Call" (6.35)
26. "Baby Please Don't Go" (3.05)
27. "The Same Thing" (6.00)
28. "Honey Bee" (3.57)
29. "Got My Mojo Workin'" Part One (3.39)
30. "Got My Mojo Workin'" Part Two (5.55) encore

A great collaboration between "fathers" Waters and Spann and "sons" the rest of the bunch. This session is a must for any MB or just blues fans. In the music magazine Hit Parader from December 1969 is an on-site report quoting Marshall Chess: "The best blues cut in ten years." Even Nick Gravenites is quoted "It's good to hear the blues again.", and he appeared at the live show on the 24th, closing after Fathers and Sons, with members of Quicksilver Messenger Service (John Cipollina, David Freiberg and Greg Elmore) as well as being emcee. The all girl group - Ace of Cups - opened the show.

The difference between tracks (18) and (18a) is that on the single the guitar solo is edited out!

On the CD release from 1998 "CHESS UMD 80562 (EEC) there is added a bonus studio track, "Love The Life I Live" that originates from a 1956 session with James Cotton on harp and Jimmie Rogers on second guitar. Only the 2001 CD release MCA/CHESS 088 112 648-2 (US) has the "Fathers and Sons" outtake of this track from 1969.

Tracks (20-24) were not recorded but were a sort of warm up show without the "Fathers". Ira Kamin is reported to have played organ on the live date. The second "Mojo" was the encore.

The Chess single 2085 has a recording of "Going Home" from a later (November) session with Muddy Waters' band (plus horn and girl backup-singers), but also produced by Norman Dayron. Probably released in the mid 70's.

The Roots CD RTS 33020 includes 9 tracks from Muddy Waters' London Sessions with Rory Gallagher on guitar from December 1971.

19??	18 – 7" "I FEEL SO GOOD/(GOING HOME)" CHESS 2085 (US) DJ copy light blue label	368
1969	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" CHESS LPS-127 (US) "Fingers" label.	314
1969	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" NIPPON VICTOR CHESS 9505-10 (JAP)	
1969	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" CHESS LPS-127 (D?) black lab.	084
1969?	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" CHESS LP 4554 (US)	

1971	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" SONET GPD-10006 (DK) US cov.	256
1971	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" SONET GPD-10006 (DK) alt. cover	423
1972	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" CHESS 2CH-50033 (US) Promo wh. lab.	373
1972	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" CHESS 2CH-50033 (US)	
1972	2,3,5,7,9,10,12,15-17,25-30 - LP-2 "FATHERS AND SONS" CHESS 6.28593 DP (D)	022
1974	2,10,12,16,17,25? - LP "MUDDY & THE WOLF" CHESS 9100 (US)	
1974	2,10,12,16,17,25? - LP "MUDDY & THE WOLF" MCA 9100 (US)	
1976	26,28-30 - LP-2 "BLUES BLOOD" BELLAPHON BLS 5545 (D)	
1982	2,10,12,16,17,25? - LP "MUDDY & THE WOLF" CHESS CH 8200 (US/CAN) wh. lab. promo	
1982	2,10,12,16,17,25? - LP "MUDDY & THE WOLF" CHESS CH 8200 (US/CAN)	7.1762
1984	2,10,12,16,17,25 - LP "MUDDY & THE WOLF" CHESS CH 9100 (US/CAN)	7.1200
1982	18 - LP "SWEET HOME CHICAGO" QUICKSILVER QS 5071 (US)	298
?	8,11 - LP "?" CHESS CH 680002 (US)	
?	18 - LP "?" CHESS 2085 (US)	
?	13-18 LP "?" QUICKSILVER RECORDS QS 5017 (US)	
1988	2,3,5,7,9,10,12,15-17,25-30 - CD "FATHERS AND SONS" CHESS/CHARLY CD RED 8 (UK)	088
19??	? - CD "FATHERS AND SONS" RED LIGHTNING RED 8 (UK) ?????	
1989	8,11 - LP-6/CD-3 "MUDDY WATERS - THE CHESS BOX" CH680002/CHD3-80002 (US)	297
1989	2,3,5,7,9,10,12,15-17,25-30 - CD "FATHERS AND SONS" MCA/CHESS CHD 92522 (US)	
1990	25,27 - LP "MUDDY WATERS - LIVE" ROOTS RTS 113018 (BEL)	
1990	2,3,5,7,9,10,12,15-17 - LP-2 "MUDDY WATERS" ROOTS RTS 113020 (BEL)	179
1990	2,3,5,7,9,10,12,15-17 - CD "MUDDY WATERS" ROOTS TRS 33020 (BEL)	052
1990	25 - CD-3 "THE BLUES GUITAR BOX" SEQUEL TBB CD 4755/2-3 (UK)	7.1927
1991	2,10,12,16,17,25? - CD "MUDDY & THE WOLF" CHESS CHD-9100 (US)	
1991	2,10,12,16,17,25? - LP "MUDDY & THE WOLF" CHESS CH-9100 (US)	
199?	2,5,10 - CD-4 "MUDDY WATERS: THE KING OF CHICAGO BLUES" MCA CHD 3-80002	
199?	2 tr. - CD "MASTERS OF BLUES 2" CHESS CD 2 (SCH)	
199?	18 - LP "SWEET HOME CHICAGO" ASTAN LP 20027 (D)	
1997	27 - CD-2 "WILLIE DIXON - THE CHESS BOX" CHESS MCD 16500 (US)	
1998	2,3,5,7,9,10,12,15-17,25-30 CD "FATHERS AND SONS" CHESS UMD 80562 (EEC) Includes an old recording from 1956 of track (4)	220
2001	2,-7,9,10,12,14-18a,25-30 - CD "FATHERS AND SONS" MCA/CHESS 088 112 648-2 (US)	330

MICHAEL BLOOMFIELD

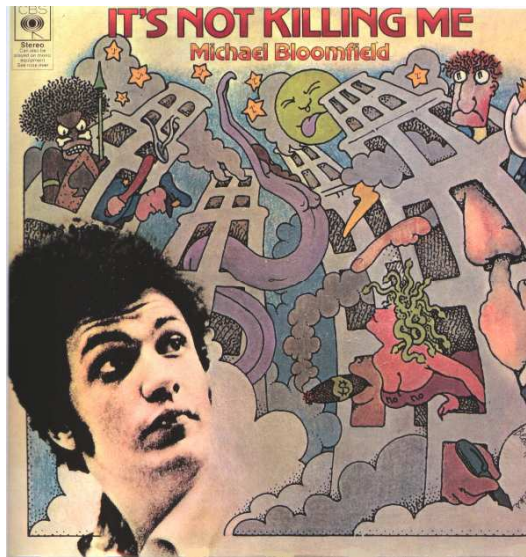
1969. May Recorded at Golden State Recording, San Francisco - Wally Heider Recording, San Francisco - Columbus Studio, San Francisco - Columbia Records, Los Angeles - producers Nick Gravenites and Michael Melford

Michael Bloomfield, guitars, ac. guitar, vocals, piano - Bob Jones, dr, vocals - John Kahn, bass - Fred Olsen, rhythm guitar, ac. guitar - Ira Kamin, organ, piano 11, banjo - Mark Naftalin, organ, piano - Roy Ruby, organ - Michael Melford, guitar, mandolin, vocals - Nick Gravenites, vocals - Orville "Red" Rhodes, steel guitar - Ron Stallings, tenor sax - Mark Teel, baritone sax - Gerald Oshita, baritone and tenor sax - Noel Jewkis, soprano and tenor sax - John Wilmeth, trumpet - Marcus Doubleday, trumpet - Richard Santi, accordion - The Ace of Cups, vocals - Diane Tribuno, vocals and with a little help from: Henri Napier, Kathy Moore, "Crash" Jordan, Mari Miller, Mary Kay Stolz

- | | |
|---|--------------------------|
| 1. "If You See My Baby" (3.05) | w/m MB |
| 2. "For Anyone You Meet" (4.03) | w/m MB |
| 3. "Good Old Guy" (3.20) | w/m MB |
| 4. "Far Too Many Nights" (5.09) | w/m MB |
| 5. "It's Not Killing Me" (3.01) | w/m MB |
| 6. "Next Time You See Me" (2.55) | |
| 7. "Michael's Lament" (4.21) | w/m MB |
| 8. "Why Must My Baby" (2.37) | w/m MB |
| 9. "The Ones I Loved Are Gone" (3.05) | w/m MB |
| 10. "Don't Think About It Baby" (3.29) | w/m MB rec. May 19, 1969 |
| 11. "Goofers" (1.48) | w/m MB |
| 12. "Tell Me Partner" () | w/m MB |

At last! MB's first solo record. A lot of friends are playing and the tracks must have been recorded over a longer period of time, and sounds - like many of his later albums - very varied. Still great playing and a very fine "debut" for MB.

1969	1-11 - LP "IT'S NOT KILLING ME" COLUMBIA CS 9883 (US) Radio Station copy	443
1969	1-11 - LP "IT'S NOT KILLING ME" COLUMBIA CS 9883 (US) w/CBS stickers (reel)	119
1969	1-11 - LP "IT'S NOT KILLING ME" CBS 63652 (UK)	007
1970	1-11 - LP "IT'S NOT KILLING ME" HEADLINER SERIES HARMONY STEREO KH-30395 A Columbia subsidiary.	446
?	1-11 - LP "IT'S NOT KILLING ME" HARMONY 3305 (US)	
19??	10 - LP-2 "FILL YOUR HEAD WITH ROCK" CBS SPR 39/40 (UK)	3.037
1983	11 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	11 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1994	10 - CD "MICHAEL BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY CK 57631 (US)	079
1995	1-4 - CD "MIKE BLOOMFIELD ESSENTIAL BLUES: 1964-1969" COLUMBIA/LEGACY 476 721-2 (US)	
?	6,10 - CD "THE BEST OF MIKE BLOOMFIELD" CBS/SONY SOPM-93 (JAP)	
2002. Apr.	1-11 - CD "IT'S NOT KILLING ME" SONY SICP 8015 (JAP)	
2008	11,12 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518



JANIS JOPLIN & The Kozmic Blues Band

1969. Jun. (15-25) Producer Gabriel Meckler "Lizzard Productions" - Columbia's Hollywood studio

Janis Joplin, vocals, tambourine, maracas, guiro, claves - Sam Andrew, guitar, background voice - Richard Kermode, organ - Gabriel Mekler, organ, arr. String Quartet, 7 - Brad Campbell, bass - Maury Baker, dr - Lonnie Castille, dr - Cornelius "Snooky" Flowers, baritone sax, tambourine, background voice - Terry Clements, tenor sax, guiro - Luis Gasca, trumpet, cowbell - **Michael Bloomfield**, guitar 2,3,5,8,10-14 (uncredited), arr. String Quartet, 7

1. "Try (Just A Little Bit Harder)" (3.58) - recorded June 24, 1969
2. **"Maybe" (3.43)** - recorded June 15, 1969
3. **"One Good Man" (4.10)** - recorded June 24, 1969
4. "As Good As You've Been To This World" (5.25) - recorded June 13, 1969
5. **"To Love Somebody" (5.17)** - recorded June 18, 1969
6. "Kozmic Blues" (4.23) - recorded June 25, 1969
7. "Little Girl Blue" (3.49) - recorded June 25, 1969
8. **"Work Me, Lord" (6.33)** - recorded June 18, 1969
9. "Dear Landlord" (2.31) recorded June 17, 1969
10. **"Nobody Loves You When You're Down And Out" (5.21)**
11. **"Try (Just A Little Bit Harder) (4.33)**
12. **"I Need You Daddy" (4.00)**
13. **"Get It While You Can" (4.51)**
14. **"Texas" (10.05)**
15. **"Radio spot for the album" (0.50)**

Janis Joplin had gotten rid of Big Brother and the Holding Company, and only Sam Andrew was still around. The new band was augmented by Mike Bloomfield on half of the songs (so it sounds at least) and Nick Gravenites was a sort of co-producer. He was asked to find the musicians for the recording and gave some strong songs to be included.

MB plays very beautifully on tracks (3 and 8). And perhaps he also plays on (2,5). The recording dates are taken from the "Kozmic" CD from the box set "Box of Pearls".

The outtake (10) has a very strong Joplin vocal, but a weak guitar. Even the solo is nothing to write home about. It *could be* that this was one of the first recordings, and that Bloomfield still is trying to find the groove. What is done is not bad, but it's subdued and cautious, but it sounds like him anyway. The source for these outtakes is a vinyl record, assumable an acetate.

On (11) it sure sounds like Bloomfield is singing backup chorus here and there. Not much guitar at all, no horns overdubbed, and again a strong vocal performance, a take very different from the released version. Track (12) is the "weakest" of the outtakes. Still a good vocal though.

Track (13) has a little more prominent guitar solo. The song was later rerecorded in a much shorter version for the last Joplin album “Pearl” with keyboards as the main instruments. Track (14) is a surprise and a treat! Ten minutes of great vocal and great guitar. In a few places Janis’ microphone can’t handle her powerful voice, ending up with a distortion, otherwise a perfect recording that should have been on the album. Janis, being from Texas herself, is opening the song with this line: “I had to get out of Texas, babe” instead of the softer original: “I’d Just come in from Texas, babe”.

The radio spot (track 15) has snippets of “Try” and “Maybe Baby”.

The circulating outtakes (10-14) are dated December 3, 1969. All released tracks are dated between June 15-25, 1969.

1969	10-14 - CD “JANIS JOPLIN OUTTAKES FROM KOZMIC BLUES”	389
1969	3 - 7” “TRY (JUST A LITTLE BIT HARDER)/ONE GOOD MAN” COLUMBIA 4-45080 (US) Wh. lab. Radio Station Copy	
1969	3 - 7” “TRY (JUST A LITTLE BIT HARDER)/ONE GOOD MAN” COLUMBIA 4-45080 (US)	364
1969	2 – 7” “MAYBE” COLUMBIA 4S-45128 (US) Stereo/mono versions – blue/white labels	505
1969	2,8 - 7” “MAYBE/WORK ME, LORD” COLUMBIA 4S-45128 (US)	334
1969	15 – “RADIO SPOT FOR THE ALBUM”	452
1969	1-8 - LP “I GOT DEM OL’ KOZMIC BLUES AGAIN MAMA!” COLUMBIA KCS-9913 (US) w/CBS sticker	129
1969	1-8 - LP “I GOT DEM OL’ KOZMIC BLUES AGAIN MAMA!” CBS S 63546 (NL)	050
1969	1-8 - LP “I GOT DEM OL’ KOZMIC BLUES AGAIN MAMA!” CBS S 63546 (D)	050
19??	1-8 - CD “I GOT DEM OL’ KOZMIC BLUES AGAIN MAMA!” COLUMBIA CK 9913 (US)	
19??	1-8 - CD “I GOT DEM OL’ KOZMIC BLUES AGAIN MAMA!” CBS CDCBS 32063 (AUT)	166
1980	2,5 – LP-2 “JANIS JOPLIN ANTHOLOGY” CBS88492 (NL)	315
1993. Nov.	1,3-8 - CD-3 “JANIS” COLUMBIA/LEGACY C3K 48845 (US)	
?	3 - LP-2 “JANIS JOPLINS GREATEST HITS” HOUSE RECORDS	
?	1,5,6,8 - CD-2 “ABSOLUTELY JANIS” SONY/COLUMBIA (only through TV ads) (D?)	
1995	3 - CD “JANIS JOPLIN: 18 ESSENTIAL SONGS” COLUMBIA 478515-2 (AUT)	
1999	1-9 - CD-5 “BOX OF PEARLS” COLUMBIA C5K 65937 (US)	388
2002	1-3,7,8 - CD-2 “THE ESSENTIAL JANIS JOPLIN” SONY (US)	

OTIS RUSH

1969 Recorded at Fame Recording Studios, Muscle Shoals, Alabama -
Producers Michael Bloomfield & Nick Gravenites -

Otis Rush, vocals, guitar - Jimmy Johnson, guitar - Duane Allman, guitar - Gerry Jermott, bass - Barry Beckett, keyboards - Mark Naftalin, keyboards - Roger Hawkins, dr - Aaron Varnell, tenor sax - Joe Arnold, tenor sax - Ronald Eades, baritone sax - Gene “Bowlegs” Miller, trumpet -

- | | |
|------------------------------------|--------------------------|
| 1. “Me” (2.55) | w/m MB & Nick Gravenites |
| 2. “Working Man” (2.25) | w/m MB & Nick Gravenites |
| 3. “You’re Killing My Love” (3.00) | w/m MB & Nick Gravenites |
| 4. “Feel So Bad” (3.39) | |
| 5. “Gambler’s Blues” (5.39) | |

6. "Baby, I Love You" (3.09)
7. "My Old Lady" (2.11) w/m MB & Nick Gravenites
8. "My Love Will Never Die" (4.33) w/m MB, Butterfield & Gravenites
9. "Reap What You Sow" (4.54) w/m MB, Butterfield & Gravenites
10. "It Takes Time" (3.26)
11. "Can't Wait Any Longer" (3.52) w/m MB & Nick Gravenites
12. "Gambler's Blues" (2.38) promo single edit

Michael Bloomfield and Nick Gravenites are only credited for the production and for writing most of the songs. With Rush, Johnson and Duane Allman present, it's not possible to hear any MB licks in there. Track (12) has the entire intro edited off and it is faded out too.

In the liner notes Nick Gravenites tells us: "This is Otis Rush's very first album. Otis has been cutting single records for over 14 years"! A great record that is hard to find on vinyl. (5) on the single, is full length and it's called "CSG Processed Mono Master" whatever that means?

1969	5,12 – 7" "GAMBLER'S BLUES" COTILLION 45-44032 (US) Wh. lab. promo	431
1969	5,8 – 7" "MY LOVE WILL NEVER DIE/"GAMBLER'S BLUES" COTILLION 45-44032 (US)	544
1969	1-11 - LP "MOURNING IN THE MORNING" COTILLION SD 9006 (US) Sample rec.	148
1969	1-11 - LP "MOURNING IN THE MORNING" COTILLION SD 9006 (US)	140
1969	1-11 - LP "MOURNING IN THE MORNING" ATLANTIC 921 102 (F)	130
1973	1-11 - LP "MOURNING IN THE MORNING" COTILLION 40496 (F) New cover (drawing) sample rec.	430
1975	1-11 - LP "MOURNING IN THE MORNING" ATLANTIC P-8573A (JAP) w/obi + lyrics	305
19??	1-11 - CD "MOURNING IN THE MORNING" COTILLION 82367-2 (US)	220
2001?	1-11 – LP "MOURNING IN THE MORNING" SUNDAZED	

August 15-17, 1969 concerts featuring Taj Mahal, Mike Bloomfield (Mike Bloomfield Band) and Nick Gravenites, New Lost City Ramblers, Southern Comfort at The Devil's Kitchen by The Family Dog on 660 Great Highway in San Francisco, CA

Aug. 23, 1969 – Wild West Music Festival at Kezar Stadium, SF Mike Bloomfield & Nick Gravenites & Friends

THE ZEET BAND

1969 Recorded at Elektron-Muzics, LA, California - Sound Recorders, Hollywood, California -
Sierra Sound Labs, Berkeley, California -
Sonart, Chicago, Illinois - Ter-Mar Recording, Chicago, Illinois
Producer Norman Dayron

Moogsicians: "Fastfingers" Finkelstein (aka Michael Bloomfield), guitar 1,8?,10,12? more? - Paul Beaver, moog - Mark Naftalin, keyboards - Norman Dayron - Erwin Helfer, keyboards

Assisting moogsicians: Donn. E. Hathaway (Donny Hathaway), piano - Phil Upchurch, bass - Morris Jennings, drums - Ira Kamin, piano - T. John Conrad - Lawrence Brown, horns? - Richard A. Berk, drums - Joe Osborn(e), bass - John Guerin, drums - Ray Pohlman, bass

1. "Fireball Boogie!" (3.18) m MB/Dayron

2. "Foggie Train Blues" (1.40)
3. "Beaver Boogie" (2.46)
4. "Boogie-Loo!" (2.34)
5. "Gimme 5 Cents Worth of Love" (3.03)
6. "3:45 Blues" (3.25)
7. "Piggie Woogie" (Pigs gotta boogie too!) (1.54)
8. "Moogie Boogie" (2.43)
9. "Fat City" (2.12)
- 10. "Angel's Dust Boogie" (2.57) m MB**
11. "Pinetop's Blues" (2.00)
12. "Inside" (4.34)

An instrumental only album. Moog all over, no wonder it sunk without leaving a trace, despite the "names" playing on it. For 1969 it may have been experimental. It's a strange mixture of children's stuff (a track like (7) "Oink, Oink" and the cover cartoon, with a Moog revitalizing old, dusty musical notes into young, colorful, dancing notes) and "party-music", the kind that's played at your parents' silver anniversary, where a keyboardist with a rhythm box entertains.

Not even the MB tracks can make any interest except for the completist. Track (1) has some OK playing, in fact it's the only track worth remembering, not too much Moog on that one. On track (10) MB plays his guitar through some sound system making it sounding like a keyboard. I don't think MB plays on more than his own two compositions. And then... maybe he also is present on tracks (8) and (12). The tracks on the single are identical to same on the album. The number on the album is LPS 1545, but the single says 1555.

1969	7,8 – 7" "MOOGIE BOOGIE/PIGGIE WOOGIE" CHESS 2084 (US) DJ copy	518
1969	1-12 - LP "MOOGIE WOOGIE" CHESS LPS 1545 (US)	241

MOTHER EARTH

1969 Executive prod. Barry Goldberg - Co-prod. Dan Healy, Mark Naftalin (and arr.), Mother Earth,

Guests: Michael Bloomfield, guitar as "Makal Blumfeld" 2 - Spencer Perskin, violin 1,4 - Jose Emilio Rodriguez III, drums 9 - Barry Goldberg, organ 2 - Mother Earth: Tracy Nelson, piano 5,9 vocals - R. Powell St. John jr., vocals, hca, - John (Toad) Andrews, guitar - Bob Arthur, Bass - George "Chuck" Rains, drums - Mark Naftalin, Organ, Piano - Backup vocals by Earthettes 3,5,: Sylvia Caldwell (soprano voice 10) - Losella Funque - Shalimar Samuelson - Horn Section: Martin Fierro, alto sax, flute, tenor sax, arr. (horns) - Frank Morin, tenor sax - Bob Salisbury, baritone sax - Ron Taormina, baritone sax - Link Davis Jr., alto sax - Louis Gasca, trumpet

1. "Marvel Group" (3.14)
- 2. "Mother Earth" (6.03)**
3. "I Did My Part" (2.53)
4. "Living with the Animals" (4.46)
5. "Down So Low" (3.34)
6. "Cry On" (4:26)
7. "It Won't Be Long" (3.33)
8. "My Love Will Never Die" (4.48)
9. "Goodnight Nelda Grebe, the Telephone Company Has Cut Us Off" (2.39)
10. "The Kingdom of Heaven (Is Within You)" (4.59)
- 11. "Mother Earth" (3.04) single edit.**
12. "I Did My Part" (2.42) single edit.

Another fine session with MB. Asked about any more recordings or outtakes from the session, Tracy Nelson answer is: I'm sorry to say that's about it for me and Michael. He came in, knocked off a beautiful solo and split.

1969	11,12 – 7" "MOTHER EARTH/I DID MY PART" MERCURY 72909 (US) Wh. lab. Promo	360
1969	11,12 – 7" "MOTHER EARTH/I DID MY PART" MERCURY 72909 (US) Nops	360
1969	1-10 - LP "LIVING WITH THE ANIMALS" MERCURY SR-61194 (US) Gatefold org.?	311

1969	1-10 - LP "LIVING WITH THE ANIMALS" MERCURY SR-61194 (US) Gatefold diff. label	173
1969	1-10 - LP "LIVING WITH THE ANIMALS" MERCURY 201 43 SMLC (UK) Gatefold	534
1996	2,4-7,9 - CD "THE BEST OF TRACY NELSON/MOTHER EARTH" REPRISE ARCH. 46232 (US)	

BARRY GOLDBERG

1969 Recorded at Paramount Studios, Los Angeles (& Quinn Ivy Studios & Muscle Shoals Alabama), Producers Lewis Merenstein & Barry Goldberg.

Barry Goldberg, piano, organ, vocal - Michael Bloomfield, guitar 2-5 - Eddie Hoh, dr 1-9 - David Hood, bass 1-5,8 - Duane Allman, guitar 8 - Harvey Mandel, guitar 6,9 - Charles Musselwhite, hca 3 - Eddie Hinton, guitar 1 - Don MacCallister, bass 7,9 - Art, bass 6 - Soulville Horns 2,3,6

1. "You're Still My Baby" (3.31)
2. **"That's Alright Mama" (2.47)**
3. **"Maxwell Street Shuffle" (2.35)**
4. **"Blues For Barry And..." (10.15)** Dedicated to Big John's
5. **"Jimi the Fox" (3.27)** Dedicated to Jimi Hendrix
6. "A Lighter Blue" (2.45)
7. "On the Road Again" (2.00)
8. "Twice a Man" (4.25)
9. "Spirit of Trane" (4.00)
10. **"Jimi the Fox" (2.20)** Dedicated to Jimi Hendrix (single version)

On the original LP Michael Bloomfield is credited as "Great", on the "Blasts From..." LP he is credited as "Michael" and on the CD from 1993 the title is: "BARRY GOLDBERG Two Jews Blues with Mike Bloomfield".

The single has "Jimi The Fox" fading out after (2.20).

1969	7,10 - 7" "JIMI THE FOX/ON THE ROAD AGAIN" BUDDAH 103 (US) promo	382
1969	7,10 - 7" "JIMI THE FOX/ON THE ROAD AGAIN" KAMA SUTRA 103 (US) promo	
1969	1-9 - LP "TWO JEWS BLUES" BUDDAH BDS-5029 (US)	145
1969	1-9 - LP "TWO JEWS BLUES" BUDDAH 203 020 (D)	009
1971	3-5 - LP "BLASTS FROM MY PAST" BUDDAH BDS-5081 (US) wh. lab. promo	176
1971	3-5 - LP "BLASTS FROM MY PAST" BUDDAH BDS-5081 (US) Best of Barry Goldberg	
1971	3-5 - LP "BLASTS FROM MY PAST" BUDDAH 2318 038 (UK) Best of Barry Goldberg	210
1974	3-5 - LP "BLASTS FROM MY PAST" BUDDAH 6.23139 AO (D) Best of Barry Goldberg	056
1990	4 - CD-3 "THE BLUES GUITAR BOX" SEQUEL TBB CD 4755/2-3 (UK)	7.1927
1991	1-8 - CD "BARRY GOLDBERG AND FRIENDS" SEQUEL NEX CD 160 (UK)	113
1993	1-9 - CD "TWO JEWS BLUES" ONE WAY RECORDS OW 27672 (US)	100
1993	1-9 - CD "REUNION & TWO JEWS BLUES" UNIDISC BDK-5012 (CAN)	
1993	3-5 - CD "STREET MAN / BLAST FROM MY PAST" UNIDISC BDK-5051 (CAN)	

BARRY GOLDBERG

1969 Producer Morey Alexander, Chicago

Michael Bloomfield, guitar 1,3,12,16 vocals 1,3 - Barry Goldberg, organ 1,2,5, 15-26 - Harvey Mandel, guitar 2,4,5,12?,14,23-26 - Robben Ford, guitar 6-11,13 - Eddie Hoh, drums 1,2,5, 22-26 - Neil Merriweather, bass - Bob Jones, bass, vocals 4,12 - Charlie Musselwhite, hca 6-11,13 - Vincent Bell, guitar 22-26 - Charlie Musselwhite, hca 22-26

1. **“Sweet Home Chicago” (4.15)**
2. “I Got to Love My Woman” (12.30)
3. **“Long Hard Journey” (6.20) (One More Mile)**
4. “Woke Up This Morning” (4.15) (Milk Cow Blues)
5. “Mess ‘a da’ Blues” (8.37)

6. Just A Little Bit (2:51)
7. Big Legged Women (4.47)
8. Brown Sugar (3.02)
9. Get the Spirit (4.01)
10. Directly from My Heart (3.50)
11. Night Train (4.13)
12. Hello Josephine (4.27) [credited to MB, but sounds like Mandel]
13. Fell Down On My Knees (3.52)
14. More Soul (5.15)

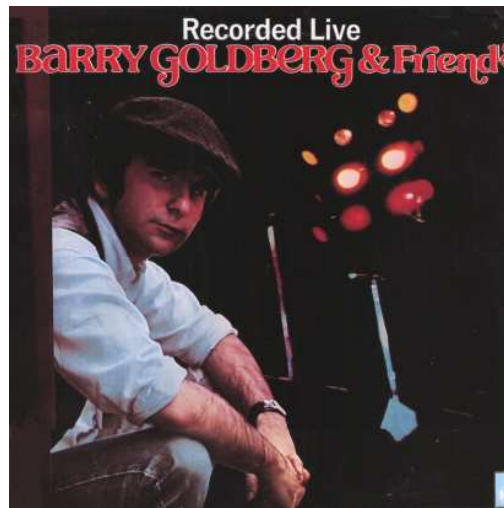
15. “I Got A Woman (Dedication) (8.37)
16. **“That’s Alright Mama” (4.17)**
17. “Milk Cow (Muskrat)” (4.28)
18. “A Taste Of Honey (organ serenade)” (6.57)
19. “Josephine (Crying For You)” (4.33)
20. “Suzie Q” (6.10)
21. “Medley (California Earthquake)” (7.55)
22. “Blue Suede Shoes (Trying Too Hard)” (3.05)

23. Big Boss Man
24. You Got me cryin’
25. Low Down Funk
26. I’m losing you (all 4 rec. in Chicago with Mandel & Musselwhite and Bobby Jones vocals)

Someone has tried to make it sound like a live recording, but most of the applause sounds like it’s edited from a “sounds” collection! The 1996 Thunderbolt release gives the recording date as 1971 for (1,2,5) and also lists the players. Thanks to Paul Thompson for making sense out of these recordings! (I hope I got it right!!)

Fine playing all over.

1969	1-5 - LP “BARRY GOLDBERG AND FRIENDS” RECORD MAN CR-5105 (US)	172
1976	1, 3, 15-26 - LP “REC. LIVE BARRY GOLDBERG & FRIENDS” BUDDAH BDS 5684 (US) Demonstration stamp in gold on back cover.	171
1976	1, 3, 15-26 - LP “REC. LIVE BARRY GOLDBERG & FRIENDS” BUDDAH BDS 5684 (US)	199
1993	1, 3, 15-26 - CD “BARRY GOLDBERG & FRIENDS LIVE” UNIDISC BDK 5684 (CAN)	
1995	1-5 - CD “NOTHIN’ BUT THE BLUES: BARRY GOLDBERG & FRIENDS” LASERLIGHT 17 057 (US)	
1995	6-14 - CD “NOTHING BUT THE BEST OF THE BLUES” LASERLIGHT 17 058 (US)	
1996	1,2,5 - CD “BLUES FROM CHICAGO” THUNDERBOLT CDTB 174 (UK)	
2005	1-5,8,10,12,14 – CD “SWEET HOME CHICAGO” KENT RECORDS KCD 8314 (US)	487



August 15-17, 1969 concerts featuring TAJ MAHAL, MIKE BLOOMFIELD and Nick Gravenites, New Lost City Ramblers, Southern Comfort and Devil's Kitchen at The Family Dog on 660 Great Highway in San Francisco, CA.

October 1, 1969 – Fillmore West - Grape Strike Benefit,
Santana, Mike Bloomfield & Friends, Toung & Groove / Shades Of Joy

November 10, 1969 – Mike Bloomfield, Nick Gravenites, Eddie Hoh, John Kahn, Ira Kamin, Mark Naftalin
at The Tam Hi Ruby Scott Auditorium

BREWER AND SHIPLEY

1969 Recorded at Golden State Recordings, San Francisco and Crystal Studios, LA - Producer Nick Gravenites

Michael Brewer, vocals, ac. guitar, shakers, vibra-slap - Tom Shipley, vocals, ac. guitar, 12-string guitar - Michael Bloomfield, electric guitar - Fred Olson, electric guitar - Mark Naftalin, piano, organ - Ira Kamin, organ, piano - John Kahn, bass - Robert Huberman, bass - Bob Jones, dr - Orville "Red" Rhodes, pedal steel guitar 6 - Richard Greene, fiddle - Apple Jack, hca - Rienol "Dino" Andino, congas - Special thanks: Phil Ford, tabla - Nicky Hopkins, piano

1. "Lady Like You" (2.12)
2. "Rise Up (Easy Rider)" (3.15)
3. "Boomerang" (2.18)
4. "Indian Summer" (2.59)
5. "All Along The Watchtower" (3.18)
6. "People Loving Each Other" (2.55)
7. "Pigs Head" (2.10)
8. "Oh, Sweet Lady" (2.00)
9. "Too Soon Tomorrow" (2.53)
10. "Witchi-Tai-To" (6.57)
11. "Song From Platte River" (3.15)

Michael Bloomfield goes almost unnoticed. There's some guitar licks on (5), (7) and (10).

1969 2 - 7" "RISE UP (EASY RIDER) KAMA SUTRA (US) promo

1969 2 - 7" "RISE UP (EASY RIDER) KAMA SUTRA (US)

? 4,11 - 7" "INDIAN SUMMER/SONG FROM PLATTE RIVER" RADIO ACTIVE GOLD RD 77 (US)502

1969	1-10 - LP "WEEDS" KAMA SUTRA KSBS 2016 (US) Textured gate fold cov. Titles stamped/pink label	143
1969	1-10 - LP "WEEDS" KAMA SUTRA KSBS 2016 (US) "Eden label"	057
1969	1-10 - LP "WEEDS" KAMA SUTRA 2361 005 (UK)	523
1976	1,2,5,9,10 - LP-2 "THE BEST BREWER & SHIPLEY" KAMA SUTRA KSBS 2613-2 (US)	301

JANIS JOPLIN AND THE BUTTERFIELD BLUES BAND

1970. Mar. 28. Columbia Studio D, Hollywood, CA

Janis Joplin, vocals - Paul Butterfield, hca - Mike Bloomfield, guitar - Mark Naftalin, organ - Rod Hicks, bass - George Davidson, drums - Gene Dinwiddle, soprano sax, tenor sax - Trevor Lawrence, baritone sax - Steve Madaio, trumpet

1. "One Night Stand" (Version 1) (3.01)
2. "One Night Stand" (Version 2) wrong speed

- ?? 1 – CD "FAREWELL SONGS" CBS
 ?? 2 – CD-3 BOX SET CBS

SAM LAY

1970 Producer Nick Gravenites (and Michael Bloomfield)

Sam Lay, dr, vocals - Michael Bloomfield, guitar - Bob Jones, dr – bass ? – hca ? – piano ? – organ ?
 Probably all of The Butterfield Blues Band are playing. Mark Naftalin, Barry Goldberg, Paul Butterfield

1. "Maggie's Farm" (5.01)
2. "Mean Mistreater" (4.35)
3. "Sam Lay & Mississippi John" (5.05)
4. "Cryin' For My Baby" (3.31)
5. "Sloppy Drunk" (3.15)
6. "My Fault" (3.59)
7. "Roll Over Beethoven" (2.52)
8. "Asked Her For Water" (7.30)
9. "I Got My Mojo Working" (3.24)
10. "Maggie's Farm" (3.10) edited single version
11. "Got My Mojo Working" take 10 (3.30)
12. "All Night Long" (Wanna Love You) (4.16)
13. "Maggie's Farm" (5.07)
14. "Smokestack Lightnin'" (7.41)
15. "Key To The Highway" (3.46)
16. "Sloppy Drunk" (3.14)
17. "Got To Find My Baby" (2.29)
18. "Mean Mistreater" (4.31)
19. "Sam Lay & Mississippi John" (5.00)
20. "Rocks Was My Pillow" (3.27)
21. "Hitchhike" (3.39)
22. "Roll Over Beethoven" (2.53)
23. "Cryin' For My Baby" (3.28)
24. "My Fault" (3.55)

The single version track (10) is track (1) shortened. According to the sampler both Bloomfield and Gravenites are producers. The LP states only Gravenites. Bloomfield is shining on several of the outtakes. He sounds great on (13 & 20). "Roll over Beethoven" is a tour de force guitar piece. Great! MB is a great rock'n'roll player. "My fault" has nice, stinging guitar from MB.

1970	9,10 - 7" "MAGGIE'S FARM/GOT MY MOJO WORKING (MOJO)" BLUE THUMB BLU 105 (US)	
1970	1-9 - LP "SAM LAY IN BLUESLAND" BLUE THUMB BTS 14 (US)	049
1970	11-24 – CD "SAM LAY IN BLUESLAND OUTTAKES" Bootleg	512
1970	10 - LP "ALL DAY THUMB SUCKER" BTS 2000 (US) Sampler	026
1993	1 – CD-2 "SQUARING THE CIRCLE" DIYE 70/71 (LUX) Bootleg	432

"The Jam" Mike Bloomfield and friends at Fillmore West January 30-31-Feb. 1-2, 1970?

Feb. 11, 1970 -- Fillmore West -- (Benefit for Magic Sam) featuring:
Butterfield Blues Band / Mike Bloomfield & Friends / Elvin Bishop Group / Charlie Musselwhite / Nick Gravenites

JAMES COTTON Blues Band

1970 Recorded I.D. Sound Studio, Los Angeles, California -
background vocals recorded at The Record Plant, N.Y.
horns recorded at Bearsville Sound Studio, Bearsville, N.Y. -
Producers Todd Rundgren & Mark "Moogy" Klingman

James Cotton, hca, vocals - Michael Bloomfield, guitar 2,8,10 - Johnny Winter, bottleneck guitar 6, guitar 10 - Richie Heyward, dr 1,3,7 - Todd Rundgren, slide guitar 1,7 guitar 2,3,5, dr 4, percussion 10, background vocals 4,10 - Stu Woods, bass 1,2,3,4,5,7,9,10 background vocals 10 - Mark Klingman, piano 1,2,3,4,5,7,9,10 organ 1,4,8 background vocals 10 - Matt Murphy, guitar 1,3,4,5,7,9 percussion 10 - Joel Bishop O'Brien, dr 2,6,8,10 - Don Triano, guitar 4,9 - N. D. Smart II, dr 5,9 percussion 10 background vocals 10 - Ralph Shuckett, piano 8 accordion 10 - Tom Cosgrove, background vocals 10 - Horns: Gene Dinwiddie, Trevor Lawrence, Dave Sanborn, Steve Madaio 3,4,5,9 - Background vocals: Emily "Cissy" Houston, Vanevit Simms, Renelle Stafford & Deidre Tuck 1,3,4,9

1. "The Sky Is Falling" (3.57)
2. **"Long Distance Operator" (5.20)**
3. "I'm A Free Man" (2.34)
4. "Can't Live Without Love" (4.24)
5. "Kiddy Boy" (4.03)
6. "She Moves Me" (4.25)
7. "Tonight I Wanna Love Me A Stranger" (3.08)
8. **"Nose Open" (4.02)**
9. "Goodbye My Lady" (3.05)
10. **"Georgia Swing" (4.48)** w/m MB

Great record. Cotton on top form and a historic session with MB and Johnny Winter playing together. Lots and lots of "names" on this one before they were "known".

1970	1-10 - LP "TAKING CARE OF BUSINESS" Capitol SM 814 (US)	029
1970	1-10 - LP "TAKING CARE OF BUSINESS" Capitol ST 814 (US)	496
1970	1-10 - LP "TAKING CARE OF BUSINESS" Capitol ST 814 (CAN)	410
?	1-10 - CD-2 "CHICAGO BLUES MASTERS VOL. 3" CAPITOL 8 36288 (US) A compilation with three harmonica players. Cotton and Shakey Jake and George "Harmonica" Smith..	

April 8, 1970 (1971?) featuring JOHN MAYALL, SUPER SESSION with MIKE BLOOMFIELD & FRIENDS w/ Chicago Slim and Randall's Island at the Long Beach Auditorium

December 12, 1970 San Diego – Mike Bloomfield

January 9, 1971 – Swing Auditorium - Super Session Mike Bloomfield and Friends/Canned Heat a.o.

BEAVER AND KRAUSE

1971. Jan./Feb. Recorded in January in a San Francisco studio (2) and in Los Angeles (1,3-5) and on February 10/11, at the Grace Cathedral, San Francisco (6-10) - producers Paul Beaver & Bernard L. Krause

Paul Beaver, moog 1-5, pipe organ 6-10, piano 4 - Bernard L. Krause, moog 1-10 - Michael Bloomfield, guitar 2 - Ronnie Montrose, guitar 2 - Rik Elswit, rhythm guitar 2 - Rod Ellicott, bass 2 - George Marsh, dr 2 - Lee Charlton, dr 2 - Gerry Mulligan, baritone sax 6-10 - Bud Shank, flute and tenor sax 6-10 - Gail Laughton, harps 6-10 - Howard Roberts, guitar 6-10 - Patricia Holloway, vocals 4 - The Beaver/Krause Celestial Choir: Clydie King, Evangeline Carmichael, Vanetta Fields, Ron Lee Hicklin, Bill King, Lewis Morford, Edna Wright and Bernard Krause, vocals 5 - Mike Lang, piano 5, Bay Brown, bass 5

- | | |
|---|-----------------|
| 1. "Soft/White" (0.52) | Jan.1971 |
| 2. "Saga Of The Blue Beaver" (4.19) | Jan.1971 |
| 3. "Nine Moons In Alaska" (3.04) | Jan.1971 |
| 4. "Walkin'" (2.42) | Jan.1971 |
| 5. "Walkin' By The River" (2.39) | Jan.1971 |
| 6. "Gandharva" (1.12) | Feb. 10-11.1971 |
| 7. "By Your Grace" (5.13) | Feb. 10-11.1971 |
| 8. "Good Places" (3.37) | Feb. 10-11.1971 |
| 9. "Short Film For David" (5.23) | Feb. 10-11.1971 |
| 10. "Bright Shadows" (4.53) | Feb. 10-11.1971 |
| 11. "Saga Of The Blue Beaver" (3.41) (single edit) | Jan.1971 |

Bernard Krause writes on the back cover about track (3): "Nine Moons In Alaska" is inspired by the work we did for Jack Nietzsche in the movie "Performance". "Gandharva" is from Hindu mythology, and means "celestial musician".

1971	5,11 - 7" SAGA OF THE BLUE BEAVER/WALKIN' BY THE RIVER" WB 7485 (US) Wh.lab. promo	221
1971	1-10 - LP "GANDHARVA" WB WS-1909 (US) wh.lab. promo	234
1971	1-10 - LP "GANDHARVA" WB WS-1909 (US) also Quad	044
1993	1-10 - CD "GANDHARVA" WB 9362-45472-2 (D)	195
1994	1-10 - CD "IN A WILD SANCTUARY/GANDHARVA" WB Archives 9362-45663-2 (US)	096

MICHAEL BLOOMFIELD AND FRIENDS

1971. Feb.19. Recorded in San Bernadino Swing Auditorium, California

Michael Bloomfield, vocals 1-3,7 guitars – Mark Naftalin, piano – John Kahn, bass – Skip Prokop, drums – Ron "Rev" Stallings, tenor sax, vocals 4-7,9 – John Wilmeth, trumpet

1. **"3:00 In The Morning" (3.15) (beginning cut)**
2. **"Kelly's Blues" (12.34)**
3. **"Statesboro Blues" (3.56)**

4. "You Won't See Me" (4.03)
5. "I Found True Love (Magnolia)" (3.32)
6. "Come Back Baby (Let's Start It Over One More Time)" (3.52)
7. "Driftin' And Driftin'" (9.30)
8. "Introductions" (0.18)
9. "Wine" (2.45)

Bloomfield & Friends were scheduled to play at the Swing Auditorium on February 19, but this tape has been connected with the date March 24, 1971, which seems to be incorrect.

As long as MB is handling the vocals, it's another fine show by Bloomer and Friends. MB is playing at his best and sings his heart out. Although the quality of the recording is not the best, MB's playing on track (2) could be ranked along side the best live-releases like the ones from Fillmore West in 1968. Great stuff. The audience noise sounds like it comes from a big outdoor show with horns and everything (at the end of track (6) MB is saying "Muchos gracias, thank you"). The Beatles song (4) does not work here, the vocalist sounds like he doesn't put enough effort into it.

The introduction (by MB) is cut off before we get to know who the drummer is.

1971.Feb. 1-7 – "BLOOMFIELD AND FRIENDS AT SAN BERNADINO FEB. 19, 1971" 343

BOZ SCAGGS (William Royce Scaggs)

1971. Feb. 27. Live at Fillmore West

Boz Scaggs, vocals, guitar – Michael Bloomfield, guitar – Joachim Jimmy Young (?), keyboards – George "Chuck" Rains (?), drums – David Brown (?), bass - ? trombone

1. "Loan Me A Dime" (14.28)

This is Boz's big time track from his second album (where Duane Allman graced it with his fantastic playing). The players' names are taken from the band that played with Scaggs around this time. (See also 1973. March live at Winterland).

1971. Feb. 1 – CD "BONUS COMPILATION DISK – THE SIGNATURE SERIES" Bootleg 403

WOODY HERMAN

1971. March Wally Heider Recording, San Francisco

Producers Woody Herman & Ray Shanklin - Exec. producer Ralph J. Gleason

Woody Herman's Big Band: Woody Herman, clarinet, vocals, soprano & alto sax - **Michael Bloomfield, guitar 1,3-5** - Tony Klatka, trumpet, flugelhorn 8 - Tom Harrell, trumpet - Buddy Powers, trumpet - Forrest Buchtel, trumpet - Bill Bryne, trumpet - Bobby Burgess, trombone - Ira Nepus, trombone - Don Switzer, trombone - Sal Nistico, tenor sax - Frank Tiberi, tenor sax - Steve Lederer, tenor sax - Gene Smookler, baritone sax - Ed Soph, drums - Alan Read, Fender bass - Alan Broadbent, piano, electric piano

1. "Sidewalk Stanley" (5.15)
2. "After Hours" (6.29)
3. "Since I Fell For You" (3.55)
4. "Proud Mary" (4.10)
5. "Hitch-Hike On The Possum Trot Line" (6.57)
6. "Love In Silent Amber" (4.27)
7. "I Almost Lost My Mind" (4.38)
8. "Adam's Apple" (5.51)

1971 1-8 - LP "BRAND NEW" FANTASY 8414 (US) test press with handwritten labels

1971 1-8 - LP "BRAND NEW" FANTASY 8414 (US) wh. lab. promo

1971 1-8 - LP "BRAND NEW" FANTASY 8414 (US) 212

1987	5 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA D2-72815 (US)	
1997	5 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905-2 (US)	
1997.Aug.	5 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
2000.May	1-8 - CD "BRAND NEW" FANTASY OJCCD 1044-2 (D)	462

February 19, 1971 - Bloomfield & Friends live at the Swing Auditorium, San Bernadino, California

April 29, 30, 1971 -- Fillmore West -- Mike Bloomfield / Chicago Slim / Bola Sete / Mike Finnegan

May 1,2, 1971 – Fillmore West -- Mike Bloomfield / Chicago Slim / Bola Sete / Mike Finnegan

JIM MURRAY

1971 Demo Reference, Mickey Hart Ranch, December 1970/January 1971,
and John Cipollina's Apartment, Mill Valley, January 1971.
Prod. John Cipollina

Jim Murray, vocal, hca – John Cipollina, steel guitar, slide guitar – Michael Bloomfield, piano – Greg Elmore, dr. – Mario Cipollina, bass – Paul Butterfield, hca – Nick Gravenites, 12 string guitar – ? back ground vocals, 4 - ? flute 6 - and others

Jim Murray - The Lost Album

1. "Great White Lady" ("She's So Fine") (3.33)
2. "This Woman" (4.02)
3. "Sweet Lady" (3.46) (Take 1)
- 4. "It's Alright Girl" (3.07) (take 1)**
- 5. "It's Alright Girl" (3.02) (take 2)**
- 6. "From A Friend Who Loves You" (3.47)**
7. "I Can Love You Woman" (7.43)
- 8. "From A Friend Who Loves You" (3.43) instrumental**
9. "This Woman" (6.11) instrumental (Take 1)
10. "This Woman" (3.56) instrumental (Take 2)
- 11. "It's Alright Girl" (2.38) instrumental (Take 1)**
- 12. "It's Alright Girl" (3.00) instrumental (Take 1).**
13. "Great White Lady" ("She's So Fine") (4.06) instrumental
14. "Sweet Lady" (3.40) (Take 2)

Most of the players have been with Quicksilver Messenger Service: John and Mario Cipollina, Greg Elmore and Jim Murray. Apparently it was the try out for Jim Murray's solo album. Most of the tracks sound like it is rehearsals; a few - like track (6) - seems to be "produced".

Jim Murray isn't one of the greatest singers. The sound is in the folk-rock vein. There is not much evidence of MB, Butterfield or Gravenites. Most of the piano playing does not sound like MB. Mark Naftalin played at times with QMS, so maybe it's him. There are some fine guitar playing here and there, and that's probably John Cipollina. The only thing that sounds really good is the acoustic slide guitar. On track (2) it's the only instrument. After track (6) a voice says: "Hot Chili!" It could be the title for track (7) that has inaudible vocals and at least two guitars. This is a nice rocking tune.

MB could be the piano player on track (4 & 5) (including the backing tracks (8 and 10)). There is no audible trace of Paul Butterfield.

From the magazine Zig Zag 52 this interview with John Cipollina from the mid 70's can be found:

The Lost Jim Murray Album

"My first project upon leaving Quicksilver Messenger Service was to produce an album by Jim Murray, who was originally in Quicksilver with me - we were the first two members. The fact that the album never appeared could be attributed to "record company hang-ups"; United Artists were going to do it, but for some reason decided not to at the last minute

I can't work record companies out - the closer I've been involved with them, the more confused I've become about their mysterious ways.

We cut at least a whole album, in my living room, as a matter of fact, with a 3M eight-track and a load of other equipment that we brought in ... it was kind of a fun thing - we didn't leave the house for over three weeks. We kept the tapes running about 20 hours a day, with two engineers taking 8-hour shifts at the board, but at the end of about a month I'd had enough - I had to get them all out of my house. It was fun, alright, and we got (as you can imagine) a lot of material recorded - with contributions from everyone who happened to pass by the house ... like Paul Butterfield played some harmonica (sitting on three cases of beer), Mike Bloomfield was on piano (he'd cut his finger and it was all bandaged up), Nick Gravenites was playing a 12-string acoustic (sitting in a rocking chair), my little brother Mario was playing bass, and I was playing steel and slide guitar. Gravenites' wife and some of the girls that were at the house did back-up vocals, and we got really loose ... it was party-time; a lot of indulging, a lot of laughs ... staying up forever, with no trouble at all.

You see, I have this house in Corte Madera, about 6 miles up the road from Mill Valley, and that is just a 24 hour house where I can go and make all the noise I want. I found that if I took all the instruments and recording equipment out of my house in Mill Valley, and moved them out to my other place, which was looked after by a roadie, then all the musicians would go there to play and I could also have a bit of sanity, and peace if I ever wanted it."

2000? 1-10 – CD "JIM MURRAY – THE LOST UNITED ARTISTS ALBUM" Bootleg

418

MICHAEL BLOOMFIELD

1971 Recorded in Michael Bloomfield's home in Mill Valley, producer Dan McClosky

Michael Bloomfield, guitar, piano, speak - Dan McClosky, interviewer

- 1a. "Relaxin'" Blues: Blues For Jimmy Yancey, Sunnyland Slim And Otis Spann" (5.40)**
2a. "Interview"

Part One:

- 1. "If You See My Baby" (3.14)** from 1969 LP "IT'S NOT KILLING ME"
- 2. "Introduction by Dan McClosky (0.30) /interview segment 1 (6.02)** "Born in Chicago and raised"
- 3. "Born In Chicago" (2.58)** from 1965 LP "THE PAUL BUTTERFIELD BLUES BAND"
- 4. "Interview segment 2" (2.16)"** "He used to be a pretty savage torturous kind of guy....." about Butter
- 5. "Our Love Is Driftin'" (3.30)** from 1965 LP "THE PAUL BUTTERFIELD BLUES BAND"
- 6. "Interview segment 3" (4.26)** "I started when I was 13 years old....." first bands and gigs
- 7. "Long Distance Call" (0.34)** Recording by Muddy Waters
- 8. "Interview segment 4" (4.36)** "We were so little, we were such little punks....."
- 9. "Get Out Of My Life Woman" (3.06)** from 1966 LP "EAST-WEST"
- 10. "Interview segment 5" (10.03)** "Violence was part of the thing, you know...." "Paddy whackers"
- 11. "One More Mile" (0.45)** from 1969 LP "LIVE AT BILL GRAHAM'S FILLMORE WEST"
- 12. "Interview segment 6" (4.22)** "Oh, man just to be in that environment....."
- 13. "Interview segment 7" (4.44)** "No, I never did get into trouble....." also about BB King
- 14. "Thank You Mr. Poobah" (3.23)** from 1965 LP "THE PAUL BUTTERFIELD BLUES BAND"
- 15. "Dan McClosky Farewell of part one" (0.13)**
- 16. "Relaxin' Blues" (5.46)**

Part Two:

- 17. "Unknown music segment 1 - interview segment 8" (2.43)**
- 18. "Introduction by Dan McClosky" (0.24)**
- 19. "Last Night" (4.17)** from 1965 LP "THE PAUL BUTTERFIELD BLUES BAND"
- 20. "Interview segment 9" (3.54)** "When our first record came out, this reviewer....."
- 21. "Work Song" (1.22)** from 1966 LP "EAST-WEST"
- 22. "Interview segment 10" (0.43)** "that sort of half assed jazz..."

23. "Unknown music segment 2" (3.01)
24. "Interview segment 11" (5.03) "I wanted to play like Robert Johnson, Furry Lewis...." "BB junior"
25. "BB King & MB at Fillmore" (5.50)
26. "Interview segment 12" (4.49) "I'm really interested in playing now...." "the first BBB recordings"
27. "Interview cont. - spliced in from Retrospective LP-2" (0.43) "About Electric Flag"
28. "Groovin' Is Easy" (2.40) from 1968 LP "A LONG TIME COMIN"
29. "Interview segment 13" (0.22) "...I had heard Ray Charles records and BB with horns..."
30. "Texas" (4.43) from 1968 LP "A LONG TIME COMIN"
31. "Interview segment 14" (4.48) "Touring was always a drag for me...."
32. "Unknown music segment 3" (2.44)
33. "Unknown music segment 4" (1.52)
34. "Dan McClosky Farewell" (0.34)
35. "Unknown music segment 5" (1.34)
36. "Alimony Blues" (3.30) from 1967 LP "CHERRY RED"

First partly released on the posthumous LP-2 "Bloomfield - A Retrospective" from 1983. The interview is used between tracks.

Track (1a) is MB speaking about the old days in Chicago while he plays the piano. It is recorded in the home of MB on a home recorder. In the interview MB talks about Paul Butterfield and how he feared him in his younger days in Chicago. He also talks about how he met Buddy Miles during a Mitch Ryder session and how Electric Flag was rounded up. The absolute gem is the recording from Fillmore where BB King calls MB on to the stage, "Come on up with us Mike..... Michael! Come on up. Even if you don't play, come on up and let us see you anyway! Mike Bloomfield! Here he is, come on lay it on him. Michael! Give him a hand, he's my brother!" MB explains the reasons why he had to come up and play the best he could, and then follows a fabulous solo with MB giving his best with BB falling in. A tape – no, a historic collaboration - like that should have been used in one of all the "duet" records that BB has released the last 10 years. MB leaves the stage saying: "I wanna thank you Ladies and Gentlemen. Remember everything I ever learned, everything I ever am, I owe to this man, the main man, the King of the Blues, the one and only. Let's hear it for him: "BB King!". The reason was, that when MB didn't want to play guitar anymore, but just sit back and watch television and do drugs, his mother went to see BB King to ask him to get Michael started to play again. The busy BB King took the time to call MB on the phone and write him a letter saying: Get back into it.

The "unknown music segments" are live recordings made for the interview, even with overdub of MB playing a second guitar part. Some must be from MB's "archive" (f.ex. the BB King tape), the rest are from records as noted. Track (17) is a kind of Bossa Nova where MB is mumbling some Spanish text at the beginning. Track (23) is an example of Country Blues style. Track (32) is a blues example. Track (33) has MB on both guitar and piano. All the live recordings are more or less distorted in the recording. Track (35) has again MB on two guitars.

A very fine interview with MB telling it like it was!

1971	1-36 - DAN McCLOSKEY INTERVIEW WITH MIKE BLOOMFIELD"	293
2007	1-36 – The complete interview aired on "Blues by the Bay" at KFPA 94,1 April 21 & 28, 2008	508
1983	1a, 2a - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	1a, 2a - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1989	1a– LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (Italy)	
2008	1a, 2a - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICIP 1969-70 (JAP)	518

MERL SAUNDERS

1971 Producer Merl Saunders - recorded at Fantasy Studios, Berkeley

Merl Saunders, clavinet 1,12 organ 1-3,5,6,8-12 piano 2,4-7,13 vocals 7, mellotron strings 7,13 electric piano 9, Roland 2000, 10 – Michael Bloomfield, guitar 5,6 - Jerry Garcia, vocals 1,2 guitar 1-4,7,8,10,11,13 - Vassar Clements, violin 1,2,4 - David Grisman, mandolin 1,2,4 - John Kahn, bass 1-8,10,11,13 - E.W. Wainwright, drums 1,2,4 – Bill Witt, drums 3,5-8,10,11 – Kenneth Nash, congas 3,6, bongos 5,10 perc. 7,9,10,13 – Geoff Muldaur, vocals 4 – Ron Stallings, saxophone 5,6 – John Wilmeth, trumpet 5,6 – Michael Howell, rhythm guitar 7, guitar 9 – Martin Fierro, flute 7,10, saxophone 12,13 –

Tom Fogerty, rhythm guitar 9 – Chuck Rainey, bass 9 – Gaylord Birch, drums 9,13 - The Hawkins Family (Edwin, Walter, Tramiane, Lynette), vocals 9 – Vince Littleton, drums 10,13 perc. 10,13 – Chris Hayes, guitar 12 – Tony Saunders, bass 12 – Larry Vann, drums 12 – Sheila “E” Escovedo, congas 12 – Joel Cohen, guitar 13 – Billy Fender, rhythm guitar 13 -

1. “Mystery Train” (6.05) recorded Jan. 12, 1974.
2. “That’s All Right” (5.01) recorded Jan. 12, 1974
3. “I Was Made To Love Her” (4.48) recorded live at the Keystone, Berkeley, July 1973
4. “Gee Baby, Ain’t I Good To You” (4.57) recorded Jan. 12, 1974
- 5. “Iron Horse” (2.47) recorded 1971**
- 6. “Little Bit Of Righteousness” (2.49) recorded 1971**
7. “Wondering Why” (4.00) recorded 1975
8. “Keepers (Finders)” (6.22) recorded KSAN-FM Broadcast, Sausalito, CA Sept. 2, 1973
9. “She’s Got Charisma” (4.00) recorded 1972
10. “La-La” (5.34) recorded Jan. 12, 1974
11. “Georgia On My Mind” recorded KSAN-FM Broadcast, Sausalito, CA Sept. 2, 1973
12. “M.S.” (3.25) recorded 1975
13. “Bolas Brown (10.43) recorded Jan. 12, 1974

1997 1-13 – CD “MERL SAUNDERS & FRIENDS - KEEPERS” FANTASY FCD 7712-2 (US) 320

1971 Documentary on Frank Zappa by Roelof Kiers, The Netherlands

Michael Bloomfield is seen a few seconds guzzling down a bottle of tequila. Christine Svane is also seen a few seconds. The documentary was shown on Dutch TV March 8, 2008

2008 DVD – TV-Documentary on Frank Zappa –

TEDA BRACCI - SESSION

1971. June Recorded at The Sound Factory, Hollywood, California by Denny Bruce

Teda Bracci, vocals - Michael Bloomfield, guitar - Lowell George, slide guitar - Mark Naftalin, keyboards – John Kahn, bass – Chris Darrow, dobro – Richie Hayward, dr

- 1. “Jim Dandy” (2.45) #1**
- 2. “Jim Dandy” (2.51) #2**
- 3. “Sweet Thing” (2.36)**
- 4. “Wang Dang Doodle” (5.41)**

Teda Bracci is a blues shouter or bar room shouter. High speed and energy all over and nice slide guitar from Lowell George. MB plays a little solo on track (1) and in the end his solo is faded out just as it begins to take form. Track (2) is almost identical to the first one (in fact it sounds like it’s the same recording, the only difference being that track (2) has a slightly longer studio banter as intro). Track (3) has only a little audible MB in the end. Track (4) is Teda at her best (judged from these tracks). She really sings her heart out on this old Howlin’ Wolf number. Lowell George is singing backup. MB is playing two stinging but short solos. Naftalin is doing a fine job on all tracks.

Teda Bracci was an actress and probably a friend to the producer, who used spare time from the below mentioned session.

And now from Dave Dann’s beautifull Michael Bloomfield site: <http://bloomsdisco.com/recollections.htm>

February 17-19, 2006

Here's what I can tell you about the Teda Bracci and Ann-Margret dates.

My friend, Chris Darrow, who played on the Ann-Margret project has the 2" master tapes. I recall the session as June 1971. The players were Michael Bloomfield, who attended the same high school as Ann (New Trier) in suburban Chicago, and he was able to chat with her about mutual friends. Mark Naftalin on piano, John Kahn on bass, Chris on Dobro and acoustic guitar, and Richie Hayward (?) on drums – the guy who has been in Little Feat for a long time. The recordings were done at the Record Plant, LA. I do not remember who was the

Teda was recorded at the Sound Factory in Hollywood. Dave Hassinger, who owned the place was a good friend I met through Jack Nitzsche, who arranged 8 albums for the Stones and was responsible for them to come to America to record. I attended a few sessions for the "Aftermath" album and became friends with Dave. Because I was recording Teda on a low budget, Dave showed up at the beginning, but his assistant engineer named Rick did the heavy work. Again Michael, Mark, John Kahn, Richie and Lowell George on slide.

– Denny Bruce

1. "Shine, My Friend" (4.47)
2. "Obion Bottom Land" (4.00)

* * * * *

1. "Bill Graham introductions"
2. "Jam # 1 - Feel It Jam"
3. "Jam # 2"

4. "Jam # 3 - I've Been Working" (Van Morrison – Linda Tillery)
5. "KSFX Air Check"
 - a. "KSAN Air Check"
6. "Stage Changes"
7. "Stage Interviews with Musicians"
8. "Jam # 4 - Rock Me Baby" incl. "My Man" + "My Baby" (Van Morrison – Linda Tillery – Lydia Pense)
9. "Tuning – Stage Changes"
10. "I Found A Love" (Van Morrison – Linda Tillery – Lydia Pense)
11. "Jam # 5 – Flute and Guitar Jam"
12. "KSFX Air check"
13. "Roll Over Beethoven/Whole Lotta Shakin'/Johnny B. Goode" (Van – Linda Tillery – Lydia Pense)
14. "My Angel Baby/Sh'boom/Blue Moon/Sh'boom" (Linda Tillery)
15. "Final Jam – part 1"
16. "Goodbye from Bill Graham"
17. "Final Jam – Conclusion"
18. "Goodbye – Greensleeves (exit music)"

A recording from the closing night of Bill Graham's legendary Fillmore West. MB and everybody else is joining Santana and his band on stage for a jam that goes on for three quarter of an hour. Bill Graham introduces MB as the first "guest" and MB plays some very hot guitar. Four minutes into the "Jam I" John Cipollina is introduced, and after five minutes Greg Rolie is introduced. The Tower of Power horns are very audible for much of "Jam I", which hasn't got much vocals, mostly screaming. "Jam I" only ends when somebody shouts: ...40 minutes! Why don't we cut it out and do another tune, alright! Cut it out.... And they go on for another three minutes before it ends on a high note from the horns.

The vocalists are hard to hear, but on track (8) Van the Man and the two ladies are singing very audible as is Bloomfield on guitar. The Jam ends with Van the Man singing "My Baby". Comes in FM-quality in a CD-3 including the complete Santana set.

1974 1-18 – CD-3 "LIVE AT THE FILMORE WEST JULY 4, 1971" Bootleg 327

JOHN HAMMOND 1971

Music composed and performed by John Hammond, guitar, hca. The rumor has it, that Michael Bloomfield played the piano.

1. "Jack Crabb and how he got to be named Little Big Man by the Human Beings."
2. "The Indian education of Jack Crabb and the War against the whites."
3. "The religious education of Jack Crabb at the hands of Rev. and Mrs. Pendrake. The profane education of Jack Crabb at the hands of Mrs. Pendrake and Mr. Kane."
4. "The loss of Olga, his Swedish bride, to the Indians and the subsequent search for her which leads him back among the Human Beings."
5. "Jack Crabb rejoins the whites and participates in a War against the Indians. Jack Crabb gets discouraged."
6. "Old Lodge Skins explains the difference between white men and Human Beings. Custer attacks and kills the ponies; Old Lodge Skins becomes invisible."
7. "Jack Crabb goes crazy and joins Custer as a mule skinner and reverse barometer. Medicine Tail Coulee and Little Bighorn."
8. "Old Lodge Skins prepares to die. But it rains and they go back to the teepee."

This is a weird sound track. Not much music, mostly Dustin Hoffman speaking with a creaky voice as the 100 year old Jack Crabb, telling his story. There is a little music behind the dialogue here and there.

The rumor has it, that MB was playing piano, but it is probably just a rumour.

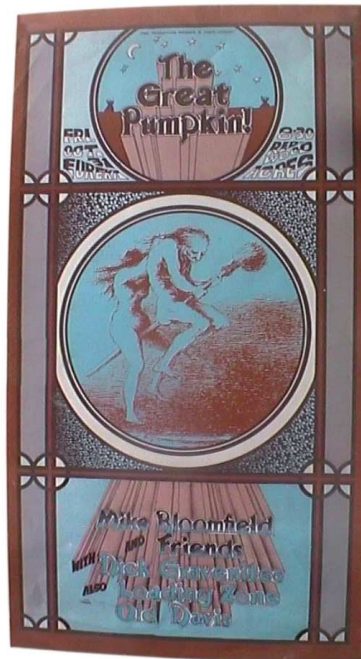
1971 1-8 – LP "LITTLE BIG MAN" COLUMBIA S 30545 (US) 404

Sept. 18, 1971 - Huntington Beach – Michael Bloomfield and Friends

MB and Friends at Pepperland in San Francisco Sep. 24-25, 1971

Michael Bloomfield and Friends at the San Rafael club Pepperland, September 24th and 25th, 1971. Also performing were Stoneground, Clover (with Huey Lewis) and Mike Finnegan.

Late December 1971 (probably the 21st and 22nd): The opening of the new music hall The Feway Theatre in Boston was celebrated with two “reunion” gigs featuring Paul Butterfield and Michael Bloomfield with Mark Naftalin, piano, organ - John Kahn, bass - Billy Mundi, drums. In the set was: Ball and Chain - Why Am I Treated So Bad - Born in Chicago - Homemade Songs (Butterfield piano) - What Am I Living For (Bloomer vocal & piano). Reviewed in Rolling Stone.



October 31, 1971 – The Great Pumpkin Concert - Mike Bloomfield, Nick Gravenites, Loading Zone, Old Davis, Redwood Acres, CA

MELTON, LEVY & THE DEY BROS.

1972 Producers Michael Bloomfield and Norman Dayron

Barry Melton, vocals, guitar, trombone - Jay Levy, vocals, keyboards - Rick Dey, vocals, bass - Tony Dey, vocals, dr - additional personnel: **Michael Bloomfield, guitars 1,3,10-12** - Bruce Brymer, dr, vocals - Carol Davis, horns - King Ericson, congas - Rick Jagger, percussion - Ginette Melton, vocals - The Friends of The Band, chorus

1. “Ooh, Ooh, Ooh” (2.23)
2. “She Dances Through” (3.41)
3. “Closer” (3.32)
4. “Been So Fine” (3.30)
5. “Sweeter The Peaches” (2.40)
6. “S.O.S.” (3.45)
7. “Highway 1” (3.06)
8. “Hold On To The Good Times” (2.58)
9. “Play Little Children” (3.06)
10. “Be With The One” (2.46)
11. “Newsboy” (2.30)
12. “Taxpayer’s Lament” (3.33)
13. “Bye, Bye Sequence” (0.39)

1972	6 - 7" S.O.S./S.O.S. (Stereo/Mono) "MELTON, LEVY & THE DEY BROS." COLUMBIA 4-45650 (US) Radio Station copy. Wh. label	442
1972	1-13 - LP "MELTON, LEVY & THE DEY BROS" COLUMBIA KC 31279 (US)	047
2001	1-13 - CD "MELTON, LEVY & THE DEY BROS" ACADIA ACA 8020 (UK)	524

"Mike Bloomfield Group" at The Matrix in San Francisco in August 24 and 25, 1972 or 1973.
Also appearing was Copperhead with John Cipollina.

October, 20,21, 1972 – Winterland - Elvin Bishop, Copperhead, Mike Bloomfield, Notes: Also: The Sons

TIM DAVIS

1972 Producer Glyns Johns & Tim Davis
Recorded at Cinderella Sound, Madison, Tenn. and Wally Heider, San Francisco

Tim Davis, vocals all, rhythm guitar 9 - Michael Bloomfield, guitar 4,7,8 - Curley Cooke, rhythm guitar 1,2,7,8, 12 string finger picking 5 - Boz Scaggs, guitar 1,3,10 - Rick Jaeger, drums 1,2,4,7,8,10 - Doug Killmer, bass 1,2,4,7,10 - Ben Sidran, piano 1,4,7 - (Pete & Coke) Escovedo Bros, timbales, congas 1,7 - John Wilmeth, trumpet 1 - Mel Martin, tenor sax 1, piccolo flute 1,7, bass 1 - Reverend Stallings, tenor sax 1 - Steven "Steve" Miller, organ 1,8,9 - Ken Adamany, piano 2,8,10 - Wayne Moss, bass 3,5,6,9, lead guitar 3 - Kenny Malone, drums 3,5,6,9 - Russ Hicks, steel guitar 3,5,6 - Bobby Thompson, banjo 3, rhythm guitar 3,6,9 - Charlie McCoy, harp 3,6,9 - Buddy Spicher, violin 3,5 - John Harris, piano 5,6,9 - Reggie, Georgie and Jamie Ente, "The Third Wave", backing vocals 7 - John Kahn, bass 8 - Glyn Johns, maracas 10

1. "Baby Won't You Come Out Tonight"
2. "Boogie Cadillac"
3. "Country Heart And Soul"
- 4. "Only Yesterday"**
5. "Tomorrow Time"
6. "So Hard To Make My Way"
- 7. "Take Me As I Am (Without Silver Without Gold)"**
- 8. "On The Other Hand Baby"**
9. "Winter Song"
10. "Get It Hot"

The second solo album from drummer in the Steve Miller Band. MB plays a delicate acoustic guitar on the title track.

1972	7 – 7" "TAKE ME AS I AM" METROMEDIA (US) 68-0102 (US) mono/stereo promo pic. cover	425
1972	4,7 – 7" "TAKE ME AS I AM" METROMEDIA (US) 68-0102 (US) pic. cover	
1972	1-10 - LP "TAKE ME AS I AM (Without Silver Without Gold)" promo sticker METROMEDIA BML 1-0175 (US)	292
1972	1-10 - LP "TAKE ME AS I AM (Without Silver Without Gold)" METROMEDIA BML 1-0175 (US)	235

MILLIE FOSTER

1972 Recorded at Golden State Recorders - Prod. Leo de Gar Kulka

Millie Foster, vocals - **Michael Bloomfield, guitar** - Eddie Duran, guitar - Mark Naftalin, keyboards - Ed Wetteland, organ & arrangements - Bill Nowracki, drums - Mario Seraci, bass

- 1. "This Train" (2.11)**
- 2. "Every Time I Feel The Spirit" (4.39)**
- 3. "Didn't It Rain" (3.08)**

4. "Rock A My Soul" (3.27)
5. "He's Got The Whole World In His Hands" (5.23)
6. "Wade In The Water" (3.25)
7. "Joshua Fit The Battle Of Jericho" (2.19)
8. "Nobody Knows The Trouble I've Seen" (5.30)
9. "Swing Low Sweet Chariot" (4.04)
10. "When The Saints Go Marching In" (5.15)

The whole album is carried by Millie Foster's voice and Mark Naftalin's piano. MB is not audible on the LP. In 1998 the producer Leo de Gar Kulka "handmade a very limited edition of CDs, individually burned to master specifications, and not a "short press run". Serialized copies may be ordered directly from Golden State Recorders, Inc." You may be able to reach them at: sonicart@cerfnet.com. There is nothing new on this special CD, except for some expanded liner notes and a new title. There are still no traces of MB.

1973	1-10 - LP "MILLIE FOSTER FEELS THE SPIRIT" MGM SE 4897 (US) DJ wh. lab. copy	207
1998	1-10 - CD "EVERYTIME I FEEL THE SPIRIT" SONIC ARTS CORP (US)	253

MICHAEL BLOOMFIELD/MIKE LIPSKIN

1972.apr.22. Dwindle Hall, University of California, Berkeley, CA - Live

Mike Lipskin, piano - Michael Bloomfield, guitar - Sam Shaffer, drums.

1. "Honeysuckle Rose"
2. "Old-fashioned Love"
3. "Persian Rag"
- + Other unknown titles

This was a program of traditional jazz tunes by Fats Waller and James P. Johnson. It was part of the University Extension's "Classic Ragtime and Harlem Stride Piano" weekend. Scott Joplin's "Treemonisha" was also performed, and Eubie Blake and Earl Hines played the following day.

Lipskin was a protege of stride pianist Willie "The Lion" Smith, and made several records with him in the early '70s. I was really hoping that MB played with Eubie Blake when I first learned of this gig, but alas, he did not. He must have been in the audience, though!

Cheers,
David (Dann)

KING KOOP (AKA RICHARD WYNKOOP)

1972 (circa) Roy Chen Studios (in the Chinatown area of San Francisco).
Prod. King Koop

King Koop, guitars – Michael Bloomfield, guitar 6,7 – Jerome Arnold, bass 6,7 Lotti Golden, vocals 6,7 – Bob Jones dr. 6,7 – George Michalski, piano 6,7 –

- 1970 (circa) King Koop, guitars – Bobby Love, vocals 3 – Bianca Thornton (Lady Bianca), backup vocals 3 – Steve Schuster, sax, 3 – Paul Jones, trumpet, 3 – Tom Wyman, dr 3 – Ollie Ignacio, bss 3 – Pete Escovedo, congas 3
- 1972 (circa) King Koop, guitars – Ron Stallings, sax 10 – Steve Funk, p 10 – Ollie Ignacio, b 10 – Tom Wyman, dr 10
- 1974 (circa) King Koop, guitars 4 – Jim Stewart, vocals 4 - Dave Kesner, p 4 – Tom Dollinger, dr 4 – Stu Feldman, b 4 – Ron Stallings, sax 4 –
- 1975 (circa) King Koop, guitars – Steve Funk, keyb 8 – Bill Meeker, dr 8 – Mike Lansil, b 8
- 1976 (circa) King Koop, guitars – Valerie Rodriguez, vocals 9 – Jovin Stein, flute 9 – Alex Arguelo, guitar, backup vocals 9 – bobby Love, b, backup vocals – Sam Steverson, backup vocals
- 1978 (circa) King Koop, guitars – Higb Narjkabdm vocals 5 – Bob Baines, b 5 – Paul Tade, dr 5 – Steven Hague keyb. – Gary Macrae, Alice Rollins, Shelly Furse, backup vocals
- 1990 (circa) King Koop, guitars - Gloria Davis, vocals 1,2 – Ron Stallings, sax 1,2 – Kincade Miller, keyb. 1,2 – Jeff Myer, dr. 1,2 – Bobby Love, b 1,2

- 1- "You Can Call Me" (3.51)
2. "In Love" (3.20)
3. "Woman Why You Worry" (3.30)
4. "Laughing w/My Woman" (3.38)
5. "Hurry" (2.38)
6. **"Slider" (2.17)**
7. **"Blues w/Mike" (6.56)**
8. "Funky Funk" (1.25)
9. "Dream Song" (2.54)
10. "Sex Is Our Business" (4.01)

For 30 years this two tracks with MB and King Koop has been sitting in the vault. There are two more tracks remaining to be released. King Koop (Richard Wynkoop – "My family on my father's side is Dutch and we came to America in the year of our lord, 1632.")

King Koop: "As to my old buddy Mike Bloomfield, I was introduced to his guitar playing with the release of Butterfield's first record. I am a native San Franciscan and as time would have it (1960's) this was the place to be for music of all types. I met Bloomfield and Clapton the same night at the old Fillmore auditorium. The Electric Flag and Cream shared the billing and both men praised the other into the night. Mike played a Gibson Les Paul through his Fender twin reverb and Eric played a Gibson SG custom through two huge Marshall Amps."

"For Mike Bloomfield, the man, was larger than life. He had a hyper personality and was to most, somewhat reclusive in his private life. He was like an older brother to me in that he knew I was a fan and a blues student, but somehow he saw beyond the music and into my heart as a person. He was very kind. Yet, one knew to learn all his trade he had to at some point walk in all those dark circles, with some rough and mean types and never look anything but ready to play."

"I knew Michael from about 1967 to the last time I saw him in 1977. There are two other recordings I didn't put on "The Early Years". They are pretty loose but we do double solos live and so of course it is special to me. This session was recorded at the old Roy Chen Studios (in the Chinatown area of San Francisco). Crawdaddy did do a piece on the session as did the SF chronicle but it is all in storage. I had introduced Michael to my friends Art and Tom Mitchell. At the time their first film "Behind the Green Door" was a big hit across the globe and they had me score their second feature starring Marilyn Chambers in "Resurrection of Eve". The year was about 1973".

"Bloomfield in our last conversation at the Last Day Saloon in San Francisco said he felt he had come full circle in his last years and had become the acoustic-slide blues singer he studied early on and was at peace with this final station. And after that conversation he went back up and did a mind blowing set of classic roots style down home blues."

King Koop continues: "In 2002 I decided to put it together for my children as a time piece on their dad. "Blues w/Mike" was recorded live. "Slider" and the other two cuts had some overdubs. Ron (Stallings) is still alive and playing in his own band with Huey Lewis and also records with me on the "Road2Rio" (New CD for Nov. 2005 release). Mike and I were friends and we both were in love with each others playing on "Blues w/Mike".

King Koop did some scoring for the Mitchell Brothers and asked about it he says:

"Well, first I wanted to share with you I am also one with strong feelings about the blues, MB, and all that cashed in on MB. Mark Naftalin for one, was at the right place at the right time along with many others who were very lucky ("in the tides of men, there is a tide if taken at the flood, can lead to fortune" Shakespeare). He was very upset when I was hired over him for the Mitchell Bros film I spoke of earlier. MB was consulted but did not play on it. MB was hired along with others on "Sodom and Gomorrah" but the film bombed and MB has been subject to much criticism for this, to some music historians, a low point in his career. I do not share that feeling."

This collection of music is very listenable. Fine songs and melodies and top playing and singing.

2001 1-10 – CD "THE EARLY YEARS" STELLA RECORDS SR003 (US)

456

VARIOUS Original Sound Track "STEELYARD BLUES"

1972 Recorded at Golden State Recorders - producer Nick Gravenites

Michael Bloomfield, guitar, vocals 2, banjo 14,15 - Nick Gravenites, lead vocals 1-9,12,14,15 guitar - Paul Butterfield, hca 1-3,7-9,11,12,14,15 vocals - Maria Muldaur, lead vocals 3,5,10,11 guitar, hand claps 9 - Merl Saunders, organ, piano - John Kahn, bass - Christopher Parker, dr - Annie Sampson, lead vocals 7,13

Starring: Jane Fonda, Donald Sutherland and Peter Boyle. Co-starring: Garry Goodrow, Howard Hessman, John Savage. Directed by Alan Myerson.

- | | |
|---|---|
| 1. "Swing With It" (2.46) | w/m Gravenites & MB |
| 2. "Brand New Family" (2.28) | w/m Gravenites & MB |
| 3. "Woman's Love" (2.25) | w/m Gravenites & MB |
| 4. "Make the Headlines" (1.52) | w/m Gravenites & MB |
| 5. "Georgia Blues" (2.08) | w/m Muldaur, Gravenites & MB |
| 6. "My Bag" (The Oysters) (3.15) | w/m Gravenites & MB |
| 7. "Common Ground" (2.16) | w/m Gravenites & MB |
| 8. "Being Different" (2.44) | w/m Gravenites & MB |
| 9. "I've Been Searching" (2.10) | w/m Gravenites & MB |
| 10. "Do I Care" (3.07) | |
| 11. "Lonesome Star Blues" (4.17) | |
| 12. "Here I Come (There She Goes)" (2.10) | w/m Gravenites & MB |
| 13. "If You Cared" (2.22) | w/m Gravenites & MB |
| 14. "Theme From Steelyard Blues (Drive Again)" (2.35) | w/m Gravenites & MB |
| 15. "Theme From Steelyard Blues (Drive Again)" (2.16) | single w/m Gravenites & MB |
| 16. "Theme From Steelyard Blues (Drive Again)" | 9 radio spots with snippets of the song |

A great soundtrack to this non-box-office success, it sank with no trace and was hard to find already in 1974, but it's a must for collectors. Track (11) is credited to Maria Muldaur, but it's the melody from "It Takes a Lot to Laugh, It Takes a Train to Cry". Tracks (14,15) appear to be different takes.

1973	16 – 7" Warner Bros presents STEELYARD BLUES" WB STEELYARD 9 radio spots	504
1973	6,14 - 7" "STEELYARD BLUES (Drive Again)/MY BAG" WB 7637 (US) wh.lab. promo	231
1973	1,15 - 7" "STEELYARD BLUES (Drive Again)/SWING WITH IT" WB 7674 (US) wh.lab. promo	250
1973	1-14 - LP "STEELYARD BLUES" WB BS 2662 (US) Wh. lab. promo	236
1973	1-14 - LP "STEELYARD BLUES" WB BS 2662 (US)	126
1974	10 - LP-2 "DEEP EAR" WB PRO 591 (US) promo	112.309
1974	14? – LP "SOUNDTRACK!" WB K 56089 (UK)	
199?	1-14 - CD "STEELYARD BLUES" WB WPCR-10716 (JAP)	290

Oct. 8, 1972 Voter Registration Benefit, Winterland, SF – Rita Coolidge, Kris Kristofferson and 23 others among them Michael Bloomfield and Friends

THE MILL VALLEY BUNCH

1972 Recorded at the Golden State Recorders, San Francisco, California -
Producers Michael Bloomfield, Nick Gravenites, Rick Dey & Leo de Gar Kulka

Michael Bloomfield, guitars, vocals 2,6,11, piano, bass - Spencer Dryden, dr., perc. - Rick Jaeger, dr - Reinol "Dino" Andino "Cuba"? congas - Russell Dashiell, guitar, vocals - Nick Gravenites, vocals 4,7,9, guitar - Jeffrey James, dr. - Mark Ryan, bass - John Kahn, bass, piano - Lee Michaels, organ, piano - Mike Shrieves, dr - Freeman Lockwood, fiddle 1 - "Chicken" Billy Thornton, vocals 1 - Ron Cimille, ac. rhythm guitar - Ron "Rev" Stallings, vocals 1 - Fred Olsen/James Burton?, guitar - Rick Dey, bass, guitar, vocals 8? - Ira Kamin, piano, organ - Tom Richards, 12-string guitar - Mark Naf-talin, piano, organ, accordion - Craig Tarwater, guitar - Bill Vitt, dr. - Barry Goldberg, keyboards 4? - Ace Of Cups

(w/Denise Jewkis), background vocals - Jeanette Jones, vocals 3 - The Pointer Sisters, background vocals 3 - Kathi McDonald? - Tony "Doe" Dey? dr - Steve "Doe", piano - Doug "Doe", bass - Stan "Doe" Morrison? - (all four from Blue Gravy)

1. "I've Had It" (3.01) (3.27)	
2. "Young Girls Blues" (Janis' Blues) (Janice's! Song) (3.41)	w/m MB
3. "What Would I Do Without My Baby" (4.42) (5.16)	w/m MB
4. "Settle It in the Bedroom, Baby" (Bedroom Blues) (7.09)	w/m Diane Gravenites
5. "Jimmy's Blues" (Jimmie's Blues) (Leo's! Blues) (2.40) (2.52)	m MB (instrumental)
6. "Let Me Down Easy" (3.28) (6.25)	w/m MB
7. "(Your) Hollywood Blues" (Yo Hollywood) (4.27) (4.20)	w/m Diane Gravenites
8. "Lettin' Go Ain't Easy" (3.45) (4.15)	w/m Richard Dey? or MB?
9. "Last Call Blues" (4.45) (see 17)	w/m Diane Gravenites
10. "Honky-Tonk Blues (1.57)	
11. "Betty & Dupree" (3.35)	w/m MB
12. "OOH-OOH-OOH, LA, LA, LA" (3.18)	w/m MB
13. "Run for Cover" (3.30)	w/m MB
14. "Mellow Mountain Wine" (4.41)	w/m MB
15. "Bye Bye I'm Going" (2.16)	w/m MB
16. "The Bells Are Gonna Ring" (3.52)	w/m MB
17. "Last Call Blues" (Go Home Blues) (5.05) (Crowd-mix)	w/m Diane Gravenites

The timings in the first row are from the vinyl release and the second (or only) row is all from the CD and is the actual playing time (there are several seconds of "silence" between tracks). Generally the CD versions are longer.

"Let Me Down Easy" says (2.49) on the album label and the cover, but it plays (3.28) and fades out right after the vocals and the guitar stops. On the CD it plays (6.25) due to a long piano/organ ending. It is very nice indeed, but understandable that it was shortened on the album release. Even the long version is faded out! Almost the same goes for track (8): (2.59) on the cover, plays (3.45) and the CD goes to (4.15) before fading. Track (1) is faded out early on the vinyls as well as track (3), (4) and (8). Track (7) is a few seconds longer on the vinyls!?

The cover to the album tells the story about an alternate mixed version of "Last Call"(9): "Originally we mixed in authentic bar sounds of drunks and crowd, but on last thought we decided to leave that "magic spell" up to the listener". On the CD it's the "crowd-mix" that's used. It ends with a slamming door!

The actual players on the tracks are still anybody's guess. Nick Gravenites sings lead vocal on the tracks written by his wife (or maybe it's a copyright stunt? On the CD release they are credited to Nick). Some of the titles differ from record to record.

The album was originally released in Germany.

1972	1,2 - 7" - "YOUNG GIRL BLUES/I'VE HAD IT" MGM K 14644 (US) wh.lab. DJ copy	262
1972	1-9 - LP "MILL VALLEY JAM SESSION" POLYDOR 2310 300 (UK)	498
1972	1-9 - LP "CASTING PEARLS" VERVE V6 8825 (US) DJ copy white label promo	154
1972	1-9 - LP "MILL VALLEY JAM SESSION" POLYDOR 2310 428 (UK)	021
1976	9 - LP "ROCK OF THE U.S.A." POLYDOR SPECIAL 2482 357 (UK)	036
1996	1-8+10-17 - CD "CASTING PEARLS" MAGICAL MMCD 00003 (US)	114

December 22, 23 1972 – Winterland - Steve Miller, Mike Bloomfield, Roxy Music

MITCHELL BROTHERS FILM GROUP - SAN FRANCISCO
1970's? Producers Jim & Artie Mitchell, San Francisco

The Mitchell Brothers made several pornographic movies around mid to late 70's. "Sodom & Gomorrah" was one of them and perhaps the only one where MB was involved in the score.

Artie Mitchell as producer and director in the 70's:

Flesh Factory - 1971

Rabin's Revenge - 1971

Rampaging Nurses - 1971

Reckless Claudia - 1971

Resurrection Of Eve - 1971

Behind The Green Door - 1972

Sodom And Gomorrah - 1974

CB Mamas - 1976

Beyond DeSade - 1979

Never A Tender Moment - 1979

Woman Of The Night - 197?

MITCHELL BROTHERS – SODOM AND GOMORRAH 1974

Michael Bloomfield, guitar, ac. guitar 2 - drums - bass - violin 1 - vocals 1,4 - speak 2 - saxophone 3 - moaning & groaning 3 - piano 3,4 - flute 3,4 - congas 4 -

1. "Sodom #1" (1.32)
2. "Sheba" (2.05)
3. "Bathing scene" (4.33)
4. "Sodom #2" (2.27)

These four tracks are taken from the soundtrack. The vocals on track (1) are only the mentioning of "Sodom", the guitar is acoustic rhythm. Track (2) is a fine acoustic guitar piece with voice over. A girl and her father is walking and talking in the pastures, while the music is way behind. Track (3) is a fine rocker with a good electric guitar and saxophone, but with a lot of "noise over"! Suddenly the music changes to something Indian-like and ends with a giant fart! Track (4) has a real singing vocal, praising the city of Sodom. There is only rhythm guitar on that one.

I think it can be assumed that MB only did this one movie for the Mitchell Brothers.
(Read the King Koop statements under 1972 (circa))

1974 1-4 - CD "SODOM & GOMORRAH"

390

BLOOMFIELD, HAMMOND, DR. JOHN

1973. Jan. Recorded at Columbia Studios, San Francisco - producer Thomas Jefferson Kaye

Michael Bloomfield, guitars - John Paul Hammond, vocals, hca, guitar - Dr. John (Mac Rebennack), piano, organ, guitar, banjo, percussion - Fred Staehle, dr - Chris Ethridge, bass - Thomas Jefferson Kaye, guitar, background vocals - John Boudreaux, percussion - Bennie Parks, percussion - Richard "Blue" Mitchell, trumpet - George Bohanon, trombone - James Gordon, baritone sax - Jerome Jumonville, tenor and alto sax - Robbie Montgomery, Jessie Smith, Lorraine Rebennack, background vocals

1. "Cha-Dooky-Doo" (3.40)
2. "Last Night" (2.52)
3. "I Yi Yi" (3.46)
4. "Just To Be With You" (4.10)
5. "Baby Let Me Kiss You" (3.05)
6. "Sho 'Bout To Drive Me Wild" (3.30)
7. "It Hurts Me Too" (3.45)
8. "Rock Me Baby" (3.37)
9. "Ground Hog Blues" (3.28)
10. "Pretty Thing" (4.40)
11. "The Trip" (3.58)
12. "I Yi Yi" (2.24) single and promo edit

The stories about this congregation of superstars are numerous. The back cover tells that the players left one after the other, because of dissatisfaction. In the end there was recorded a fine album. There could of course have been more guitar playing from MB all over, with three stars, his role is OK. Maybe the biggest mistake was to let John Hammond sing all the songs.

The Columbia "Playback" promo EP also has tracks by Copperhead and Gentlehood. The Triumvirate track "The Trip" has nothing to do with the soundtrack that The Electric Flag recorded in 1967; it's a Dr. John original. One can only wonder why it was left off the album, not because it's something special or that it has great playing by MB, but because there was space enough to include it, with only a little more than 30 minutes of music on the LP.

1973	12 - 7" "I YI YI/I YI YI (stereo/mono) COLUMBIA 4-45887 (US) wh.lab. radio st. copy	200
1973	10,12 - 7" "PRETTY THING/I YI YI" COLUMBIA 4-45887 (US) comp. cov.	259
1973	10,12 - 7" "PRETTY THING/I YI YI" CBS 1731 (NL) pic. cover	
1973. May	1-10 - LP "TRIUMVIRATE" COLUMBIA KC 32172 (US)	011
1973	5,11 - EP "PLAY: BACK" COLUMBIA AS 51 (US) Promo	267
1983	7 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	7 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1987	1-10 - LP "TRIUMVIRATE" EDSEL ED 228 (UK)	278
199?	1-10 - CD "TRIUMVIRATE" COLUMBIA CK-32172 (US)	484
199?	1-10 - CD "TRIUMVIRATE" COLUMBIA 473 696-2 (AUT)	186
199?	1-10 - CD "TRIUMVIRATE" SONY SRCS 6178 (JAP)	294
199?	1-10 - LP "TRIUMVIRATE" EDSEL ED 228 (UK)	
2006	1-10 - CD "TRIUMVIRATE" REPERTOIRE RES 2307 (UK)	497
2008	7 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518

Feb. 23 & 24, 1973 – Paul Butterfield's Better Days, The Elvin Bishop Group, Mike Bloomfield & Friends
What a Jam there could have been these nights!

Feb. 28, 1973? – Mike Bloomfield, Keystone Korner, SF

March 19, 1973? – Elvin Bishop Group plays Keystone Korner , SF and Bloomfield was supposed to show for jam. Did he?

March 27,28, 1973? – Mike Bloomfield and Nick Gravenites, Keystone Korner

MICHAEL BLOOMFIELD AND FRIENDS (AND MORE)

1973. March Live at Winterland

On the same bill was. The Elvin Bishop Group - Paul Butterfield's Better Days and Michael Bloomfield and Friends: Michael Bloomfield, vocals, guitar - John Kahn, bass – Mark Naftalin, keyboards – Rick Schlosser, drums.

1. "Ain't No Doctor"
2. "Lights Out"
3. "Going to New Orleans"
4. "Wolverton Mountain"

5. "Image of Me"

6. "Linda Lu"

and probably a few more.

During the end of the Better Days' set, Butterfield was joined on stage by: Elvin Bishop, Michael Bloomfield, Mark Naftalin, Jerome Arnold, bass. Christopher Parker from Better Days played the drums.

1. "Warm up Blues"

2. "Won't You Light On Me"

3. "Born In Chicago"

4. "East-West"

After that everybody but MB and Naftalin left the stage. The pair played for 10 minutes.

1. "Go home music" (10 min. of improvisations)

Wally Heider's mobile studio recorded the first night.

The sound was so terrible, that it was decided NOT to record the next night. As it went, the sound the next night was perfect!

Same bands played second night. The jam after the Better Days' set had a few more players:

Billy Rich, bass (sharing duties with John Kahn) – Richie Kellogg, hca – Ralph Wash – Boz Scaggs, vocal, guitar 5-6

1. "Just To Be With You"

2. "Mellow Down Easy"

3. "Got A Mind To Give Up Living"

4. "Look Over Yonders Wall"

5. "Feel So Good"

6. "Loan Me A Dime"

and probably a few more.

(See also 1971. Feb. 27. Maybe that one is from this date?)

MICHAEL BLOOMFIELD & MARK NAFTALIN

1973. Apr. 22. Recorded live on Easter Sunday at radio station KSAN-FM, Sausalito, SF

Michael Bloomfield, vocals 1-3,5 guitar – Mark Naftalin, piano, vocals 4,7 – interviewer Jim?

1. "Sonny Boy" (8.41) with interviewer's introduction

2. "I Want You To Love Me" (6.30)

3. "Bloomer's Blues In Bb" (5.00)

M Bloomfield

4. "Make It Up To You" (4.30)

5. "TV Hymn" (2.18)

WM Bloomfield

6. "I Wonder Why" (8.14) (instrumental)

7. "If You Need Me" (4.39)

8. "At The Cross" (8.00) (instrumental)

A live in the studio recording where it's obvious that MB is having fun. He plays and sings well, and is very informal when introducing the songs. Track (1) must a song about Sonny Boy Williamson (II) about the danger of drinking too much whiskey. On track (3) MB cracks up in laughter. He is trying to give "a discrete cut off sing" to the host but he does not see it. The host finally starts talking and announces that Bloomfield can be heard on an upcoming LP with John Hammond and Dr. John to be released in May.

MB introduces track (5) as a song "I wrote today. It's about television, I wrote it a few hours ago". After the song he admits: I'm a TV addict and a radio addict in the car. Track (6) flows beautifully with both players improvising.

1973

1-8 – CDR "MIKE BLOOMFIELD & MARK NAFTALIN 1973 FM BROADCAST, KSAN-FM SF" 348

Bloomfield, Mark Naftalin & Friends in Chicago at the Aragon June 1, 1973

Michel Bloomfield and Mark Naftalin with local drummer and bass player:
Ravoli Theater, Bloomington, Indianapolis June 2, 1973. Pictures from the show can be seen in:
1997 July – Vintage Guitar, vol. 11 No. 10.

Michael Bloomfield and Friends at Winterland June 23, 1973

KINGFISH

1973-85 Prod. Matt Kelly and Barry Flast

Matt Kelly, lead vocals 4,5, rhythm guitar 1,2,7-9,11 background vocals 1,10 harp 1,2,4-7,9,10,12 - Dave Torbert, lead vocals 1,8,10 bass 1,2,4,5,7-12 - Patti Cathcart, background vocals 1 - Robbie Hoddinott, lead guitar 1,2,4,5,7-11 - Mick Ward, piano 1 - Chris Herold, dr 1,5,7-11 - Barry Flast, Hammond B-3 1, piano 2,4, lead vocals 3,6, bass 3,6 background vocals 4,5,10 keyboards 7,10,12 - John Lee Hooker, lead vocals 2 - **Michael Bloomfield, lead guitar 2** - Bob Weir, acoustic guitar 2,5,7,9-11 lead vocals 7,9,11 background vocals 10 - Garth Webber, lead guitar 3, 2nd guitar solo 7,9 - Fred Campbell, rhythm guitar 3, background vocals 6 - Barry Frost, piano - Michael O'Neil, rhythm guitar 4, slide guitar 4,12 lead vocal 12 - Dave Perper, dr 4,12 - Dave Rea, banjo 5 - Jim Weiss, backgr. vocals 6 -

1. "Mess Around"*
2. **"Put Your Hand On Me" (4.52)**
3. "My Pledge Of Love"
4. "Taste Of The Devil"
5. "Fox On The Run"
6. "Feels So Good"
7. "Hidden Charms"
8. "School Days"
9. "Road Runner"
10. "Young Blood"
11. "Promised Land"
12. "Key To The Highway"

Previously unreleased studio and live material recorded "in 1973 until the present" (1985) alongside the next entry by Kingfish. From the booklet to the CD release: Matthew Kelly: "In fact John Lee Hooker and Mike Bloomfield graced us with their presence during one of these early sessions!"

1985	1-12 LP "KINGFISH" RELIX RRLP 2005 (US)	
1991	1-12 CD "KINGFISH" RELIX RRCD 2005 (US)	193
199?	1-12+? - CD "DOUBLE DOSE" RELIX RRCD 2035 (US) (LP 2005 + LP 2016)	
1993	1-12 - CD "KINGFISH" CASTLE CCRC 108 (UK)	275
1997	2 - CD "VOL. 1 - RELIX'S BEST OF THE BLUES" RELIX RRCD 2086 (US)	201

An early picture of MB and John Lee Hooker

MATT KELLY (KINGFISH)

1973-85 Sausalito Record Plant - producer Matt Kelly

Matt Kelly, rhythm guitar 1-5,7,9,11, hca 6,7,9,11, percussion 2, background vocals 1,2,5,7,9,11, lead vocals 8, lead guitar 11,12 slide guitar 12 - **Michael Bloomfield, lead guitar 6,8** - Bob Weir, lead vocals 1,3,7, acoustic guitar 3,7, background vocals 7 - Brent Mydland, background vocals 1, lead vocals 4,5,11, - Rahni Kugal, background vocals 1 - Rahni Rains, background vocals 3,6,7,10, lead vocals 7 - Barry Flast, background vocals 1,5 - Stan Cotey, lead guitar 1,11, rhythm guitar 1, synthesizer 4,5 - Colby Pollard, bass 1 - J.D., synthesizer 1 - Red, synthesizer 1 - Chris Herold, dr 1,3,9 - Dave Torbert, bass 2-4,6-12, lead vocals 2,9,10, background vocals 9,11, - Patti Cathcart, background vocals 2,5-7,9,10, lead vocals 6,12 - Robbie Hoddinott, guitar 2,4,5,8,12 - John Cipollina, slide guitar 2 - Jerry Garcia, lead guitar 3,7 - Ron Eglit, pedal steel guitar 3,7 - Nicky Hopkins, piano 4,5,11, - Bob Wright, Hammond organ 4,6,7,11,12 - Sam Clayton, congas 4 - Mark Nielsson, dr 4 - Fred Campbell, bass 5 - Bill Kreutzman, dr 5 - Scotty Quick, rhythm guitar 6,12 - Jerry Miller, lead guitar 6, rhythm guitar 9,12 - Dave Vogel, piano 6 - Jerry Martini, horns 6,8 - Bill Cutler, background vocals 7 - Mick Ward, piano 7,9 - Mel Brown, rhythm guitar 8 - Michael O'Neill, slide guitar 8 - Mark Naftalin, piano 8 - Bobby Cochran, lead guitar 9 - Dave Nelson, guitars 10 - Buddy Cage, pedal steel guitar 10 - Keith Godchaux, piano 10 - San Mateo Baptist Church Choir 12 - Dave Fogal, piano 12 -

1. "Eyes of the Night" (2.42)**
2. "Mona" (3.06)*
3. "Dangerous Relations" (3.27)*
4. "Over and Over" (3.38)**
5. "Shining Dawn" (4.11)**
- 6. "It Ain't Easy" (2.07)****
7. "Ridin' High" (4.59)*
- 8. "Next Time You See Me" (2.52)***
9. "Mess Around" (2.52)**
10. "Harpoon Magic" (1.38)*
11. "If That's the Way" (3.44)**
12. "I Got to Be Me" (3.15)*

Recorded in 1973* & 1980** alongside the previous entry by Kingfish. Previously unreleased material.

1985	1-11 - LP "A WING AND A PRAYER" RELIX RRLP 2020 (US)	181
1987	1-12 - CD "A WING AND A PRAYER" RELIX RRCD 2010 (US) (as by "KINGFISH")	192
1993	1-12 - CD "A WING AND A PRAYER" CASTLE CCRC 103 (EEC)	

Michael Bloomfield & Friends at Warner Park, Madison – July 1, 1973.

MICHAEL BLOOMFIELD AND FRIENDS

1973 Recorded live at "My Father's Place", Roslyn, NY

Michael Bloomfield, guitar, vocals 1,2,5,8 – Mark Naftalin, piano, organ – Roger Troy, bass, vocals 3,4,7 – drums – guest vocalist 6

1. "Can I Go Home With You" (5.05) (?)
2. "Who's Loving You Tonight" (4.06)
3. "Further On Up The Road" (5.23)
4. "Drowning In My Own Tears" (8.55)
5. "Move With Me Baby" (4.58) (?)
6. "unknown " (10.38)
7. "Jelly Roll's Medley/Sweet Little Angel" (10.45)
8. "Children Children Children" (8.05) (?)

Michael Bloomfield and friends recorded at a small venue. The vocals are almost drowned by his guitar, which stands crystal clear in the fore front. You can almost "study" his playing technique here. All the fills and the solos stand out with all other instruments quiet in the back ground, a fine example of his playing. The solo on Ray Charles' classic song - track (4) - is fine and gets a special applause. The track is unfortunately cut off at the end.

What you can hear of Roger Troy's singing is – as always – splendid. For track (6) MB calls up (? Olson?) a female blues shouter to “sing a song” and it inspires him to play a fine and rather long solo. After approximate 8 minutes the instrumental “intro” track (7) turns into “Sweet Little Angel”. The final track again has a rather fine guitar solo.

1973 1- “MY FATHER’S PLACE” Bootleg

419

MICHAEL BLOOMFIELD

1973 Prod. Michael Fusaro - Columbia Studios SF

Michael Bloomfield, guitar all, vocals 1,3,4,10, organ 5,6,11, tambourine 5 - Barry Goldberg, organ - Mark Naftalin, piano, vibes, marimba 2, accordion 10, trombone - Roger “Jellyroll” Troy, bass, vocals 5,6,11 - George Rains, drums - Nick Gravenites, vocals 2,8,9 - Ron Stallings, vocals 7, tenor sax - Plus: Howard Whales, keyboards - Jimmy Vincent, rhythm guitar - John Wilmeth, trumpet - Mel Graves, tenor sax - Harry Mann, alto sax - Hart McNee, baritone sax - Chuck Bennett, trombone - Background vocals: Joe Bullock, Ollie Griffin, Tommy Tony - George Marsh, drums 5,6,11 - Duke Tito & The Marin County Playboys, horns, background vocals 5,11 - Singers of the Church of God in Christ, background vocals 6

1. “Been Treated Wrong” (5.09)
2. “When It All Comes Down” (3.02) w/m MB
3. “Lights Out” (1.46)
4. “Baby Come On” (3.45) w/m MB
5. “Shine On Love” (4.56)
6. “When I Get Home” (4.25) w/m MB
7. “Try It Before You Buy It” (3.45) w/m MB
8. “Midnight On The Radio” (2.53) w/m MB
9. “Your Friends” (6.50)
10. “Tomorrow Night” (2.06) w/m MB
11. “Let Them Talk” (5.10)
12. “Woodyard Street” (3.07) w/m MB “Inspired by Randy Newman”
13. “TV Hymn”
14. “I’m Sinking”
15. “Take Me Fast”
16. “T and R Blues”
17. “Farewell Song”

The cover shows MB with his mother. The album didn’t leave a trace and the reason could be that it probably never even got a release! (1973 or 1975 promo copies are known to exist). Even the CBS special product CD is hard to find. It’s a good album with fine playing from a great band. It’s a typical MB album with uneven performances. The lead singing is split between 4 people. There are some great tracks like “Your Friends”, which is what MB and his friends do best: music that’s bluesy, slow and with a feeling. A great track. Also a great vocal performance on (1) from MB.

It’s not exactly a blues album, but it’s rooted in the blues for certain. It’s not a Rock ‘n’ Roll album either (well, the Dr. John song “Lights Out” certainly is a rocker!). The MB penned (2) even has a Caribbean feel to it due to Mark Naftalin playing the marimba. Nice bottleneck on “Baby Come On”, a track any guitarist would be proud of. The title track is the weakest of them all.

The highlights on this record are Roger Troy’s contributions. He sings lead on three gospel-like songs: “Shine On Love”, “When I Get Home” and “Let Them Talk”. It’s understandable that all three were used again when “Living in the Fast Lane” was released in 1980.

Tracks (13-17) according to Ed Ward, should be outtakes from the session.

1975?	1-11 - LP “TRY IT BEFORE YOU BUY IT” COLUMBIA PC-33173 (US) Probably never released	
?	1-11 - CD “TRY IT BEFORE YOU BUY IT” ONE WAY 21265 (US)	
?	1-11 - CD “TRY IT BEFORE YOU BUY IT” CBS SPECIAL PRODUCTS A 21265 (US)	048
1980	5,6,11 - LP “LIVING IN THE FAST LANE” WATERHOUSE 11 (US)	020
1981	5,6,11 - LP “LIVING IN THE FAST LANE” LINE 6.24668/LLP 5104 (D)	090

1982	5,6,11 - LP "LIVING IN THE FAST LANE" WATERHOUSE DAMP 100 (US)	
1983	8,12 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	8,12 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
198?	5,6,11 - CD "LIVING IN THE FAST LANE" ERA 5006-2 (US)	071
	5,6,11 - CD "LIVING IN THE FAST LANE" AJK 5006-2 (US)	
1991	5,6,11 - CD "LIVING IN THE FAST LANE" LINE LICD 9.00395 (D)	
1997	9 - CD "TAKOMA ECLECTIC SAMPLER VOLUME 1" TAKOMA CDTAK 8904 (US) Promo	
200?	1-11 - CD "TRY IT BEFORE YOU BUY IT" DJ 103 (EU)	
2006	5,6,11 - CD "LIVING IN THE FAST LANE" ARKAMA AK 373 (I)	531
2008	1,8,12, - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518

June 22, 1973 – Winterland - Mike Bloomfield, Dr. John, Sylvester & The Hot Band,
Mike Bloomfield Replaced It's a Beautiful Day

Electric Flag at San José Festival July 27, 1973??

Aug, 11, 1973 – Paramount Theatre, Portland, Oregon – Dr. John – John Hammond jr. – Mike Bloomfield Band

Halifax Forum – Sept. 12, 1973
Grease Ball Boogie, If, Mike Bloomfield

Sept. 15-16, 1973 – Graham Mountain Music Festival, Alabama
Wet Willie, Michael Bloomfield, Copperhead, Clarence Carter,
Little Feat, Atlanta Rhythm Section, Kudzy, Cotton Small

A Benefit show at Winterland – Legal Aid Benefit - Oct. 2, 1973 by Jerry Garcia and Merle Saunders, Mike Bloomfield,
New Riders of the Purple Sage, Jorma Kaukonen and Jack Cassady (Hot Tuna).

Dec. 6,7, 1973 – Winterland - Paul Butterfield's Better Days, The Elvin Bishop Group, Michael Bloomfield & Friends

MICHAEL BLOOMFIELD

1973-74? Guest disc jockey at KSAN-FM, San Francisco

Michael Bloomfield speaks about the records from his own collection. It's a guess that it's from 1973-74, only because the "youngest" record dates from 1973. He mentions that this is the second time he has been a guest DJ on this radio station. The total time is (72.37), and when presenting the last track he mentions, that there is half an hour left of the program.

The records MB plays are:

Many Rivers To Cross - Percy Sledge
 Slow Train - The Staple Singers
 What A Price - Fats Domino
 Touch the Hem of His Garment - The Soulsters
 I Can't Please - Jimmy Robbins
 My Children, My Children -
 The Day After Forever - Paul Kelly
 Eyes on the Sparrow - Marvin Gaye
 Let's Get It On - Marvin Gaye
 Things I Used to Do - Guitar Slim
 Troubles, Troubles, Troubles - BB King
 Three Times a Fool - Otis Rush
 Little Boy Blue - Bobby Blue Bland
 You Are the One - Bobby Blue Bland
 Bye and Bye - The Soulsters
 The Lords' Prayer - The Swan Silvertones
 Motherless Child - The Harmonizing Four
 Drowning in My Own Tears - Ray Charles
 When You Took Your Love From Me - Ovie Wright
 I Don't Know Why I Love You - Little Stevie Wonder
 Slip Away - Clarence Carter
 Behind Closed Doors - Charlie Rich

MICHAEL BLOOMFIELD & FRIENDS

1973. Dec. 13. Live at the Great American Music Hall, San Francisco

Michael Bloomfield, guitar, vocals 2-7 - Mark Naftalin, piano, organ - Mark Adams, hca - Dee Dee Sharp, vocals 8-11 - Peter Moran?, bass - Mike Henderson, guitar, vocals 13 - Jon Cramer, vocals 12 - George "Chuck" Rains, drums

1. "Intro" (3.03)
2. "Linda Lu" (3.49)
3. "Who's Loving You Tonight" (5.04)
4. "Don't You Lie To Me" (4.44)
5. "Children Children Children" (6.03)
6. "Oh, Darling" (8.32)
7. "Glamour Girl" (10.05)
8. "Just Want To Walk With You" (4.30)
9. "I'll Be Your Baby Tonight" (4.16)
10. "Just Like A Woman" (5.17)
11. "Evil Gal Blues" (3.00)
12. "My Baby Don't Have To Worry" (3.34)
13. "If You Love The Blues" (6.29)
14. "Band introduction" (0.50)

This is another fine show with MB in good spirit. Not the best sound quality but still good enough to envy people who have been there to watch him live. His part of the show is the best (tracks 1-7). After (7) MB announces that there are a lot of people in the house to sit, and he calls up guest vocalists. It's Dee Dee Sharp (MB calls her G or at least so it sounds), who turns out to be more of a shouter than a singer. She starts saying: "This is unrehearsed", but the band is too good, so you don't notice! MB plays another fine solo here.

Jon Cramer is called up and delivers another terrible vocal. Next up is Mike Henderson. The bass player ought to be Roger Troy, but it's impossible to hear who's actually being presented. At least one other vocalist is introduced but the effort is not on the tape. It is a Bobby "the one before Bobby was Jon Cramer".

The "intro" is strumming and audience noise.

1973

1-13 - CD "GREAT AMERICAN MUSIC HALL, SAN FRANCISCO" Bootleg

355

MIKE BLOOMFIELD & NICK GRAVENITES
1974/75? Interview by ? in San Francisco

Michael Bloomfield and Nick Gravenites

1. "Mike on Bob Dylan" (5.16)
2. "Mike on Chet Helms and Bill Graham" (0.47)
3. "Nick on Bill Graham" (0.49)
4. "Mike on the San Francisco scene" (7.36)
5. "Nick on The Electric Flag & Buddy Miles" (0.49)
6. "Nick on The Electric Flag" (0.34)
7. "Mike on The Monterey Pop Festival" (2.17)
8. "Mike on San Francisco" (1.55)
9. "Mike on San Francisco contd." (1.00)
10. Mike on The Butter Band" (2.50)

Excerpts from various interviews with MB and Nick Gravenites. MB is very frank speaking of the other bands from the early 60's. He is even getting "beeped" several times, so it must be from a radio show. Probably from KSAN-FM in SF.

1974? 1-10 – "EXCERPTS FROM VARIOUS INTERVIEWS"

344

January 12, 1974 – Q.E. Theatre, Vancouver
Feb. 1,2, 1974 – Winterland - Van Morrison, Bloomfield/Naftalin, Alice Stuart & Snake, Notes:
Van w/ Caledonia Orchestra Featuring Dorothy Morrison

March 9, 1974 - Mike Bloomfield & Mark Naftalin Band live in Santa Cruz Civic Auditorium, California

MAR 31 - APRIL 1, 1974 MICHAEL BLOOMFIELD and Friends
* AL KOOPER and JOHN HAMMOND were some of the friends that jammed with Bloomfield
on the first night of the gig.

MICHAEL BLOOMFIELD AND AL KOOPER

1974. Mar. 31. Live The Bottom Line, New York – recorded for a radio broadcast on WNYU New York FM radio

Mike Bloomfield, guitar, vocals 1,2,7 - Al Kooper, piano, vocals 9 - Barry Goldberg, organ - George "Chuck" Rains, drums
- Roger Troy, bass, vocals 3-6,8,10,11

1. "Don't You Lie To Me" (6.02) (incl. Bloomfield's introduction of the band)
2. "Linda Lu" (4.32)
3. "Sweet Little Angel" (11.34)
4. "Unchain My Heart" (6.36)
5. "Inside Information" (5.22)
6. "Shadows Told Me All" (5.28)
7. "Glamour Girl" (8.31)
8. "Heartbreak Is Killing Me" (7.09)
9. "Got To Use My Imagination" (4.07)
10. "Let Them Talk" (7.52)
11. "I Smell Trouble" (9.49)
12. "If I Could Start All Over Again" (4.45)

The bootleg "More Live Adventures" includes only a part of the first set. A tight band with great solos from all of them. Especially great singing from Roger "Jellyroll" Troy on "Sweet Little Angel". Al Kooper plays reminiscent of what he did on Dylan's "If Dogs Run Free".

It appears that MB is a bit nervous or irritated, he answers back to the audience when ever someone yells for a special song. Between songs he gives directions to which key and order of solos and so on. He plays fine guitar throughout the show. The highlight being "Glamour Girl" and the solo in "Let Them Talk".

The tape with the complete show comes from a different (rather fine, but not as good) source as the bootleg, on which some editing and splicing have been done. MB's introduction of the band is spliced to track (2) on the bootleg. The bootleg probably is taken from the radio broadcast.

The timings are all from the complete show and are inclusive (a lot of) strumming, clapping, yelling at the soundboard man or the audience! and so on.

1974	1-12 – TAPE "MIKE BLOOMFIELD AND HIS BAND AT BOTTOM LINE"	336
1974	2,3,7,9,12 - LP "MORE LIVE ADVENTURES" BETTER DAYS 002 (US) Bootleg	
19??	2,3,7,9,12 - CD "MORE LIVE ADVENTURES OF AL KOOPER & MIKE BLOOMFIELD" FOUR ACES REC. FAR 009 (I) Bootleg	174
19??	2,3,7,8,12 – CD "MIKE BLOOMFIELD AND AL KOOPER" (I)	

Bloomfield & Naftalin at Ben Lomond April 19-20, 1974?

THE ELECTRIC FLAG

1974 Recorded at Criteria Studios, Miami, Florida -
producer Jerry Wexler - prod. ass. Roger "Jellyroll" Troy

Michael Bloomfield, guitars - Buddy Miles, dr, vocals 1-3,6,7,9,11 - Nick Gravenites, guitar, vocals 4,5,10 - Barry Goldberg, keyboards - Roger (Jellyroll) Troy, bass, vocals 1,3,8 - Guest artists: Richard Newell, hca - The King Biscuit Boy, hca - George Terry, guitar - Richard Tee, keyboards - Albhy Galuten, keyboards - Barry Beckett, mellotron & moog - Nick Marrero, percussion - The Bonnaroo Horns (dir. Peter Graves) - The Muscle Shoals Horns (dir. Barry Beckett)

1. "Sweet Soul Music" (3.55) w/m Roger Troy & MB
2. "Every Now And Then" (3.40)
3. "Sudden Change" (3.55)
4. "Earthquake Country" (4.00)
5. "Doctor Oh Doctor (Massive Infusion)" (5.20)
6. "Lonely Song" (3.57)
7. "Make Your Move" (4.17)
8. "Inside Information" (3.40)
9. "Talkin' Won't Get It" (4.10) w/m Buddy Miles & MB
10. "The Band Kept Playing" (5.15) w/m MB
11. "Every Now And Then" (3.07) promo single edit
12. "Doctor Oh Doctor (Massive Infusion)" (3.15) single edit

See 1968 for outtakes from this session.

1974	11 - 7" "EVERY NOW AND THEN" mono/stereo ATLANTIC 45-3222 (US) promo comp. cov.	191
1974	5,12 - 7" "DOCTOR OH DOCTOR (MASSIVE INFUSION)" ATLANTIC 45-3237 (US) Promo	258
1974	10,12 – 7" "DOCTOR OH DOCTOR/THE BAND KEPT PLAYING" ATLANTIC 45-3237 (US)	465
1974	2,12 – 7" "EVERY NOW AND THEN/DOCTOR OH DOCTOR" ATLANTIC (D) pic. cover	
1974. Nov.	1-10 - LP "THE BAND KEPT PLAYING" ATLANTIC SD 18112 (US)	012
1974	1-10 - LP "THE BAND KEPT PLAYING" ATLANTIC SD 18112 (US) diff. label	121

Press photos of the reunited Electric Flag

Michael Bloomfield

Nick Gravenites

Roger Troy

Buddy Miles

Barry Goldberg

July 18-22, 1974 – Ozark Music Festival, on the Missouri State Fairgrounds, Sedalia, Missouri – Electric Flag

August 24, 1974, Fans Stadium, Decatur, Illinois – Electric Flag

Electric Flag (and Moby Grape) should have played Winterland on Oct. 13, 1974 but the whole show was cancelled.

Nov. 1, 1974 - Winterland - Mahavishnu Orchestra, Electric Flag, Moby Grape

Footage exists of Electric Flag playing:

As I Woke Up This Morning

Love Affair

The Band Kept Playing

What In The World Has Come Over You

Probably from the Ozark Music Festival that was filmed by NBC

MICHAEL BLOOMFIELD & FRIENDS**1974. April 6.** Live Gusman Hall, University of Miami, Coral Gables, Florida

Michael Bloomfield, guitar, vocals 2,4,7 – Roger "Jelly Roll" Troy, bass, vocals 3,5,6,8,9,15 – Mark Naftalin, piano, organ, vocals 13 – George "Chuck" Rains, drums – Special guest on 10-12: Dion Dimuci, vocals

1. "Introduction" (0.17)
2. "Mary Ann" (3.57)
3. "Sweet Little Angel" (11.19)
4. "Linda Lu" (4.02)
5. "Shadows Told Me All" (3.51)
6. "Inside Information" (4.06)
7. "Children, Children, Children" (5.53) (I Can't Hear You)
8. "Never Be Lonely" (4.58)
9. "I Smell Trouble" (8.49)
10. "The Wanderer" (3.21)
11. "Whole Lotta Shakin' Goin' On" (4.42)
12. "A Teenager In Love" (2.16)
13. "Big Mama's Gone" (3.38)
14. "Work Song" (6.31)
15. "Jelly Roll Medley/Stormy Monday" (15.58)
16. "Never Be Lonely" (3.48)

Another fine show. Track (3) stands out once more with Roger Troy singing with all he got and MB playing the best he can. Again on track (9) the two stars raise a storm. MB is certainly playing some of his best solos. During the organ solo, someone (Mark Naftalin?) praises the guitar solos!

For a minute before track (14), MB has a duel with the audience that's yelling for "Season Of The Witch" and all he can say is: "That song makes me wanna puke. I hate that song, I wouldn't play that song on my mother's dying request, man!" and then he bursts into "Work Song" with fire blazing out of the monitors! Even played with only one guitarist it sounds great. Neither he nor Naftalin (great organ solos) have forgotten it. Another highlight. More highlights to come – the medley (15) have MB playing a fine inspired intro and Troy once more singing his heart out. Great performance. This band sure is tight. They also work fine supporting the surprise guest Dion on the first two songs. MB even plays a fine solo on track (10). On track (12) it goes down the drain, but fun to hear anyway.

Track (13) “Big Mama’s Gone” is delivered at a frantic speed. Mark Naftalin’s vocal performance is very short. He is a gifted piano player. After three frantic minutes it ends and someone in the audience says: What was that?

“This is our last song, thank you very much” ends MB the show before (15).

The set list have been changed to what seems to be the “right” order, as there are different tapes circulating with the tracks in different order.

1974 1-16 – CD-2 “MIKE BLOOMFIELD & FRIENDS - GUSMAN HALL 1974” 352

MUDDY WATERS & FRIENDS

1974. July 18. Recorded live in Chicago – Released as video: Blues Summit In Chicago

Muddy Waters, vocals, guitar 1-3,6,9,11 – Michael Bloomfield, guitar 1-11 – Dr. John, vocals 10, piano 1,2,5-11 – Phil Guy, guitar 7-9 - Willie Dixon, vocals 7,9,11 – Koko Taylor, vocals 2,7,11 - Buddy Miles, drums 2,6-11 – Johnny Winter, vocals 2,8, guitar 6-11 - Junior Wells, hca 3-6,8-11, vocals 2,4,5 – Nick Gravenites, vocals 2,4, intro 3 - Muddy Waters’ Band (probably): Al Radford, bass 1,3-11 – ? guitar 1,3-5 – Willie “Big Eyes” Smith, drums 1,-3-5 – “Pine Top” Perkins, piano 1,3,4,11

1. “Blow Wind Blow/Introduction” (4.12)
2. “Welcome and talk about the blues” (all)
3. “Intro by Nick Gravenites/Long Distance Call” (10.41)
4. “Messin’ With The Kid” (3.47)
5. “10 Long Years” (6.03)
6. “Mannish Boy” (6.20)
7. “Wang Dang Doodle” (3.12)
8. “Walkin’ Thru The Park” (4.20)
9. “Hoochie Coochie Man” (5.09)
10. “Sugar Sweet” (4.20)
11. “Got My Mojo Working” (6.16)

The concert is very informal. At the beginning of track 2, everybody comes in to greet the “Father” – Muddy Waters. Dr. John even hands over a Mojo.

Bloomfield is the only one on all tracks. He plays more rhythm than lead, but has a couple of short solos. Johnny Winter’s playing is very good and he gets the chance to sing one of Muddy Waters’ songs (8). A fine video with lots of legends.

Originally aired on October 12, 1974.

1974 1-11 – VIDEO “BLUES SUMMIT IN CHICAGO” 328

MICHAEL d’ABO

1974 Recorded at CBS Studios, London - Rudy Records, San Francisco -
 Quadraphonic Sound Studios, Nashville - His Master’s Wheel, San Francisco - producer Elliot Mazer

Michael d’Abo, vocals, electric piano 1,4,5 piano 2,3,5-10 clavinet 3,7 tambourine 7 - Michael Bloomfield, guitar 3 - Mark Naftalin, organ 3 - Elliot Mazer, bass 3,9,10 cowbell 7 - Teddy Irwin, rhythm guitar 1, lead guitar 4,5,7,9 - Rab Noakes, rhythm guitar 1,4,5,7,9 vocals 4,7 - Bobby Thompson, banjo 1 - Gary Taylor, bass 1,4,5,7 vocals 4 - Denny Seiwell, dr 1,3-5,7,9 - Ben Keith, pedal steel guitar 1,4 dobro 7 - Graham Nash, rhythm guitar 6, hca 6 - The Jordanares, vocal backing 1,5,10 - Brass: Sons Of Champlin 5,9

1. “Fuel to Burn” (2.45)
2. “This Is Me” (1.25)
3. “Broken Rainbows” (3.30)
4. “The Last Match” (3.08)
5. “I Go Where My Spirit Leads Me” (2.55)
6. “Handbags & Gladrag’s” (4.54)
7. “Sitting on a Wood Floor” (3.17)

8. "Papa Didn't Tell Me" (4.25)
9. "My Load" (1.50)
10. "Hold On Sweet Darling" (3.10)

1974	1-10 - LP "BROKEN RAINBOWS" A&M SP 3634 (US) wh. lab. promo	248
1974	1-10 - LP "BROKEN RAINBOWS" A&M SP 3634 (US)	038
19??	1-10 - CD "BROKEN RAINBOWS" (JAP)	

Poster from a gig with MB and Applejack

BARRY MELTON

1974

Barry Melton, vocals, guitar – Michael Bloomfield, guitar – bass – drums – hca – horns 5 – fiddle 6 – 2nd vocals 7,9 – flute 7 – bassoon? 7 – bag pipe 10 – background vocals

1. "Jesse James (Way Down Under)" (3.02)
2. "Ships On The Mountains" (3.38)
3. "Looking For A World" (3.05)
4. "Drive Along" (2.44)
5. "Love Is A Mystery" (3.06)
6. "Strange Changes" (3.47)
7. "You Gave Me The Sunshine" (3.05)
8. "I Am Just A Stranger" (4.20)
9. "Watch Out Baby" (3.43)
10. "Would You...." (3.23)

From an unreleased Barry Melton solo album. The players could easily be the same as on the 1972 album: "MELTON, LEVY & THE DEY BROS". The titles are guesses based on the lyrics. There is some fine guitar playing though out the album, but nothing that screams MB!

Nice music all over in the pop-folk-rock genre. Track (4) "Drive Along" is fine rocker though with Melton belting out and snarling a good vocal.

Barry Melton was "The Fish" in the original folk duo: "Country Joe & The Fish" where "Country" Joe McDonald of course was the other half. The duo later evolved into the band of the same name and great fame.

1974	1-10 – CD "BARRY MELTON UNRELEASED ALBUM 1974"	457
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MICHAEL BLOOMFIELD

1974

Recorded in San Francisco, producer Michael Bloomfield

Michael Bloomfield, guitar - Ray Kennedy, vocals - Mark Naftalin, piano - John McFee, pedal steel guitar - Roger Troy, bass - George "Chuck" Rains, drums - backing vocals ?

1. Why Lord, Oh Why (2.46) w/m MB
2. "Sammy Knows How To Party" () w/m MB

Another unreleased gem. Maybe audition for Ray Kennedy for the KGB project?? Probably not. Ed Ward claims it to be an outtake from "Try It Before You Buy It", but the personnel listed don't point in that direction.

1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	
1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024

MICHAEL BLOOMFIELD & FRIENDS

1974?

Michael Bloomfield, guitars - Roger (Jellyroll) Troy, bass, vocals

1. "Never Be Lonely Again" (2.54)

This is probably a live recording, but it's cut short both at the start and at the end. It's probably from the show at Gusman Hall below.

MICHAEL BLOOMFIELD & FRIENDS

1974. Nov. 10. Recorded live at The Record Plant Sausalito, CA for KSAN-FM broadcast

Michael Bloomfield, vocals 1,9 guitar - Nick Gravenites, vocals 2-4, guitar - Roger "Jelly Roll" Troy, vocals 5,7,8,10,11 bass - Mark Naftalin, piano - Mark Adams, hca - George "Chuck" Rains, drums - Mike Henderson, vocals 9 guitar 8,9 - Barry Goldberg, organ - John Cramer, vocals 6

- 1. "Orphan's Blues" (5.09)**
- 2. "Six Weeks In Reno" (3.28)**
- 3. "Love Me Or I'll Kill You Baby" (3.42)**
- 4. "What Time Is It" (3.28)**
- 5. "Tell Me You Care" (3.31)**
- 6. "Buy Me Some Time" (4.51)**
- 7. "Shadows Told Me All" (3.53)**
- 8. "Blues Medley: Sweet Little Angel/Jelly Jelly" (10.36)**
- 9. "Don't You Lie To Me" (4.49)/incl. introduction by MB**
- 10. "Shine On Love" (5.05)**
- 11. "Let Them Talk" (5.03)**

A recording intended for broadcast at the SF radio station KSAN-FM that MB also visited as a guest DJ. Track (1) was officially released in 1979 on the Takoma LP "Between The Hard Place And The Ground" TAK 7070. Track (8) was officially released on the "Live At Old Waldorf" CD in 1998 Columbia Legacy CK 65688.

Track (6) is dedicated by the writer and singer to: "Lori and Barbara, but mostly to Lori!" and the singing is terrible. MB is introducing track (10) as "a song from my new Columbia album called "Try It Before You Buy It" written by Roger Troy". During the interval between tracks (10 & 11) you can hear Mark Naftalin(?) - while doodling on the keys - say: "Gill Evans on piano".

A fine show by any standard. In 1984 the radio station KFOG broadcasted an "Archives Hour" as a "Tribute To Michael Bloomfield" and aired track (11) plus two more previously unreleased recordings (see 1976?) supplied by Bay Area Music Archives.

1974	1-11 - CD "MIKE BLOOMFIELD & FRIENDS"	335
1979	1 - LP - "BETWEEN THE HARD PLACE AND THE GROUND" TAKOMA TAK 7070	
1984	11 - CD - "TRIBUTE TO MICHAEL BLOOMFIELD - KFOG ARCHIVES HOUR MAY 2, 1984"	394
1998	8 - CD - "LIVE AT THE OLD WALDORF" COLUMBIA LEGACY CK 65688	
2006?	1-11 CD-2 "MICHAEL BLOOMFIELD" SEYMOUR 019/020 (JAP) Bootleg	

"The Michael Bloomfield Band" live at Winterland January 7, 1975

Michael Bloomfield & Friends live at the Bottom Line, NY from January 24 to 26, 1975
Mike Bloomfield with Nick Gravenites, Barry Goldberg, Roger "Jelly Roll" Troy, Mark Naftalin and George Rains
Don Preston Group
Jan. 24. Jeremy Steig sits in with Mike Bloomfield
Jan. 26. Paul Butterfield jams with Bloomfield and Friends.

Jan. 7,11, 1975 – Winterland - Mike Bloomfield, Howard Wales, Raw Soul

MICHAEL BLOOMFIELD

1974. Nov. - 1977. May

Recorded live at The Old Waldorf (2-9), San Francisco
The , Sausalito, CA (1) recorded live with an audience for radio broadcast on KSAN-FM
prod. Norman Dayron

Recording dates: 1: Nov. 10, 1974 - 2,7: March 14, 1977 - 3,4: May 16, 1977 - 5: Feb. 27, 1977 - 6,8: Dec. 19, 1976 - 9:
Mar. 13, 1977

Michael Bloomfield, guitar - Roger "Jelly Roll" Troy, lead vocal 1,7,8,10,11 bass - Mark Naftalin, piano 1-3,5-9 - Barry Goldberg, organ 1 - Mark Adams, hca 1 - Georgie Rains, dr 1 - Bob Jones, lead vocal 2,4 dr 2-9 - Nick Gravenites, lead vocal 3,5,6,9,12 rhythm guitar 3,5,6,9 - ? piano 4 -

1. Blues Medley: "Sweet Little Angel/Jelly Jelly" (7.45)
2. "Feel So Bad" (4.26)
3. "Bad Luck Baby" (5.52)
4. "The Sky Is Cryin'" (5.53)
5. "Dancin' Fool" (3.49)
6. "Buried Alive In The Blues" (4.55)
7. "Farther Up The Road" (3.16)
8. "Your Friends" (7.18)
9. "Bye, Bye" (4.25)
10. "Move Over" (4.07)
11. "Bring Your Sweet Self On Home" (5.56) (?)
12. "Crazy Jake" (4.15)
13. "Blue Highway" (6.01)

Norman Dayron recorded Mike Bloomfield and Friends during half a year from December 1976 until May 1977. This is the only stuff officially released to date. Beautiful playing from all the musicians. Really great atmosphere over the shows. We can only wish for more to come out of the vaults. Track (1) is from the above listed KSAN-FM broadcast.

From a promotional tape for the CD "Live At The Old Waldorf" come four outtakes that could easily have been on the CD. The personnel on the outtakes probably are: MB – Troy – Gravenites - Naftalin – Bob Jones. Track (10) is an up-tempo rocking tune. Track (11) is a slow bluesy song with Roger Troy singing at his best and with a fine easy going solo from MB of the kind he could play forever. Track (12) is the highlight with a sharp and stinging slide from MB and fine singing from Gravenites. Track (13) another slow and bluesy song also has Gravenites on vocals and Troy on backing vocals and again fine playing from MB. The song is faded out as it apparently could go on for a long time. These four gems should have been on the CD.

1998	1-13 – PROMO-TAPE "LIVE AT THE OLD WALDORF" !There is also a promo-tape with the nine released tracks only: CK 65688	420
1998. Sep.	1-9 - CD "LIVE AT THE OLD WALDORF" COLUMBIA LEGACY 491575-2 (AUT)	189

MICHAEL BLOOMFIELD & FRIENDS

1975. Jan. 25. Recorded live at The Bottom Line, New York – Broadcasted on FM radio

Michael Bloomfield, guitars, vocals 3,8 - Nick Gravenites, vocals 4,5,10,11 guitars - Mark Naftalin, piano, organ 6? – (Barry Goldberg, organ 6?) - George “Chuck” Raines, drums – Roger “Jellyroll” Troy, bass and vocals 1,6,9 –
Band intro by Art (?) 2

1. “You've Been Wrong” (4.37) (fades in)
2. “Band Intro” (0.33)
3. “Orphan’s Blues” (7.13)
4. “Blue Highway” (7.14)
5. “Buried Alive in the Blues” (5.51)
6. “I'll Never Get Over Losing You” (12.41)
7. “DJ Announce” (1.08)
8. “Lights Out” (2.02)
9. “I Believe” (7.30)
10. “My Labors” (7.18)
11. “Wine” (3.18)

Good FM Broadcast with some light hiss from the transmission. There is circulating a short and a long version of this. The long version includes “Wine” as the last track, and then there is a third one with only 6 tracks also circulating (with date 26th). They all come from the same broadcast. Fine music is it anyway. Bloomfield shines all the way with this fine band. Gravenites is singing very fine too. He is one of the really great vocalists in this genre.

Two shows were played each day from January 24 to 26, 1975. Don Preston was the opening act. All for 4\$! Great playing from MB. After (5) “My Labors” Gravenites introduces him as: “Mike Bloomfield – fantastic, fantastic guitar player!” and who can argue that?

According to the official Bottom Line home page, Paul Butterfield sat in on the 26th and Jeremy Steig (the jazz flutist) on the 24th, so the radio broadcasted show must be from the 25th. In an e-mail from Jeremy Steig, he remembers to have played with Bloomfield at the Bottom Line, but not when it was. He also tells that he sat in with Electric Flag in San Francisco at Winterland.

Barry Goldberg was advertised as playing these shows, but is not announced but is not announced during the band intro and only on track 6 during the guitar solo is there a little audible organ present. It could be Naftalin doubling on piano and organ.

1975 1-11 CDR “BLOOMFIELD AND FRIENDS AT THE BOTTOM LINE” 486/338

SPEAKEASY TV-SHOW - MICHAEL BLOOMFIELD, AL KOOPER, ALVIN LEE

1975 Recorded live for the NBC TV show “Speakeasy”, hosted by Chip Monck

Michael Bloomfield, piano 1, guitar 2,3,5 fire eating 4 - Alvin Lee, guitar 1,2,4,5 - Al Kooper, vocals 1, ac. guitar 1, piano 2,4,5

1. “Lawdy Miss Clawdy” (4.11)
2. “Instrumental” (4.11)
3. “Major and Minor modes” (0.17)
4. “Fire Eating” (1.07)
5. “Über den Wellen” (1.41)

Alvin Lee is presented along with Bloomfield and Kooper. It starts with a fine version of “Lawdy Miss Clawdy” with Al Kooper hand-ling the vocals. The instrumental (2) is a slow blues. Track (3) is MB explaining on the guitar.

Track (4) is something special, Michael Bloomfield is eating fire, with Al Kooper laying down the dramatically musical background! The host says: I’m now very pleased to announce a major news story. If Michael gets through with this, Electric Flag will tour again! MB says: Yeah! and then he starts on his trick explaining: There is nothing hard about fire eating. You put your head back, get your mouth wet, and stick it right down your throat! Aaaahhhhhhhh. Again! The host says: I feel like as though I should have a tutu on.

The last track (5) starts out as Johan Strauss’ waltz, but ends as a blues rocker. A very fine show that it must have been fun to see. (In the “good book”, by Wolkin and Keenom, is a photo of MB eating fire).

CHARLIE MUSSELWHITE**1975**

Recorded at Gold Star Studios, Los Angeles, California -
 Producer Morey Alexander - exec. producer Billy Sherman -
 Engineer Joe B. Mauldin (from The Crickets)

Charles Musselwhite, hca, vocals - King Bee Band: Karl Severeid, bass - Tim Kaihatsu, guitar - Larry Martin, dr - Ray Advisee, horns - Guest Artists: **Michael Bloomfield, guitar, piano** - Barry Goldberg, piano, organ - Lynn Carey "Momma Lion", background vocal

1. "Stranger"
2. "Business Man"
3. "Skinny Woman"
4. "Keys To The Highway"
5. "Candy Kitchen"
6. "Long As I Have You"
7. "Just Take Your Time"
8. "Early In The Mornin'"

197? 1-8 - LP "LEAVE THE BLUES TO US" CAPITOL ST-11450 (US) original??

1975 1-8 - LP "LEAVE THE BLUES TO US" CAPITOL SM-11450 (US) reissue

043

197? ? - LP "BEST OF THE BLUES 1969-72" RED HOT 6001 (US) Musselwhite best of

BLOOMFIELD-GRAVENITES BAND**1976. Mar. 3. Live at the Pipeline Tavern, Seattle, Washington**

Michael Bloomfield, guitar, vocals 6,11,13 - Nick Gravenites, guitar, vocals 1-4, 9,10,14,15 - Roger Troy, bass, vocals 7,8,12 - Mark Naftalin, piano - drums ?

1. Thinking 'bout my family
2. Buried alive in the blues
3. Don't come to my party
4. Blue Highway
5. Small walk in box
6. Women lovin' each other
7. One of these days
8. Meet me in the bottom
9. My labors
10. Six weeks in Reno
11. It's about time
12. Your friends
13. Do your work at night
14. Gypsy good time
15. Goodnight Irene

1974 1-15 - CDR-2 "PIPELINE TAVERN 3/10/1976" Bootleg

535

Michael Bloomfield - Concert held at Marin Fine Arts Theatre in San Francisco bay area May 16, 1976

All-star cast with various performers

BARRY GOLDBERG**1976** Recorded live (?)

Barry Goldberg, keyboards, vocals - Michael Bloomfield, guitar, vocals 1 - Charlie Musselwhite, harmonica - Harvey Mandel, guitar - Vincent Bell, guitar - Neil Merryweather, bass - Eddie Hoh, drums

1. "On the Road" (6.24) (One More Mile)
2. "Chicago My Hometown" (4.17) (Sweet Home Chicago)
3. "I Got A Woman (Dedication) (8.37)
4. "That's Alright Mama" (4.17)
5. "Milk Cow (Muskrat)" (4.28)
6. "A Taste Of Honey (organ serenade)" (6.57)
7. "Josephine (Crying For You)" (4.33)
8. "Suzie Q" (6.10)
9. "Medley (California Earthquake)" (7.55)
10. "Blue Suede Shoes (Trying Too Hard)" (3.05)

A fine record, but the applause is added on. It might still be a live recording, but it could be from a studio session just as well. It could also be from a much earlier date than 1976 (the release year), compared to the 1969 release of Barry Goldberg and Friends.

1976	1-10 - LP "RECORDED LIVE BARRY GOLDBERG & FRIENDS" BUDDAH BDS 5684 (US)	171
	Demonstration stamp in gold on back cover.	
1976	1-10 - LP "RECORDED LIVE BARRY GOLDBERG & FRIENDS" BUDDAH BDS 5684 (US)	199
1993	1-10 - CD "BARRY GOLDBERG & FRIENDS LIVE" UNIDISC BDK 5684 (CAN)	
?	? - CD "NOTHIN' BUT THE BEST OF THE BLUES" LASERLIGHT 17 058 (US)	

KGB**1976** Recorded at The Village Recorders, West Los Angeles, California - producer Jim Price

Michael Bloomfield, guitars, vocals - Barry Goldberg, keyboards - Rick Grech, bass - Carmine Appice, dr - Ray Kennedy, vocals

1. "Let Me Love You" (3.33)
2. "Midnight Traveler" (5.13)
3. "I've Got A Feeling" (4.01)
4. "High Roller" (3.39)
5. "Sail On Sailor" (3.13)
6. "Workin' For The Children" (3.17) w/m Barry Goldberg/MB
7. "You Got The Notion" (3.30)
8. "Baby Should I Stay Or Should I Go" (4.59) w/m Barry Goldberg/MB
9. "It's Gonna Be A Hard Night" (2.47)
10. "Magic In Your Touch" (4.45)
11. "Magic In Your Touch" (3.29) single edit.

The group never was in the same studio to record. MB got the tapes and overdubbed his guitar parts. A good record from another "Super group".

Ray Kennedy was in the group Group Therapy, which released an LP in 1968 called: People Get Ready for Group Therapy"!

1976	11 - 7" "MAGIC IN YOUR TOUCH" MCA 40544 (US) Promo same both sides nops blue label	362
1976	2,11 - 7" "MIDNIGHT TRAVELER/MAGIC IN YOUR TOUCH" MCA SN 90105 (ESP) Pic.	273
1976	2,11 - 7" "MIDNIGHT TRAVELER/MAGIC IN YOUR TOUCH" MCA 4C 006-97671 Pic.	286

1976	2,11 - 7" "MIDNIGHT TRAVELER/MAGIC IN YOUR TOUCH" MCA 1478 (AUS) comp. cov.	401
1976. Apr.	5 - 7" "SAIL ON SAILOR" MCA 40573 (US) Red labels - Promo same both sides	378
1976. Apr.	5,6 - 7" "SAIL ON SAILOR/WORKING FOR THE CHILDREN" MCA 40573 (US) Comp. cov.	261
1976	1-10 - LP "KGB" MCA 2166 (US)	010
1976	1-10 - LP "KGB" MCA 2166 (CAN)	183
1976	1-10 - LP "KGB" MCA 6089 (JAP)	

Bloomfield, Gravenites, Naftalin live at "Inn Of The Beginning", Cotati - June 18-20, 1976

Longbranch, Berkeley June 24, 1976 – Mike Bloomfield

Bloomfield & Mike Michaels & friends at Newport Jazz Festival New York, NYC – June 25, 1976

MICHAEL BLOOMFIELD

1976. June 25. Radio City Music Hall, Newport Jazz Festival NY, NYC

Michael Bloomfield, guitar, vocals – Mike Michaels, hca 1-4 – Ira Kamin, piano 3-8 – Bob Jones, drums 5-8 – Doug Kilmer, bass 5-8 – intro by Art Weiner of "New Audiences"

1. "Intro" (0.30)
2. "Kansas City Blues" (3.40) with MB's introduction
3. "Big City Woman" (2.49)
4. "Death Cell Rounder Blues" (5.00)
5. "Women Lovin' Each Other"
6. "Unidentified"
7. "Mary Ann"
8. "Shake Rattle And Roll"

This is a tape residing in the Library of Congress on shelf # RGA 0320-0321 (RWD 8023-8025)! It was recorded at the 12.00 am show in Radio City Music Hall, where apparently also Bobby "Blue" Bland and Muddy Waters played plus Fats Domino who ended the show!

A superb recording taken from the soundboard or a similar source. Bloomer is in good spirit and plays like we love to hear him: Dedicated, having fun and enjoying the public enjoying his music. This is a great tape, but not the greatest moment MB has had on stage, but it deserves to be released as it has never been circulated before. In the introduction we are told that Michael Bloomfield has been a great wish for them to present for a long time.

The first four tracks are all played with acoustic guitar. After (3) MB says: "I dedicate that song to Terry Terriba(?) who was a big city woman from way-out west". Then Ira Kamin is called up to play piano. All four tracks are low keyed but sound great and get a fine response from the audience. Unfortunately this recording ends here with "Death Cell Rounder Blues".

1976	1-4 – TAPE "BLOOMFIELD AT NEWPORT JAZZ FESTIVAL 1976"	485
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JEMIMA JAMES

1976. Jul. 12. Snow Hill Studio, Hillsborough, NC (tracks 1-4, 7-11,14) – Engineer: Hubert Deans

Audiolutions, Vineyard Haven, MA (tracks 5,6,12) – Engineer: Charlie Esposito
Blossom Studio, San Francisco, CA (tracks 15-17)
Prod. Kent Cooper

Track 1,2,8,11 recorded Nov. 16, 2002 – track 3,10 Nov. 11, 2002 – track 4,14 Aug. 24, 2002 – track 5
Dec. 11, 2001 – track 6,12 March 18, 2002 – track 7 Sept. 28, 2002 – track 9 Sept. 11, 2002 – track 13
April 19, 2003 - track 15,16,17 July 12, 1976

Jemima James, vocals, guitar – Michael Bloomfield, piano 15,16, dobro 15, bass 15-17 – Sandy Darity, hca 1,3,4,8-11 – FJ
Ventre, bass 1,4,9,14 – Tom Latimer, keyboard 1,2,4,8,11,13,14 – Chris Berry, guitar 2 – Jim Baird, bass 2,8,11 – Stu
Kimball, guitar 5,6,12 back vocals 5,6 – Geoff Patterson, bass 6 – Taurus Biskus, dr. 6 – Georges Higgs, hca 7, vocals 7 –
Cool John Ferguson, guitar 9 – Daneen McEachern, vocal 11 – Chris Berry, guitar 11 – Gary Vogensen, guitar 15-17 –
Barry Lowenthal, dr. 17

1. “Tracking Through The Snow” (3.14)
2. “Emergency Call” (3.34)
3. “The Girl With The Long Dark Hair” (5.24)
4. “My Baby’s Heart” (3.57)
5. “I’d Rather Say Goodbye Right Here” (3.07)
6. “You Weren’t There (When Our Love Died)” (3.09)
7. “Walk All Over Georgia” (4.45)
8. “I Got Him Now” (3.22)
9. “Look At The Children run” (4.38)
10. “The Boy Who Used To Be” (3.01)
11. “Dog Following Me” (4.20)
12. “Small Town Girls” (4.09)
13. Let Me Make A Run For It” (3.17)
14. There’s Nothing More To Say” (3.47)
- 15. “Book Me Back In Your Dreams” (3.38)**
- 16. “Takes A Man Like You” (2.00)**
- 17. “Havana Cigar” (2.55)**

This is a fine record in its own right in the 60’s singer-songwriter mode. Jemima James has a fine “bluesy” voice. Bloomer does not show much. Most notable is the title track for his dobro playing. The booklet talks about Bloomfield setting up the session and offering to back her and...: “We have included three of those songs in this collection” suggesting that there are more to come!

2004	1-17 – CD “BOOK ME BACK IN YOUR DREAMS” LABOR RECORDS LAB 7062 (US)	477
2005. July	1-17 – CD “BOOK ME BACK IN YOUR DREAMS” TOMATO TMT-2122 (US)	538

MICHAEL BLOOMFIELD & FRIENDS

1976? Recorded live at radio station KSAN, San Francisco

Michael Bloomfield, vocals 1, guitar - Frank Biner, vocals 2 - Mark Adams, hca - Steve Taylor, bass? - Mark Naftalin?,
piano - ? drums

- 1. “Women Lovin’ Each Other” (4.16)**
- 2. “Maudie” (4.22)**

Two fine recordings from the legendary radio station KSAN. They were used in a “Tribute to Michael Bloomfield” aired on radio station KFOG May 2, 1984, along with a track also recorded at KSAN on November 10, 1974, plus several interview segments from the McCloskey interview from 1971. MB is presenting Frank Biner as a “new singer from Berkeley, The Bay Area”. Biner also laid down vocals for “Maudie” that was released on “Living In The Fast Lane” in 1980. These two recordings could be from around 1975-76. They are not known from any complete show. The host, Bonnie Simmons, dates them as from the early 70’s. The earliest recording it has been possible to find with Frank Biner is from 1975 with Tower of Power.

1984	1,2 - CD - “TRIBUTE TO MICHAEL BLOOMFIELD - KFOG ARCHIVES HOUR MAY 2, 1984” 394
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MICHAEL BLOOMFIELD & FRIENDS

1976. July 18. Golden Gate Park, San Francisco

Michael Bloomfield, guitar, vocals 1-4 – ? vocals 5 – bass – drums – keyboard - guitar

1. "Don't You Lie To Me" (5.00)
2. "Bye Bye Baby Bye Bye" () (Went down to the station)
3. "Orphan's Blues" ()
4. "My Daddy Was A Jockey" ()
5. "Feel So Bad" ()

MICHAEL BLOOMFIELD

1976. Aug. 7-8. Recorded live at the Fourth Annual San Francisco Blues Festival, McLaren Park Amphitheater
Producer, Tom Mazzolini

Band (tracks 5,17-19): Michael Bloomfield, vocal, guitar - Ira Kamin, piano - Bob Jones, drums - Doug Kilmer, bass

Band (track 1) Gary Smith Blues Band

Band (tracks 2,3,14,15,16): Charles Brown, vocal, piano — Mike Watson, guitar – Steve Gomes, bass – Rick Broccini, dr - Brad Johnson, alto sax – Ken Baker, tenor sax – Larry Stokes, baritone sax (horns track 14 only)

Band (tracks 4,12,20): Luther Tucker, vocals, guitar – Stu Blank, keyboards – Gary Orseth, bass – Gary Silva, dr. – Victor Rodriguez, baritone sax – Ben Perkoff, tenor sax -

Band (tracks 6,21,22): Bernie Burns, piano, vocals, hca

Band (tracks 8,13): Hi tide Harris, piano, vocals – Mike Watson, guitar – Steve Gomes, bass – Rick Broccini, dr. – Skip Rose, piano

Band (tracks 11,23): Little Frankie Lee, vocal – Bobby Murray, Ted Sloane, Kenny Dunaway, guitars – Julian Vaught, sax – Jackie Rogers, bass – Kelvin Dixon, bass

1. "Too Many Drivers" (3.40) - Gary Smith Blues Band
2. "Driftin' Blues" (4.35) - Charles Brown
3. "Merry Christmas Baby" (3.20) - Charles Brown (with intro)
4. "Sweet Home Chicago" (3.15) - Luther Tucker
5. **"Women Loving Each Other" (4.50) - Mike Bloomfield**
6. "Long Beach Stomp" (3.05) - Bernie Burns (without intro)
7. "Alright, OK" (4.00) - Hi Tide Harris
8. "Something To Remember You By" (4.30) - Hi Tide Harris
9. "He's Sweet I Know" (2.15) - A.C. Robinson
10. "Walkin' Santa Cruz" (4.25) - Robert Lowery
11. "Wait It Out (May the Best Man Win)/Bluebird (8.40) - Little Frankie Lee
12. "Do The Mess Around" (2.53) - Luther Tucker
13. "Texas Flood" (5.26) - Hi Tide Harris
14. "Driftin' Blues" (4.30) - Charles Brown
15. "If I Give Up The Things I Know" (3.27) - Charles Brown
16. "Merry Christmas Baby" (3.16) - Charles Brown - without intro
17. **"Women Lovin' Each Other" (2.08) Mike Bloomfield (starts in the middle)**
18. **"Big City Woman" (2.20) - Mike Bloomfield**
19. **"KC Shuffle" (3.57) - Mike Bloomfield**
20. "I'm A Playboy (Baby, Come Play With Me Tonight) (4.17) - Luther Tucker
21. "Mama Told Me (2.11) - Bernie Burns
22. "Long Beach Stomp (3.24) - Bennie Burns (with intro)
23. "Strung Out On You" (6.23) - Little Frankie Lee (fades out)

A live recording that really shows how gifted a guitar player and singer MB was. His solo on (5) is eminent with a hard attack, but still the gentle blues touch with long notes. This track - or even better the whole show - should be made available for all. A really great, but hard to find gem.

The record is released by the little Swedish company Jefferson Records, based in Vallentuna, Sweden. It's a division of the Scandinavian Blues Association (SBA) based (then) in Uppsala, Sweden.

All of the outtakes (12-23) are equally as good as the released tracks. After releasing the "I Blueskvarter" CDs, the complete show from this festival, could be the next release! Outtakes: 14,16,17,22 are on the released LP, but with or without an introduction.

1976	1-11 - LP "SAN FRANCISCO BLUES FESTIVAL" JEFFERSON BL 602 (SWE)	272
1976	12-23 - "OUTTAKES FROM SF BLUES FEST 1976"	387

Michael Bloomfield Live at Antone's September 7-9, 1976?

MICHAEL BLOOMFIELD

1976 Producer Michael Bloomfield & Eric Kriss - Exec. producer Jim Crockett – Blossom Studios
Co-producer Norman Dayron

Michael Bloomfield, vocals 2,4-6,9-13 guitar 1-13 bass 2,13 piano 9,13 organ 13 banjo 11 dr. 13 - Ira Kamin, organ 1,3,9 piano 3,5,7,11,12 - Doug Kilmer, bass 1,3,5,9,11,12 - Tom Donlinger, dr 1-3,5,7 - Eric Kriss, piano 2,4 - Ron Stallings, tenor sax 5,9 - Hart McNee, baritone sax 5,9 - Nick Gravenites, vocals 7, guitar 7 - Roger Troy, bass 7 - Dave Neditch, dr 9,11,12

1. "If You Love These Blues" (1.08)	w/m MB
2. "Hey, Foreman" (2.52)	w/m MB
3. "WDIA" (3.33)	w/m MB
4. "Death Cell Rouser Blues" (3.31)	w/m MB
5. "City Girl" (4.27)	w/m MB
6. "Kansas City" (3.05) (3.08)	
7. "Mama Lion" (3.37) (3.57)	
8. "Thrift Shop Rag" (1.45) (1.48)	w/m MB
9. "Death in My Family" (3.56)	w/m MB
10. "East Colorado Blues" (1.33)	
11. "Blue Ghost Blues" (2.14)	
12. "The Train Is Gone" (2.54)	w/m MB
13. "The Altar Song" (2.15)	w/m MB

The timing in the CD booklet is a mysterious mess!? Above are the actual timings (not from the label!) from the Guitar Player album. The timings are without MB's speeches between tracks about the songs (only on the vinyl releases) and are the same (give or take a second) as the actual CD timings.

1976	1-13 - LP "IF YOU LOVE THESE BLUES, PLAY 'EM AS YOU PLEASE" w/"Playing Tips" by MB (My copy: Side 2 label on both sides) GUITAR PLAYER 3002 (US)	168
1976	1-13 - LP "IF YOU LOVE THESE BLUES, PLAY 'EM AS YOU PLEASE" SONET SNTF 726 (UK)	016
?	1-13 - LP-2 "IF YOU LOVE THESE BLUES/ANALINE" TUINBARDA 30522055/56 (ESP)	488
1992	1-13 - CD "A TRUE SOUL BROTHER" SKY RANCH SRM 652328 (F)	054
1994	1,13 - CD "THE GOSPEL OF BLUES" LASERLIGHT 12356 (US)	064
1994	2-10,12 - CD "ROOT OF BLUES" LASERLIGHT 12357 (US)	

3. “WDIA” (3.33) w/m MB

Now here is something I haven't got to the bottom of yet!!!

MICHAEL BLOOMFIELD & FRIENDS

(These recordings have been released so many times on different LP's and CD's that I have given up trying to pin them down! Sorry. I know it's a mess. Paul Thompson has tried to sort it out and I have used his numbering to the left. Anyway it's fine music!)

1977 Recorded live at McCabe's, Santa Monica, California - producer Denny Bruce -

Mike Bloomfield, guitar, vocals - Mark Naftalin, piano - Buddy Helm, drums Buell Neidlinger, bass

Paul's:

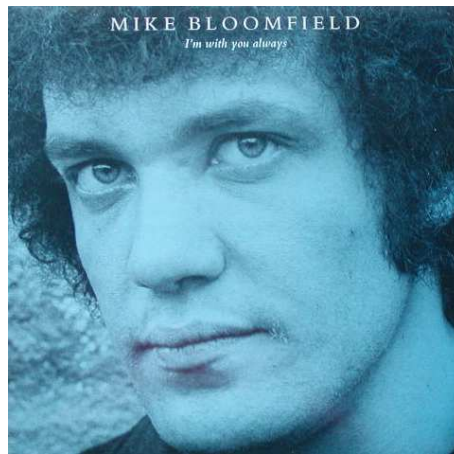
- 1 **1. “Eyesight to the Blind” (4:11) band**
- 2 **14. “Women Lovin’ Each Other” (8.19) band**
- 3 **2. “Linda Lu” (3.51) band**
- 4 **3. “Kansas City Blues” (3:34) solo**
- 5 **1a. “Toilet story” (0.56)**
- 6 **2. “Frankie And Johnny” (4.38)**
- 7 **7. “Lord, Though I Am with Thee” (3:38) solo (“I’m With You Always”)**
- 8 **8. “Jockey Blues (3:50) piano + guitar (“My Father Was A Jockey”)**
- 9 **16. “Blues In B-flat” (5.56) piano + guitar**
- 10 **4. “Darktown Strutters' Ball/Mop Mop/Call Me A Dog” (3.59) solo**
- 11 **9. “Stagger Lee” (4.20)**
- 12 **5. “I'm Glad I'm Jewish” (3:02) solo**
- 13 **6. “Great Gifts From Heaven” (3:32) solo**
- 14 **9. “Between the Hard Place and the Ground” (6.56) band**
- 15 **17. “Don’t You Lie To Me” (3.30) band**
- 16 **15. “Cherry Red” (4.40) band**
- 17 **“We Love You” (6.08)**
- 18 **11. “Wee Wee Hours”(7:25) band**
- 19 **12. “Vamp in C” (4:13) band**
- 20 **5. “Some Of These Days” (4.59) solo**

Live recorded at The Old Waldorf?? 1-13

- 1. “Eyesight to the Blind” (4:15) band**
- 2. “Linda Lu” (4:01) band**
- 3. “Kansas City Blues” (3:44) solo**
- 4. “Darktown Strutter’s Ball/Mop Mop/Call Me A Dog” (4:06) solo**
- 5. “I’m Glad I’m Jewish” (3:11) solo**
- 6. “Great Gifts From Heaven” (3:32) solo**
- 7. “Lord, Though I Am with Thee” (3:46) solo (“I’m With You Always”)**
- 8. “Jockey Blues (3:50) piano + guitar (“My Father Was A Jockey”)**
- 9. “Between the Hard Place and the Ground” (7:07) band**
- 10. “Uncle Bob's Barrelhouse Blues” (5:46) band**
- 11. “Wee Wee Hours”(7:25) band**
- 12. “Vamp in C” (4:13) band**
- 13. “One of These Days” (2:34) solo**
- 14. “Women Lovin’ Each Other” (8.27) band**
- 15. “Cherry Red” (4.40) band**
- 16. “Blues In B-flat” (6.00) piano + guitar**
- 17. “Don’t You Lie To Me” (3.30) band**

1981 1-17 - LP-2 “RED, HOT & BLUE” UN.DISTRIB. LYRICS LTD. UDL-2328/2322 (US) Bootleg 216

?	2,11,15,17+6 more? - LP - "UNCLE BOB'S BARRELHOUSE BLUES" PULSAR PULS 013 (EEC) Bootleg	
1989	1-5,8-17? - LP-2 "INITIAL SHOCK" COBRA 010 (I) Bootleg	
1989	1-5,8-17 - CD "INITIAL SHOCK" COBRA 010 (I) Bootleg	
198?	3,5,6,10,11 - LP "LA GRANDE STORIA DEL ROCK 62" CURCIO GSR-62 (I) Italian bootleg LP the cover says "Mike Bloomfield & Electric Flag". Side 2 is with Otis Spann.	170
?	1-13 - CD "BETWEEN A HARD PLACE AND THE GROUND - IN CONCERT" MAGNUM MACD 012 (US)	
1990	1-13 - LP "BETWEEN THE HARD PLACE AND THE GROUND" THUNDERBOLT THBLP 076 (UK)	
1990	1-13 - CD "BETWEEN THE HARD PLACE AND THE GROUND" THUNDERBOLT THBCD 076 (UK)	
1994	1-13 - CD "BLOOMFIELD BLUES" COLUMBIA RIVER ENTERTAINMENT GROUP CRG 120004 (CAN)	280
1995?	1-13? - LP "BETWEEN THE HARD PLACE AND THE GROUND" MAGNUM 76	
1995	1-13? - CD "BETWEEN THE HARD PLACE AND THE GROUND" MAGNUM AMERICA 12	
1998. Mar.	1,13 - CD-2 "BLUES BALLADS"	
1998. Mar.	8,15 CD-2 "CROSSROADS"	
1998. Mar.	14 - CD-2 "EVERYDAY I HAVE THE BLUES"	
1999. Nov.	14 - CD-2 "RAW BLUES"	
2000. Jan.	15,17 - CD-3 "BLUES BREAKERS"	
2000. Jan.	8,15 - CD-4 "BLUES BREAKERS"	
2000. Jan.	15 - CD-2 "GUITAR HEROES"	
2000. Jan.	1 - CD-3 "GUITAR HEROES"	
?	14 - CD-3 "THE GUITAR PLAYERS"	
?	15 - CD-2 "ROCK GUITAR"	
2000. Feb.	1-17 - CD "RED, HOT & BLUE" UNIVERSE UV 006 (US) Bootleg	515
2000. Feb.	1-15,17 - LP-2 "RED, HOT & BLUE" UNIVERSE 27 (I) Bootleg 180 gr. vinyl	
2000. Apr.	15 - CD-10 "PLAY ME THE BLUES - THE LEGENDARY BLUES SINGERS"	
2000. Dec.	1-13 - CD "BETWEEN THE HARD PLACE AND THE GROUND" MMG	
2001. Aug.	15 - CD "REALLY GOT THE BLUES" MIDNITE	



1987 - LP "I'M WITH YOU ALWAYS" DEMON FIEND 92 (UK)

Michael Bloomfield, vocals 1-6,8-11 guitar 1-11 - Mark Naftalin, piano 1,4,6,11 - Buddy Helm, dr 1,4,6,11 - Buell Neidlinger, bass 1,4,6,11 - the solo recordings (2,3,5,7-10) are acoustic, and the group recordings (1,4,6,11) are electric. Between 1 and 2 is a spoken "toilet story".

1. "Eyesight to the Blind" (4:15) band
2. "Frankie And Johnny" (5:38)
3. "I'm With You Always" (3:40)
4. "Jockey Blues/Old Folks Boogie" (3:52)
5. "Some Of These Days" (4:59)
6. "Don't You Lie To Me" (3:33)
7. "Hymn Tune" (3:34)
8. "Darktown Strutters Ball" (4:09)
9. "Stagger Lee" (4:32)
10. "I'm Glad I'm Jewish" (3:15) w/m MB
11. "A-Flat Boogaloo" (5:20) w/m MB

1987. Jun. 1-11 - LP "I'M WITH YOU ALWAYS" DEMON FIEND 92 (UK)

032

1992 1-11 - CD "I'M WITH YOU ALWAYS" DEMON RECORDS FIENDCD 92 (UK)

MICHAEL BLOOMFIELD

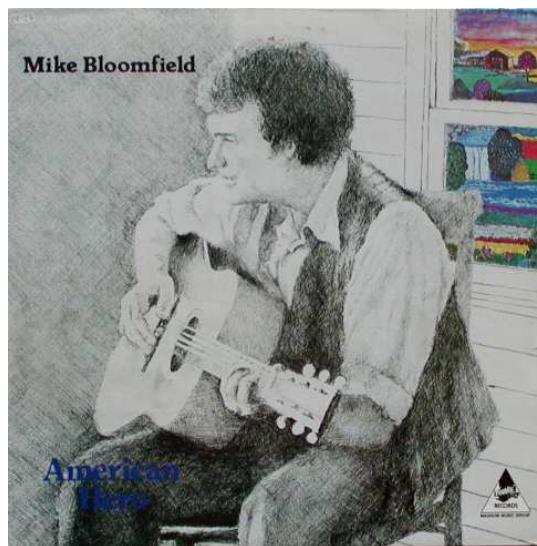
1977? Recorded live at McCabe's?

Michael Bloomfield, vocals, piano 1-3,9, guitar 4-8,10 – and ??

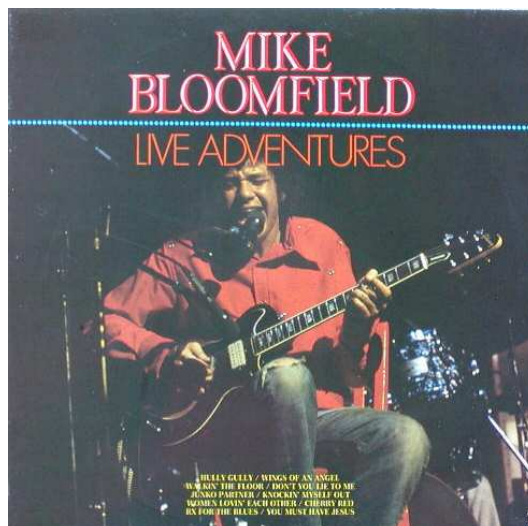
1. "Hully Gully" (4:01)
2. "Wings Of An Angel" (3:55)
3. "Walkin' The Floor" (4:23)
4. "Don't You Lie To Me" (4:09)
5. "Junko Partner" (4:44)
6. "Knockin' Myself Out" (3:45)
7. "Women Lovin' Each Other" (4:43)
8. "Cherry Red" (3:45)
9. "RX For The Blues" (2:20) MB
10. "You Must Have Jesus" (5:36) MB

The covers to some of the CDs state the recordings are from the Chicago club "Big John's", but it's not. Apparently the recordings are from 1977. The overall sound and the choice of songs indicate that these recordings are from the same period as the rest above.

MB is clearly the main artist, but the band plays very well. It must be one of the formations of the "& Friends".



1984	1-10 - LP "AMERICAN HERO" THUNDERBOLT THBL 1009 (UK)	027
?	1-10 -LP "JUNKO PARTNER" INTERMEDIA 5068 (US)	
?	1-10 -CD "JUNKO PARTNER" INTERMEDIA CQS 5068 (US)	
19??	1-10 - CD "AMERICAN HERO" MAGNUM 1009	
1990	4,10 - CD "IN THE GROOVES" THUNDERBOLT CDTB 053 (UK)	247
1993	1-10 - CD "RX FOR THE BLUES" PILZ 448204-2 (UK)	063
?	1-10 - CD "RX FOR THE BLUES" SUCCESS 22540 (EEC)	045
1994	1-10 - CD "GREATEST HITS" CSI CLASSIC 7609 (US)	
1995	1-10 – CD "KNOCKIN' MYSELF OUT" PRESTIGE RECORDS CDSGP0216 (UK)	405
1996	1-10 - CD "AMERICAN HERO" THUNDERBOLT CDTB 009 (UK)	106
1996	1-10 - CD "RX FOR THE BLUES" ECLIPSE 64736-2 (US)	



19??	1-10 - LP "LIVE ADVENTURES" MASTERS MA 0020784 (NL)	103
1998	1-10 - CD "TAKING FLIGHT - GREATEST HITS" KRB 5094-2 (US)	
1998. July	1-10 - CD "AMERICAN HERO" MMG	

?	9 - CD-3 "RAW BLUES"	
1998	2,10 - CD "THE HOLY KINGDOM" GOSPEL GLORY CG 76432 (CAN)	542
1999	1-10 – CD "KNOCKIN' MYSELF OUT" SELECTED SOUND CARRIER 3445.2094-2 (CHZ)	312
?	1-10 – CD "KNOCKIN' MYSELF OUT" MIDNITE	
2000. Jan:	1 - CD-4 "ROCK MESSAGES"	
2000. Jan.	1 - CD-3 "ROCK THE NIGHT"	
2000. Jan.	1,10 - CD-3 "GUITAR HEROES"	
2000?	1 – CD-3 "ROCK POWER"	
?	1 - CD-2 "GUITAR KINGS" EXPERIENCE EXPD 29	
?	1 - CD-3 "THE GUITAR PLAYERS"	
?	10 - CD-2 "ROCK GUITAR"	
2000. Apr.	1 - CD-2 "MODERN BLUES FROM BOOGIE TO FUSION" RETRO R2CD040-77 (UK)	
2000. June	1-10 - CD "JUNKO PARTNER" FRUIT 3282871	
2003	3 – CD "FLYING HIGH" PRISM LEISURE PLATCD 936 (BEL)	

THE CHICAGO ALL STAR BLACK BLUES BAND

1977 Prod. Michael Bloomfield & Chicago All Star Black Blues Band

Sam Lay, vocals – Billy "Boy" Arnold, vocals, harmonica – Odell Campdell, bass – Louis Myers, guitar – Chris Moss, drums – Johnny "Moose" Walker, piano

1. "Can't Be Satisfied" (2.18)
2. "My Fault" (2.24)
3. "Who Went Out That Door" (2.53)
4. "A Tribute To M.J.H" (3.00)
5. "Still A Fool" (3.34)
6. "Walking By Myself" (2.34)
7. "Back Door Friend" (3.42)
8. "Tomorrow Night" (3.16)
9. "Annie Lee" (4.04)
10. "I Was Fooled" (3.30)
11. "I'm Gonna Move" (3.37)

A record with fine standard blues and rhythm and blues tracks. No trace of Bloomfield anywhere. A really hard to find record.



1977 1-11 – LP “CHICAGO ALL STAR BLACK BLUES BAND” NORTHERN LIGHT FSA 87007 (US) 506

MICHAEL BLOOMFIELD

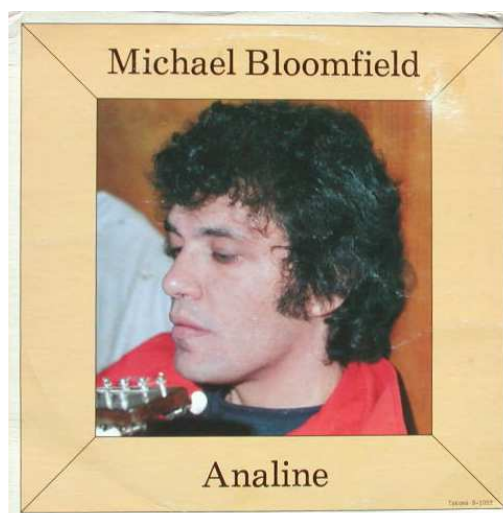
1977 Recorded at Beggs/American Zoetrope and Xanadu Recording Co.

Michael Bloomfield, guitar 1-9 banjo 1, bass 1,4-6,8, tippie 6, ukulele 6, dr 1,8 piano 1,4,5 organ 4,5,9 vocal 1,3,5 - Bob Jones , dr. 4,9 vocals 9 - Nick Gravenites, vocals 9, guitar 9 - Roger Troy, bass 9 - Mark Naftalin, piano, accordion 9 - Anna Rizzo, vocals 9 - Marcia Ann Taylor, vocals 9

- | | |
|---|---------------|
| 1. “Peepin’ An’ A Moanin’ Blues” (2.38) | w/m MB |
| 2. “Mr. Johnson and Mr. Dunn” (2.52) | w/m MB |
| 3. “Frankie and Johnny” (4.06) | Trad. arr. MB |
| 4. “At the Cross” (4.34) | |
| 5. “Big “C” Blues” (3.52) | w/m MB |
| 6. “Hilo Waltz” (4.05) | w/m MB |
| 7. “Effinonna Rag” (4.29) | w/m MB |
| 8. “Mood Indigo” (5.18) | |
| 9. “Analine” (5.34) | |
| 10. “Analine” (3.17) single edit. (3.00 on label) | |

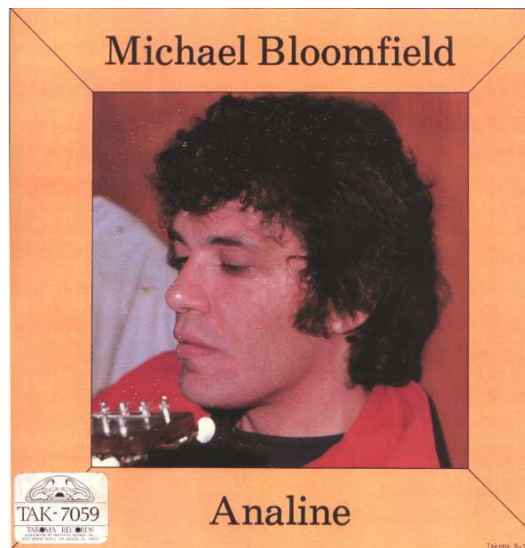
The timings differ some seconds from LP to CD to the real time.

1977 1,10 - 7” “ANALINE”/“PEEPIN’ AN’ A MOANIN’ BLUES” TAKOMA B-5059 (US) Promo 222



1977 1-9 - LP “ANALINE” TAKOMA B-1059 (US) Promo sticker on back

271



1977	1-9 - LP "ANALINE" TAKOMA B-1059 (US) sticker: TAKOMA TAK 7059	118
1977	1-9 - LP "ANALINE" SONET SNTF 749 (UK)	013
1977	1-9 -LP "ANALINE" IMAGE ILP 782 (AUS)	474
?	9 - LP-2 "TOP OF THE ROCK" COLUMBIA MUSICAL TREASURY P2S 5428 (US)	
1987	1-9 -LP "ANALINE" TAKOMA ST 72759 (US)	101
?	1-9 – LP-2 "IF YOU LOVE THESE BLUES/ANALINE" TUINBARDA 30522055/56 (ESP)	488
1993. Dec.	4,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007 (US) promo pic. disc	117
1993. Dec.	4,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007	086
1997. Aug.	2,3,7- CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
1999?	4 - CD "TAKOMA SLIDE" TAKOMA TAKCD 8910-2 (US) Sampler	
2007	1-9 – CD "ANALINE/MICHAEL BLOOMFIELD" TAKOMA CDTAK 7059 (UK) + Takoma LP "Michael Bloomfield"	514

ANDY'S BAD – The Movie

1977 Director Jed Johnson - prod. Jeff Tornberg & Andy Warhol
Blossom Studios

Carroll Baker - Perry King - Susan Tyrell a.o.

Music composed by Michael Bloomfield – Film length: 107 minutes

1. "Andy's Bad" (4.03) Title theme
2. "Andy's Bad" (3.03) Demolishing toilet and cafeteria
3. "Country & Western Guitar" (0.33)
4. "Mrs. Aken on the phone" (0.38)
5. "Mrs. Leachman" (0.46)
6. "Marcia & Glenda" (0.50)
7. "Piano, percussion & horns" (0.46)
8. "No, No, No" (1.33) Band with vocal
9. "Andy's Bad" (0.36) The hit deal
10. "I Got a Lot of Gas in Me" The fat lady's medical history
11. "Andy's Bad" (0.51) with synth. instead of slide guitar

12. "I gave you 5\$" (0.52) Piano & trombone
13. "Rock'n'Roll" (1.16) Stealing a car and setting it on fire
14. "Fur" (0.27) piano
15. "Saving the Last Dance For Me?" (0.39) Tango
16. "That Baby Was Probably Normal" (1.10) Band
17. "Sneaking into the House" (1.36) Band
18. "Do It Yourself!" (0.48) (17 continued)
19. "Walking the Street" (1.06) (17-18 continued)

The title theme and end-title theme is "Andy's Bad", but without vocal of any kind. There is some fine playing, but it's more often than not buried under the dialogue. In (6) there's a fine slide guitar.

Track (10) has nothing to do with the music, but it's a hilarious conversation, between the fat lady, who wants Marcia & Glenda to kill the neighbor's dog. It's called a comedy, but it's a weird, crazy movie.

The price on the videocassette apparently once was \$59,95!



1985

VIDEO "ANDY WARHOL'S BAD" EMBASSY HOME ENTERTAINING 4029 (US)

238

MICHAEL BLOOMFIELD AND FRIENDS WITH JOHN CIPPOLINA

1977. Apr. 20. Recorded live in San Francisco "Prisoners Benefit"

Michael Bloomfield, guitar, vocals 7-9- John Cipollina, guitar, vocals - Roger Troy, bass, vocals 1-3, 4?,10 - Mark Naftalin, keyboards - Bob Jones, drums, vocals 4?,5,6

1. "I Don't Want No Wife" (3.21)
2. "Move On Over" (6.02)
3. "You Send Me" (9.07) incl. introduction of the band
4. "Feel So Bad" (8.45)
5. "Mr. Pitiful" (6.34)
6. "Tell Me Like It Is" (7.39)
7. "When I Was a Cowboy" (6.46)
8. "Women Lovin' Each Other" (5.40)
9. "Try It Before You Buy It" (5.42)
10. "Too Much Monkey Business" (5.03)
11. "Instrumental" (cut short) (3.17)

An audience recording of low quality. Bloomfield does not shine, but it is fun to hear him sing “When I Was a Cowboy” and a live version of “Try It Before You Buy It” is of course interesting. Tracks (2 and 4) start with more than one minute of strumming and talking.

1977	1-11 - “MICHAEL BLOOMFIELD AND FRIENDS W/JOHN CIPPOLINA”	296
2006?	1-11 CD-2 “MICHAEL BLOOMFIELD” SEYMOUR 019/020 (JAP) Bootleg	

MICHAEL BLOOMFIELD & FRIENDS

1977. July, 21. Live at Starwood, Hollywood, CA

Michael Bloomfield, guitar, vocals - Nick Gravenities, guitar, lead vocals 1 - Mark Naftalin, keyboards – Roger Troy, bass, lead vocals 2 - Bob Jones, drums, vocals

1. “Brown Paper Bag” (8.20)
2. “Heartbreak” (0.50-5.37)

I will let my dear friend Peggy comment on this one:

“To honor Michael today, on this 30th anniversary of his passing, I'm happy to share a previously uncirculated show!! Unfortunately, it's only 2 songs but I'm always grateful for these discoveries and what a treat to hear a new song!! "Brown Paper Bag", the first track, I'm assuming is a Nick penned tune. It has a country sound. The band is really tight and the audience is very enthusiastic and appreciative. Michael's guitar riff is just beautiful, along with a fabulous 3-part harmony sung by Nick, Roger and Bob! A 9 minute tune that really delivers, in my opinion! The 2nd track is the familiar "Heartbreak" sung by Roger Troy with more fantastic guitar playing. Michael & Friends opened for John Mayall.”

A great thank you to Peggy for keeping Michael Bloomfield’s name and reputation alive and for unearthing so many golden nuggets with our hero. Keep looking, my dear, it’s out there!

1977	1-2 – CD “LIVE AT STARWOOD” Bootleg	532
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BIG JOE TURNER

1977? Recorded live at The Palms Café, 1406 Polk Street, San Francisco

Big Joe Turner, vocals - Michael Bloomfield, guitar - Mark Naftalin, piano – Ben “King” Perkoff?, sax - Pat Campbell, bass - Bob Scott, dr

1. “Every Day I Have the Blues” (9.43)
2. “Early One Morning” (6.13)
3. “Hide and Go Seek” (4.44)
4. “The Night Time Is the Right Time” (7.26)
5. “Shoo Shoo Boogie Boo” (7.27)
6. “I’ve Got A Pocket Full of Pencils/I Want My Baby to Write Me” (13.13)
7. “Stormy Monday Blues” (6.41)
8. “Roll ‘Em Pete” (3.31)
9. “Shake, Rattle And Roll” (5.26)
10. “When the Sun Goes Down” (4.20)
11. “How Long Blues” (3.26)
12. “Flip, Flop and Fly” (6.10)
13. “Honey Hush” (“Hi Ho Silver”) (5.48)
14. “TV Mama” (5.11)
15. “Chicken and the Hawk” (4.48)
16. “Write Me a Letter” (5.48)
17. “Chains of Love” (7.25)
18. “Corinna, Corrine” (5.42)
19. “Shake, Rattle and Roll” (7.20)
20. “I Hear You Knockin’” (8.00)

21. "Give Me an Hour in Your Garden" (11.22)
22. "Roll Me Baby" (8.02)
23. "Ain't Gonna Be Your Lowdown Dog" (3.26)
24. "Stormy Monday Blues" (6.30)
25. "Roll 'Em Pete" (3.58)
26. "Shake, Rattle And Roll" (3.20)
27. "When The Sun Goes Down" (3.24)
28. "Morning, Noon And Night" (3.21)
29. "Hide And Go Seek" (4.40)
30. "How Long Blues" (6.49)
31. "The Night Time Is the Right Time"
32. "The Things I Used To Do" (9.28)
33. "Shoo Shoo Boogie Boo"
34. "On My Way To Denver"
35. "Jump For Joy"

Mark Naftalin: "The Big Joe Turner records are all bootlegs, no matter what label they are on. The original release of this material was unauthorized and all other releases follow from that. Permission was never granted by Big Joe Turner or by any of the musicians for the use of our performances. These are bootlegs.

On some of the recordings with Big Joe the rhythm section was Bob Scott, drums, and Pat Campbell, bass. There may have been a different rhythm section on some of the songs; we did about six nights altogether with Big Joe (it was at the Palms Cafe in San Francisco). I don't remember who the sax player was (Comp.: Apparently it was Ben "King" Perkoff.).

As for my piano playing... Big Joe swung harder than anyone I can think of and so it makes sense that my playing with him would be at its most-swinging."

All the above-mentioned recordings are with the same band, and probably from the same venue, but from different nights.

Big Joe Turner (who was born May 8, 1911 in Kansas City and died in Los Angeles November 24, 1985) was one of the last "blues shouters" in the boogie-woogie style. His singing/shouting is swinging but monotonous. His biggest recording "Shake, Rattle and Roll" can be recognized in almost every song he sings, no matter the original melody. He varies the tunes in tempo only, going from slow to medium to a little faster.

The band is a real swinging quintet. Big Joe Turner was used to play with local bands, so he never mentions any of the players by their names, as he probably didn't know them! He only mentions the instrument they play: "Play, Guitar man!" or "Take it, Piano man!" that way he never had to learn any names and he never got them wrong!

From the timings of each song, you can see that Big Joe was generous to the players, letting them do solos in which they really stretch out. The piano and the sax player have lengthy solos throughout, sounding great. MB plays some beautiful guitar on some of the songs. On (14) he plays a great slide.

It does not sound like the band is very well rehearsed, but nevertheless they play well together. Maybe the bass, drum and sax were more or less used to being Big Joe's backing?

(31-34) have not been heard and two of the tracks maybe the same as some mentioned before (4,5).

Mark Naftalin tells in an interview with Jan Mark Wolkin, that it is a (former!) friend of his and Bloomfield's that might have recorded the concerts, and released them without permission. The quote of Naftalin is from an e-mail.

There have been so many releases, so this is not complete.

See next pages for Paul Thompson's fine and finally result on the Big Joe Turner tracks!

1982	17-21 - LP "THE VERY BEST OF JOE TURNER" INTERMEDIA QS 5026 (US)	
1983?	1,2,6,12-16 - LP "EVERY DAY I HAVE THE BLUES" CLEO CL 0018983 (NL)	128
1983?	22-30 - LP "ROCK THIS JOINT" CLEO 0019983 (NL)	162
19??	22-30? - CD "ROCK THIS JOINT" INTERMEDIA QS 5008 (US)	

19??	31-34 - LP "BOSS BLUES"? QUICKSILVER QS 5030 (US)	
19??	31-34? - CD "BOSS BLUES" INTERMEDIA QS 5030 (US)	
1988	5,12-14,17,18,21,31 - CD "JOE TURNER LIVE!" INTERACTIONS PCD-908 (JAP)	209
19??	17-21 - CD "THE VERY BEST OF JOE TURNER" INTERMEDIA QS 5026 (US)	
19??	? - CD "ROLL ME BABY" INTERMEDIA QS 5043 (US)	
1993	17-21 - CD "LIVE: SHAKE, RATTLE AND ROLL" PILZ 449319-2 (US)	160
19??	17-21? - CD "LIVE" P-VINE PCD-908 (US) (Probably the same as the Pilz or Interactions CD)	
1993	14,22 - CD "BLUES SUMMIT" PILZ 449300-2 (Percy Mayfield) 2 songs by Joe Turner	
1997	2-4,9,17,18,28,35 - CD "LIVE...IN CONCERT" BLUE DOG RECORDS KRB5104-2	
1994	1-11 - CD "EVERY DAY I HAVE THE BLUES" SUCCESS 16234 (UK)	161
19??	1-11? - CD "EVERYDAY I HAVE THE BLUES" INTERMEDIA QS 5036 (US)	
19??	? - CD "BLUES SUMMIT" PILZ 449300-2 (Percy Mayfield) 2 songs by Joe Turner	
1998	17,32 - CD-2 "BLUES ANTHOLOGY" SUPER DOUBLES SD 886362 (UK)	169
2000	1-11 - CD "EVERY DAY I HAVE THE BLUES" ELAP 16234CD (DK)	375

**BIG JOE TURNER with
Mike Bloomfield and Mark Naftalin**
ca.1977
The Palms Café, 1406 Polk Street, San Francisco

Additional info available in *The Complete Michael Bloomfield Discography*, compiled by René Aagaard

LPs



Every Day I Have the Blues
Cleo CL 0018983 (NL) 1983?



Rock This Joint
Cleo CL 0019983 (NL) 1983?

CDs



Every Day I Have the Blues
Success 16234CD (UK) 1994



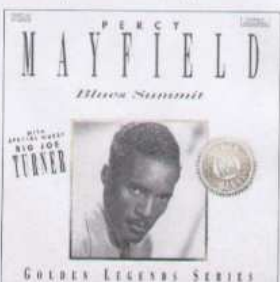
Live...In Concert
Blue Dog KRB5104-2 (US) 1997



Joe Turner Live!
P-Vine PCD-908 (Japan) 1988



Live: Shake, Rattle and Roll
Pilz 449319-2 (US) 1993




Blues Summit
Pilz 449300-2 (US) 1993



Boss Man's Blues
Fuel 2000 302 061 536 2 (US) 2006

BIG JOE TURNER with
Mike Bloomfield and Mark Naftalin
ca.1977
The Palms Café, 1406 Polk Street, San Francisco



Disk	Track	Time	René #	Source
Disk 1 73:35	1 Every Day I Have the Blues	9:43	1	A1 9:56
	2 Early One Morning	6:13	2	A2 6:20
	3 Hide and Go Seek	4:47	3, 29	B3 4:40
	4 The Night Time Is the Right Time	7:26	4, 31	4 7:26
	5 Shoo Shoo Boogie Boo	7:26	5, 33	5 7:27
	6 I've Got a Pocket Full of Pencils ^A	12:57	6	A3 11:07
	7 Stormy Monday Blues	6:41	7, 24	A3 6:30
	8 Roll 'Em Pete	4:42	8, 25	A4 3:58 ²
	9 When the Sun Goes Down	6:08	10, 27	B1 3:24 ⁵
	10 Shake, Rattle and Roll ^B	7:18	9, 19	9 5:26 ⁷
Disk 2 66:40	11 How Long Blues	6:53	11, 30	B4 6:49
	12 Flip, Flop and Fly	6:07	12	B1 6:22
	13 Honey Hush	5:48	13	B2 5:59
	14 TV Mama	5:08	14	B3 5:11
	15 Chicken and the Hawk	4:50	15	B4 4:48
	16 Write Me a Letter	5:49	16	B5 5:48
	17 Chains of Love	7:14	17	4 7:20
	18 Corinna, Corinne	5:34	18	8 5:38
	19 I Hear You Knockin'	8:00	20	2 7:14
	20 Give Me an Hour in Your Garden	11:04	21	6 11:04
Disk 3 45:19	21 Roll Me Baby	7:56	22	A1 8:02
	22 Ain't Gonna Be Your Lowdown Dog	3:28	23	A2 3:33
	23 Morning, Noon and Night	6:31	28	B2 3:21 ¹⁰
	24 The Things I Used to Do	9:28	32	5 6:31
	25 On My Way to Denver	11:04	34	7 11:04
	26 Jump For Joy	3:23	35	2 3:23
	27 Shake, Rattle and Roll ^C	3:20	26	A5 3:20

A Full title: I've Got a Pocket Full of Pencils/I Want My Baby to Write Me
B Closes out a set
C Closes out the night

¹Missing 1 sec. of fade-out
²Missing 0:45 at end
³Missing 1:10 at 1:23
⁴Very different mix; fades out, missing 0:40 at end
⁵Missing saxophone solo

⁶Missing guitar solo
⁷Missing 2:00 at 3:07 (continuation of sax solo)
⁸Same as above(?); mastered at different speed
⁹Fades out, missing about 3:20 at end
¹⁰Missing 1:55 at 2:14; fades out, missing 1:15 at end

All other timing variations due to different mastering speeds.
Track order is completely arbitrary.
Source for compilation
Partial source

Paul Thompson have also tried to pin down these recordings.

MICHAEL BLOOMFIELD

1976-79?? Prod. Norman Dayron

Michael Bloomfield, guitar - ? bass 1,4 - ? piano 1,4 - ? drums 1,4

1. "Memphis Radio Blues" (3.33) (AKA "WDIA") w/m MB
2. "Blake's Rag" (1.45)
3. "Hawaiian Guitar Waltz" (4.05)
4. "Blues For Norman" (4.42)
5. "Wheelchair Rag" (4.35)

All five numbers are written by King/David. Tracks 2-5 are previously unreleased, and the "Memphis Radio Blues" (or "WDIA" is one of the best instrumentals with MB. It's from the Guitar Player – LP from 1976.

The CD also includes 6 tracks from "Analine", "Bloomfield/Harris" and "Count Talent & The Originals".

The promotional release of the CD has a picture of MB on the disc.

1993. Dec. 1-5 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTRUMENTALS"
SHANACHIE 99007 (US) promo pic. disc 117

1993. Dec. 1-5 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007 086

Poster: Blue Gravy with Nick Gravenites and Count Talent live at The Village, SF January 19, 1978

MICHAEL BLOOMFIELD

1978 Recorded at Tres Virgos/Tamarin, Mill Valley, California - producer Norman Dayron -

Michael Bloomfield, vocals 2-7, guitar 1-8, piano 1-3,7,8, accordion 7, tippie 7, Moog 8, organ 8, six string banjo 2,6, bass 8 - Bob Jones, dr 1-8, tambourine 3, background vocals 3 - David Shorey, bass 2,3,6,7, background vocals 2,3 - Douglas Kilmer, bass 4,5 - Ira Kamin, piano 4,5 - Kraig Kilby, trombone 6

- | | |
|---|---------------|
| 1. "Guitar King" (4.10) | Trad. arr. MB |
| 2. "Knockin' Myself Out" (4.05) | |
| 3. "My Children, My Children" (4.35) | |
| 4. "Women Loving Each Other" (6.12) | Trad. arr. MB |
| 5. "Sloppy Drunk" (5.58) | Trad. arr. MB |
| 6. "You Took My Money" (3.58) | Trad. arr. MB |
| 7. "See That My Grave Is Kept Clean" (4.50) | |
| 8. "The Gospel Truth" (4.00) | |

Tracks (4,5) were recorded live in a club and that explains the different musicians.

1978	1-8 - LP "MICHAEL BLOOMFIELD" TAKOMA B-1063 (on cover) TAK 7063 (on sticker and label)	018
198?	1-8 - LP "MICHAEL BLOOMFIELD" Takoma ST 72763 (US)	
1987	2,5,6,8 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA TAKCD 7115	324
1996. Nov.	2 - CD "GOSPEL TRUTH" MAGNUM AMERICA MACD 74 (US)	
1997	2 - CD "GOSPEL TRUTH" THUNDERBOLT 179 (UK)	
1997. Aug.	7,8 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
?	2 - CD-3 "RAW BLUES"	
2007	1-8 - CD "ANALINE/MICHAEL BLOOMFIELD" TAKOMA CDTAK 7059 (UK) + "Analine"	514

FRANK WAKEFIELD

1978. May 4-9. Recorded at 1750 Arch, Berkeley, California – Producers Michael Bloomfield & Mike Melford

Frank Wakefield, mandolin, vocal 2,3,8-10 – Jon Glik, fiddle – Sam Blagden, bass, vocal – Rick "Willy" Lindner, guitar, vocal 1,4-7,11,12 – Tom Stern, banjo

1. "Bluegrass Band #1" (3.19)
2. "Blue and Lonesome" (4.15)
3. "T for Texas" (2.32)
4. "Cattle in the Cane" (3.06)
5. "Musicians' Waltz" (3.00)
6. "The Hobo Song" (5.25)
7. "Sally Ann" (3.35)
8. "I Thought I Heard You Calling My Name" (3.50)
9. "The Train I Ride" (2.43)
10. "David, David" (2.57)
11. "New Musicians' Waltz" (3.54)
12. "The Greek" (4.39)

1978	1-12 – LP "FRANK WAKEFIELD AND THE GOOD OL' BOYS" FLYING FISH 1304 (US)	306
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MICHAEL BLOOMFIELD

1978. July 2. Recorded at The Other End Café, San Francisco, California

1. “Kansas City” (4.48)
2. “Death Cell Rounder Blues” (9.39)
3. “Guitar King” (7.44)
4. “I’m With You Always” (“Lo, Though I Am With Thee”) (3.09)
5. “Instrumental” (1.57)
6. “Katie Mae” (7.16)
7. ”Come On In My Kitchen” (5.46)
8. “Rx For The Blues” (2.58)
9. “Junko Partner” (5.52)
10. “Goodnight Irene” (6.43)
11. “Shake Rattle And Roll” (4.09)
12. “Frankie And Johnnie” (4.07)
13. “Little Sheba” (6.00)
14. “Women Lovin’ Each Other” (6.19)
15. “Snowblind” (9.29)

A very intimate concert with Bloomfield sounding like he is in a good mood. John Cramer’s vocals are close to terrible. The timings include talking to the audience and between the two musicians. The instrumental (5) probably is the closing of (4). Nice slide work. The date could have been Feb. 7 instead! Due to the battle between the American way and the European way of writing the date!

1978

1-15 – TAPE “MIKE BLOOMFIELD AT THE OTHER CAFÉ”

268

MICHAEL BLOOMFIELD

1978. Sep. 8. Recorded live at Antone’s, Austin, Texas

Michael Bloomfield, vocals 1-7,14-16, guitar – Mark Naftalin? piano - ? drums - ? bass - ? vocals 8,9,10,11,12

1. “Big Chief From New Orleans” (3.05)
2. “They Took My Money” (7.18)
3. “Women Lovin’ Each Other” (6.44)
4. “Knockin’ Myself Out” (6.57)
5. “Snowblind” (9.34)
6. “Linda Lu” (3.58)
7. “She’s 19 Years Old” (6.42)
8. “Movin’ Down A Back Road” (4.26)
9. “It’s Gonna Be All Right” (8.57)
10. “Feel So Bad” (5.06)
11. “Goin’ Down The Street” (4.40)
12. “Tell It Like It Is” (5.25)
13. “Louisiana Blues” (4.10) (Mojo Hand)
14. “Don’t You Lie To Me” (4.32)
15. “Stranger In My Own Hometown” (5.01) fades out
16. “Times Tough” (6.25) fades out

This is a fine example of MB live. His singing is all right and his playing is great.

“Big Chief...” has MB playing a stinging guitar intro. On track (2) MB is playing acoustic guitar (nice sliding!) and the melody is similar to “Peach Tree Man” from the Count Talent album. More fine slide on (3). It sounds like MB is in a good spirit. His long intros are fine examples of his abilities as a guitarist. The nine minutes long “Snow Blind” is almost too slow, it never really lifts off the ground despite a fine little solo from MB after approx. 6 minutes. From track (6) the electric guitar is back. To track (7) again we get a beautiful intro on this Muddy Waters favorite. Track (8) is a kind of funky soul piece with another than MB as vocalist (the same as on track (9-13)). MB’s playing on track (9) is superb. Also tracks (14 and 15) stand out and have MB back on vocals. The last track is reggae with nice guitar work. Unfortunately the last two tracks are not complete but faded out.

1978. Sep.

1-16 – TAPE “BLOOMFIELD AT ANTONE’S AUSTIN TEXAS SEPT. 8, 1978”

351

October 1, 1978 - Tribal Posters for the Reunion Concert – first - second

PAUL BUTTERFIELD BLUES BAND

1978. Oct. 1. Recorded live at the, University of California at Berkeley

Paul Butterfield, hca, vocals 2-6,8 - Michael Bloomfield, guitar, backing vocals 13 - Elvin Bishop, guitar, vocals 7,9,13 - Mark Naftalin, piano, organ - Sam Lay, drums, vocals 10,11 – Roger Troy, bass, vocals 13 - Maria Muldaur, vocals 10,11,13 -

1. "Introduction by Chet Helms" (2.49)
2. "Born In Chicago" (6.10)
3. "Our Love Is Drifting" (10.33)
4. "Everything Is Gonna Be Alright" (6.08)
5. "Shake Your Moneymaker" (6.31)
6. "Get Out Of My Life Woman" (8.22)
7. "Paying The Price To Feeling Nice" (10.01)
8. "Mystery Train" (7.03)
9. "Little Brown Bird" (9.52)
10. "Got My Mojo Working part 1" (3.32)
11. "Got My Mojo Working part 2" (jam) (6.37)
12. "Getting ready for the encore" (1.22)
13. "Don't You Lie To Me" (9.31)
14. "Wavy Gravy Outtro" (1.13)

This is the reunion concert with the members from the debut recording. In the introduction the promoter of the Family Dogs shows, Chet Helms, talks at length about his demised partner, John Carpenter, who took in the BBB and let them sleep in his house, which was full of puppies and dog shit and stuff. Someone from the band expresses that the sight of "all these girls with no brassieres on, it blew my mind, man!"

A great show, but obviously the band doesn't gel as before. My guess is that they haven't rehearsed much before entering the stage, but nice solos all over on this historic recording. Butterfield is carrying the biggest load, and seems to be on top form. MB is playing with a wailing tone throughout the show.

At some point the audience is yelling for "East-West", but MB cuts through, blasting away into "Shake Your Moneymaker". The first half of track (7) is about taking drugs ("Sometimes I might take me a little sniff of cocaine, but that's just to ease the pain"), and the last half of the track is a long rap about drugs and warnings against them. MB plays a great solo on this track. After "Mystery Train" "Maria Muldaur, a friend of our band" is called upon stage to sing, but she's buried in the background of (9-11). The encore (13) has a lengthy intro by Naftalin on piano, but suddenly it's ripped to pieces by a fiery guitar.

It sounds like it's Elvin Bishop singing "Little Brown Bird", the first guitar solo is MB and the second slide solo must be Elvin showing off (in a good way, that is!). Sam Lay is featured as vocalist on track (10,11), which brings memories of the Fathers and Sons recording, where Mojo also was cut in two parts.

The timings include applause, strumming and so on. Mark Naftalin is trying to fill out the longest pauses with a little piano doodling.

In 2009 a video of the first half of the concert appeared! Pro-shot with at least two cameras and in a fine quality. You could/can download it from www.dimeadozen.org. This is the text following the DVD download.

The Paul Butterfield Blues Band
original band reunion (except Roger Troy instead of Jerome Arnold on bass)

October 1, 1978
The Greek Theatre
Berkeley, California, USA

"A Tribal Stomp"

Paul Butterfield, Mike Bloomfield, Elvin Bishop, Mark Naftalin, Roger Troy and Sam Lay.

This video is incomplete - The audience audio cassette master source that includes the complete Butterfield set and all of

the other bands who appeared at this show was posted separately at:

<http://www.dimeadozen.org/torrents-details.php?id=273288&viewcomm=3594863#comm3594863>

NTSC DVD video - decent quality though there are video "gremlins" in a few spots. The video is unfortunately shot rather poorly with the camera rarely on Mike Bloomfield as he rips off those amazing guitar leads. The audio sounds like a "rough soundboard" but still OK enough to go along well with the video content.

This is only about half of their set. Perhaps more will surface eventually since presumably the rest does exist somewhere out there in the "non-trading" realm.

00:00:00 Chet Helms band intro >
00:01:01 Born in Chicago
00:07:35 Our Love is Drifting
00:16:04 You're Looking Good Tonight
00:23:01 Shake Your Money Maker
00:29:38 Get Out of My Life Woman
00:38:26 Payin' the Price For Feelin' Nice [cut]
00:47:13 documentary segment "Last Boogie In Berkeley"
00:54:02 end

Low gen. Beta tape > Sony SL-HF1000 (playback) > Sony DVMC-DA2 Media Converter > Apple Macintosh Final Cut Pro (minor "nip and tuck" edits, filter to mask bottom of screen "head switch jitter" and chaptering) > Compressor > DVD Studio Pro (menu and authoring) > VIDEO_TS file set.

Audio post capture processing in Pro Tools (normalization plus a few clicks seamlessly removed). Audio placed back into Final Cut Pro before Compressor down-sampling.

Video - NTSC 720x480 VBR 7.7 Mbps peak, 6.2 Mbps average data rate, 2-pass.
Audio - choice of: Dolby Digital 2/0 (L,R), 48 kHz sample rate, 448 kbps data rate
or:
Linear PCM (2 channel 48kHz 16 bit).

Note: the documentary credits had a released audio track (Youngbloods "Get Together"), so the audio was clipped before that. If you can, just play your copy of that while the credits roll (or just sing the lyrics). "Love is but a song we sing, fear's the way we die..."

I also have video of the complete Country Joe and The Fish set from this show and will post it after this one seeds.

Enjoy and SHARE!

1978	1-14 – TAPE “THE BUTTERFIELD BLUES BAND REUNION CONCERT”	342
1978	1-7 – DVD “THE BUTTERFIELD BLUES BAND REUNION CONCERT”	521

MICHAEL BLOOMFIELD

1978? Recorded at Xanadu Recording Co., San Francisco, California -
Producer Norman Dayron –
5 – recorded in SF in 1974 – prod. MB

Michael Bloomfield, vocals 3,8, back up vocals 9, guitar 1-10 organ 2,7 six string banjo 3, piano 3,4,7,8 bass 3,8, Fender Rhodes 7, percussion 7,9 - Bob Jones, vocals 1,10 dr 1-10 guitar percussion 1,9 back up vocals - Mark Naftalin, piano 1,3,5,6,9,10 accordion 2 Fender Rhodes Arp synthesizer 4 - Soma, bass 1,4,6 - Clay Cotton, clavinet 1 - Roger Troy, vocals 2,6, backup vocals 6 - Thaddeus Reese, bass 2 - Ann Rizzo, vocals 5,6 back up vocals - Ted Ashford, organ 5, Hohner pianette 10 - Jack Blades, bass 5,10 - Jerry Martini, saxophone 5,10 - Dennis Marcellino, saxophone 5,10 - Max Haskett, trumpet 5,10 - Andrew Goldstein, trombone 5,10 - Nick Gravenites, vocals 7 - David Shorey, bass 7,9 vocals 9 back up vocals - Marcia Ann Taylor, vocals 9 back up vocals - The Scabs 1-3,6,9: Ray Loeckle, saxophone - Cal Lewiston, trumpet - Chuck Bennett, trombone (and clarinet 3)

1. “Love Walk” (3.59)
2. “You Was Wrong” (2.43) w/m MB
3. “Peach Tree Man” (3.46) w/m MB
4. “When I Need You” (5.12)
5. “Sammy Knows How to Party” (3.04) version 1 w/m MB recorded in 1974
6. “I Need Your Loving” (3.19)
7. “Bad Man” (4.47) w/m MB
8. “Saturday Night” (1.51) w/m MB

9. "You're Changin'" (5.31)
10. "Let the People Dance" (3.00)

w/m MB
w/m MB

"Sammy Knows How To Party" is the second of three different recordings of the song. The first is from 1974 and the last is on "Living in the Fast Lane". See 1980.

It's evident why "When I Need You" was picked for the "Blues, Gospel and Ragtime" sampler CD in 1993. MB is playing the slide at his best.

1978	1-10 - LP "COUNT TALENT AND THE ORIGINALS" CLOUDS #8005 (US)	017
1978	1-10 - LP "COUNT TALENT AND THE ORIGINALS" T.K. TKR 82516 (NL)	
1978	1-10 - LP "COUNT TALENT AND THE ORIGINALS" T.K. PTK 92022 (CAN)	269
1978	1-10 - LP "COUNT TALENT AND THE ORIGINALS" EPIC ELPS 3914 (AUS)	473
1993	4 - CD "I GOT THE BLUES" COLUMBIA 474 323-2 (D)	3.198
1993. Dec.	4 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007 (US) promo pic. disc	117
1993. Dec.	4 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007	086

MICHAEL BLOOMFIELD & FRIENDS

1978. Oct. 20. Live at My Father's Place, Roslyn, NY

Michael Bloomfield, guitar, vocals 6-7 – Bob Jones, drums, vocals 1-5 – Mark Naftalin, piano – Dave Shorey, bass

1. "Feel So Bad" ()
2. "I'm Ready" ()
3. "Sweet Hurricane" () (W/M Dave Shorey)
4. "Stand By Me" () [skip at 4:00]
5. "In the Same Old Boat" ()
6. "Guitar King" ()
7. "(Time's Tough) Higher and Higher" () [ends short]
8. "Love Walk" ()
9. "Maria Elena" ()

The Bottom Line, NY

OCT 22 - 23, 1978
MICHAEL BLOOMFIELD
JOHNNY'S DANCE BAND

Café Campus in Montréal, Québec on January 27, 1979.

MICHAEL BLOOMFIELD

1979. Feb. 20. Live at The Earth Tavern, Portland, Oregon

Michael Bloomfield, guitar, vocals 1-5, backing vocals 9 – Dave Shorey, bass – Bob Jones, drums, vocals 6?, 7-9 – Austin Delone, piano

1. "Big Chief from New Orleans" (8.12) (fades in)
2. "Blue Ghost Blues (My House Is Haunted)" (11.36)

3. "Saturday Woman" (7.33)
4. "She Took My Money" (10.12)
5. "Kansas City" (6.08)
6. "Rock Me Baby" (0.23) cut
7. "Stand By Me" (8.04)
8. "Feel So Bad" (6.46)
9. "Movin' Down The Back Roads" (5.02)

MB is on top of it all, singing and playing at his best. A really great show and an almost perfect recording (a little distortion here and there).

Before track (3) MB praises the audience for liking the country-blues he likes to play and the band "that can really play". The piano player does a really fine job. The long numbers and solos must be an evidence of MB having fun. Stinging solos on all tracks. Just the way we love so much.

MB dedicates track (7) to "Ace Donner and his lady. Pleasure to play for you". Bob Jones takes the vocals and he sounds like he has a sore throat... but he is a fine drummer. MB introduces the last track after a minute: It's written by our drummer Bob Jones, and it's about anal love... "Movin' down the back roads tryin' to get you"...

This was the first set as MB promises that the band will come back later.

1979 1-9 - CD - "BLOOMFIELD AND FRIENDS AT THE EARTH TAVERN" Bootleg 530

MICHAEL BLOOMFIELD

1979 Producer Norman Dayron, - Executive Producer, Nigel Molden - Liner Notes - John Tobler
Recorded at The Old Waldorf, San Francisco

Michael Bloomfield, vocals 1-6 guitar 1-7 - Barry Goldberg, piano 1, organ 2,5,7 - Ira Kamin, organ 1, piano 3,4 - Bob Jones, dr 1-7 - Roger Troy, bass 1,2,5-7 vocals 7 - The Originals, baritone & tenor saxophone - Mark Naftalin, piano 2,5-7 - Doug Kilmer, bass 3,4 - Mark Adams, hca 5 - Voices: Anna Rizzo, Bill McEuen, Mary Stripling, David Shorey, Betsy Rice, Sophie Kamin

1. "Lights Out" (1.44)
2. "Between the Hard Place and the Ground" (3.37)
3. "Big Chief from New Orleans" (6.15)
4. "Kid Man Blues" (4.50)
5. "Orphan's Blues" (5.06)
6. "Juke Joint" (7.00)
7. "Your Friends" (6.45)

This session was recorded in 1979 at the Old Waldorf in San Francisco according to the booklet in "The Best Of MB", but apparently track (5) was from a live broadcast at KSAN-FM from November 10, 1974 (see that date for further info on the players).

1979	1-7 - LP "BETWEEN THE HARD PLACE AND THE GROUND" TAKOMA TAK 7070 (US)	019
1978?	2,5,7 - LP "BEST OF MIKE BLOOMFIELD" TAKOMA 7115 (US)	
1987	1,5,7 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA TAKCD 7115	324
1997	2,5,7 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905-2 (US)	
1997. Aug.	2,5,7 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
1981	1-7 - LP "BETWEEN THE HARD PLACE AND THE GROUND" LINE 6.24822 AS/LLP 5110 (D)	102
198?	1-7 - LP "BETWEEN THE HARD PLACE AND THE GROUND" TAKOMA ST 72770 (US)	
1996. Nov.	1,5-7 - CD "GOSPEL TRUTH" MAGNUM AMERICA MACD 74 (US)	

1997 1,5-7 - CD "GOSPEL TRUTH" THUNDERBOLT 179 (UK)

1997. July 7 - CD "TAKOMA ECLECTIC SAMPLER" TAKOMA CDTAK 8904 (UK)

MICHAEL BLOOMFIELD & Friends

1979? Recorded live at (probably) The Catalyst, Santa Cruz, California

Michael Bloomfield, guitar, vocals 1, 3, 9

Chicago Blues Power:

Steve "The Honey Dripper" Mallory, bass – King Perkoff, sax, vocals - "Too Tall" Monty Starr, piano - "The Mighty Thor of Thunder Cloud" John Chambers, drums - Applejack, hca - Ronnie ?, guitar, vocals?

1. "Lights Out" (2.30)
2. "Instrumental Jam" (9.40)
3. "Guitar King" (5.38)
4. "Sunshine Special" (4.00)
5. "(When You Hear Me Holler) I Love You So" (7.01)
6. "Play Boogaloo" (5.18)
7. "Better Keep It To Yourself" (6.07)
8. "We Don't Need No Music" (10.55)
9. "Every Night They Play The Blues" (8.14)

The timings are the actual length of the music. MB probably is present on all tracks, there are a little guitar here and there (tracks 5 & 10) and it sounds like he is in the group singing back up on track (7 & 10). Applejack is mentioned as composer of track (4) "but he doesn't sing it" and his name is yelled after track (5), but that must be to get him and his hca started on track (6). During a guitar solo in track (2) MB is yelling: Oh, yeah, Ronnie! Judging from the sound, there have been no rehearsing between the band and MB, even the band does not sound too confident. The vocalist is not the best around. After (6) he yells: Buy me a drink! And his throat sounds like it could use one. A rather large one. Track (9) is pure MB great playing and singing with the band trying to follow. The lyrics are about Chicago: "I'm gong back to the Windy City, 'cause people that's where I belong". It sounds like the band played on after track (9) ends.

King Perkoff is also present on the album "Cruisin For A Bruisin" playing sax. John Chambers played drums with Elvin Bishop's Band for several years.

The second CD in this Chicago Blues Power set is from a radio broadcast on KPOO-FM radio, with Nick Gravenites sitting in for Applejack. The name of the personnel comes from this recording. The announcer, who is a member of the band, names the others but not himself. He must be the Ronnie in question.

1979? 1-9 – CD-2 "THE CATALYST, SANTA CRUZ, CA 1979"

268

BLOOMFIELD/HARRIS

1979. July 9-13. Recorded in Dayron's house in Mill Valley, California, a C.T. Production by Norman Dayron

Michael Bloomfield, guitars - D. Woodfull "Woody" Harris, guitars

- | | |
|--|----------------------|
| 1. "I'll Overcome" (2.24) | Trad. arr. MB/Harris |
| 2. "I Must See Jesus" (3.51) | Trad. arr. MB/Harris |
| 3. "Great Dreams from Heaven" (2.51) | Trad. arr. Harris |
| 4. "Gonna Need Somebody on My Bond" (4.02) | Trad. arr. MB/Harris |
| 5. "I Am a Pilgrim" (2.08) | Trad. arr. MB/Harris |
| 6. "Farther Along" (5.15) | Trad. arr. MB/Harris |
| 7. "Have Thine Own Way" (2.20) | Trad. arr. MB/Harris |
| 8. "Just a Closer Walk With Thee" (2.22) | Trad. arr. MB/Harris |
| 9. "Peace in the Valley" (2.42) | Trad. arr. MB |

Woody Harris is a classical guitarist with a few albums for Arhoolie and Kicking Mule. After the recording of this album and the short European tour with MB in the fall of 1980, he went back to classical music.

1979	1-9 - LP "BLOOMFIELD/HARRIS" KICKING MULE 164 (US)	
1979	1-9 - LP "BLOOMFIELD/HARRIS" KICKING MULE /SONET SNKF 164 (UK)	014
1990	4 - LP "(ALMOST) EVERYBODY SLIDES" SKY RANCH SR 651301 (F) "Dedicated to the late MB"	421
1990	4 - CD "(ALMOST) EVERYBODY SLIDES" SKY RANCH SR 652301 (F) "This CD is dedicated to the late MB"	112.072
1992	1,2,4-9 - CD " A TRUE SOUL BROTHER" SKY RANCH SRM 652328 (F)	054
1993. Dec.	4,6,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007 (US) promo	117
1993. Dec.	4,6,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007	
1994	1,2,4-9 - CD "THE GOSPEL OF BLUES" LASERLIGHT 12 356 (US)	064
2004	1-9 - CD "IF YOU LOVE THESE BLUES, PLAY 'EM AS YOU PLEASE" + "Bloomfield/Harris" Kicking Mule LMCD 9801	537

The Bottom Line, NY

APRIL 7 - 8, 1980

MICHAEL BLOOMFIELD-WOODY HARRIS

MICHAEL BLOOMFIELD

19?? Producer Norman Dayron – Blossoms Studios – Zoetrope Studios

Michael Bloomfield, vocals 5,6,8, guitar 1-8, organ 1, piano 6,7, bass 7, percussion, 3, tambourine 1 - Frank Biner, vocal 1 - Mark Naftalin, piano 1, ARP synthesizer 6, electric piano 5,8 - Roger Troy, bass 1,5,8 - George Marsh, dr 1,5,8 - Duke Tito & The Marin County Playboys, background vocals 5,8 - Sons of Kings, vocals 2 - Clay Cotton, keyboards 2 - Carl Severeid, bass 2 - Dwight Dailey, dr 2 - Toots Suite, horns 2 - Bob Jones, vocals 4, bass 4, dr 4,7 - Ann(a) Rizzo, vocals 4 - Mr. Robot, perc. 4 - Mark Adams, hca 5

1. "Maudie" (3.06)
2. "Roots" (3.30)
3. "Watkin's Rag"(1.43)
4. "Andy's Bad" (3.50)
5. "Used to It" (2.43)
6. "Big C Blues" (3.31) w/m MB
7. "The Dizz Rag" (3.34)
8. "Sammy Knows How to Party" (2.15) version 2 w/m MB

The "extra" tracks on the album "Shine On Love", "Let Them Talk" and "When I Get Home" were originally released on the "Try If Before You Buy It" album in 1975 (see there). The credits differ somewhat from the first time around!

On the CD-label of ERA 5006-2 "Maudie" is listed as the first track, but has been substituted with "Sammy Knows How To Party" that's not listed on the CD but is on the cover. The recording of (8) is different than the "Count Talent & The Originals" version that has Ann Rizzo on vocals.

An album with great tracks from a variety of sessions — from great pop to blues and rag to sublime gospel (the three tracks from 1975 not listed here). "Andy's Bad" is from the 1977 movie of the same name and is a very catchy tune with the drummer Bob Jones whispering the title (in the movie it's only instrumental). Tracks (1) and (8) are the lesser lights, but still good. Tracks (3,6,and 7) have MB on a lot of instruments and are great showcases for his versatility in the blues genre. Hearing them one thinks he could play that kind of music around the clock. A good album. Might have been released in the

US before his death, but it hit Europe immediately after, as the first posthumous release. In a 2001 interview Norman Dayron says, it was initially called “Producer’s Choice” because it consisted of tracks not fitting in anywhere.

1980	1-7 - LP “LIVING IN THE FAST LANE” WATERHOUSE 11 (US)	020
1981	1-7 - LP “LIVING IN THE FAST LANE” LINE 6.24668/LLP 5104 (D)	090
1982	1-7 - LP “LIVING IN THE FAST LANE” WATERHOUSE DAMP 100 (US)	
198?	2-8 - CD “LIVING IN THE FAST LANE” ERA 5006-2 (US)	071
	1-7? - CD “LIVING IN THE FAST LANE” AJK 5006-2 (US)	
1991	1-7 - CD “LIVING IN THE FAST LANE” LINE LICD 9.00395 (D)	
1998	6 - CD “TAKOMA ECLECTIC SAMPLER VOLUME 2” TAKOMA (US)	
2006	1-7 – CD “LIVING IN THE FAST LANE” ARKAMA AK 373 CD (I)	531

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. Recorded live at Mascheroni, Milano, Italy.

Michael Bloomfield, vocals 1-10,15,16, piano 1-6,10-12,16, guitar 7-10,13-15, – Fabio Treves, hca 1-4,16, vocals 16 – Woody Harris, guitar 11,13-16, vocals 16 – Margaret Edmondson, cello 11-14,16, vocals 15,16 – 5 or 6 persons from the audience vocals, 16

1. “Shake, Rattle And Roll” (3.55)
2. “Mean Mistreater” (4.41)
3. “Sloppy Drunk” (4.28)
4. “Where You There When They Crucified My Lord” (5.40)
5. “God’s Song (That’s Why I Love Mankind)” (4.33)
6. “Kathleen (Catholicism Made Easier)” (4.59)
7. “Look Over Yonders Wall” (4.01)
8. “Fool For A Cigarette/Feelin’ Good” (4.16)
9. “Come On In My Kitchen” (4.53)
10. “Motorized Blues” (Country Mechanic) (4.56)
11. “Father Along” (3.24)
12. “At The Cross” (4.45)
13. “Instrumental” (4.24)
14. “I’ll Overcome” (3.48)
15. “Gonna Need Someone On Your Bond” (4.30)
16. “John, John On The Battle Ground” (12.04)

Bloomfield is certainly in a good mood this night. A much laid back and a loose performance. He shouts out keys to Fabio Treves, and gives him advice going a long. Harris leaves stages after only one short track and then is called upon to come back. He does not seem pleased. There is no Blues Band in this show, and Bloomfield is the centre of it all. The reason for the very long encore track (16) is that when MB needs a choir for the encore, he goes down to the audience and picks a handful, and drags them to the stage (with the sound man running after him with the microphone!), where he rehearses them at the piano and then – after almost 6 minutes - one, two three....here we go! Hilarious!! Christine Svane is among the choir.

There is a lot of strumming and so on before most tracks. A fine show with several “new” songs, not heard with MB before.

1980	1-16 – VIDEO “BLOOMFIELD/HARRIS IN ITALY”	337
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MICHAEL BLOOMFIELD w/Woody Harris

1980. Sep. 8. Recorded at Ippodrome delle Mulina – Parco delle Cascine – Firenze - Italy

Michael Bloomfield, vocals 7-14,19-22 guitar 11-14,17-22, piano 7-10,15,16 - Woody Harris, guitar 1-6,15,17-21 - Margaret Edmondson, cello 4-6,15-17 vocals 19,21

1. "Rag Rag Rag" (instrumental) (2.37)
2. "Hawaii Guitar Instrumental" (3.54)
3. "Auburn Ravine" (instrumental) (4.07)
4. "Reflections In Water" (instrumental) (4.47)
5. "Radiator Water" (instrumental) (3.06)
6. "Azuriana" (instrumental) (3.12)
7. **"She's Gone, Gone, Gone" (3.41)**
8. **"Alabama Women" (5.09)**
9. **"I Was Born In The Woods, And Schooled In The Lion's Den" (4.00)**
10. **"Bartender's Blues" (5.21)**
11. **"Tryin' To Get To You" (5.55)**
12. **"Frankie & Johnnie" (5.34)**
13. **"Spike Driver's Moan" (4.02)**
14. **"Jesus On The Mainline" (6.04)**
15. **"Louise" (instrumental) (3.13)**
16. **"At The Cross" (instrumental) (3.45)**
17. **"Great Dreams From Heaven" (instrumental) (3.14)**
18. **"Finger Fat" (instrumental) (1.54)**
19. **"Knockin' Myself Out" (4.27)**
20. **"We Shall Overcome" (3.45)**
21. **"Gonna Need Somebody On Your Bond" (4.52)**
22. **"Motorized Blues" (Country Mechanic) (3.29)**

The timings include talking, presentation, strumming and so on. A fine recording from the Italian tour. Apparently all shows were recorded, so many more may surface one day. The Harris/Edmondson tracks are OK, but very far from what the public might have expected with Michael Bloomfield as the big name. Margaret Edmondson as back up singer on (18) is something special. MB seems to be enjoying himself and he speaks with a Southern drawl here and there, and even tries a few Italian phrases. Anyway, it's a good show.

1980 1-22 - CD-2 "BLOOMFIELD/HARRIS - LIVE IN FIRENZE, ITALY"

307

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. 12. Recorded live in Napoli

Michael Bloomfield, vocals, 8-17,22,23 piano 8-12,20,23 guitar 13-19,21 - Woody Harris, guitar 2-7,18-22 - Margaret Edmondson, cello 6,7,18-22 vocals 22

1. "Introduction" (0.54)
2. "Rag Rag Rag" (2.34)
3. "Instrumental" (3.42)
4. "One Step Away" (2.50)
5. "Auburn Ravine" (2.38)
6. "Azuriana" (1.18)
7. "Reflections In Water" (1.00)
8. **"Dark Road Blues" (3.04) incl. introduction and instructions!**
9. **"Prison Bound" (4.25)**
10. **"It'll Be Me" (3.17)**
11. **"Bartender's Blues" (4.19)**
12. **"Chillen Chillen Chillen" (3.43)**
13. **"Tryin' To Get To You" (1.25)**
14. **"You Better Stop Drinkin' That Wine, Sonny Boy" (3.45)**
15. **"Frankie & Johnnie" (4.13)**
16. **"Fool For A Cigarette/Feelin' Good " (4.40)**
17. **"Crazy 'Bout An Automobile" (3.35)**
18. **"Finger Fat" (instrumental) (1.40)**
19. **"Louise" (instrumental) (2.00)**
20. **"Great Dreams From Heaven" (instrumental) (2.10)**

21. "At The Cross" (instrumental) (3.26)
22. "Gonna Need Somebody On Your Bond" (5.10)
23. "Shake Rattle And Roll" (4.20)

This is apparently a soundboard recording but there is a lot of noise (hiss) and the sound is "swaying", maybe from being copied too many times (though the one who put it up on the net, calls it "uncirculated master soundboard!!??). There are trouble with the monitors and the amps and Harris is complaining between songs and strumming along to get the monitors right. In the meantime the audience gets impatience and Harris tries to calm them down. It's obvious that Harris cuts his instrumentals down due to the monitor problems. Not even Margaret Edmondson can calm the audience. Anyway it must have been an anticlimax for the attendants to buy ticket to go to a Mike Bloomfield electric Super Session Blues-Rock-Show and then get an unknown acoustic guitar player and a girl playing cello!

After Harris and Edmondson have shouted and begged Marco – the soundman – to get it right. Bloomfield comes on stage and yells: "MARCO! I WANT THIS PIANO FUCKING LOUD!!! TURN IT UP, MAN!". And apparently that helped! MB sure knows how to handle the audience and even the sound of the recording improves a lot as he plays and sings!

During his acoustic guitar set, it sounds like some people are shouting "GO HOME"!

When Harris and Edmondson are back one can hear Edmondson asking for "Bond" after track 18. Apparently she wants them to play "Gonna need somebody on my bond" to end the show and get off stage! MB(?) is saying: Bond!? NOW?! and then the play "Louise". As she couldn't get off that way, she tries by asking for time to change a broken string!

After (21) MB or Harris is loosing his pick and it takes forever to find it or a new one, and people starts calling out what they want to hear, and Bloomfield shouts: Hey, I don't tell you all how to suck cock, don't tell me what to play!" after 2½ minute of nothing they finally start "Gonna Need Somebody...". "Marco, turn this fucker up real loud!" And MB rushes into the encore solo.

I can understand why the audience may be disappointed. They knew MB as a great blues (electric-) guitar player and what they get is a piano playing MB or a mostly acoustic set. Even compared to the Bloomfield/Harris LP the live performance is under par.

1980 1-23 – CD-2 "BLOOMFIELD/HARRIS LIVE IN NAPOLI, ITALY"

479

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. 13. Recorded live at Mestre Teatro, San Mauro, Italy

Michael Bloomfield, vocals, guitar 12-16,18,21,23, piano 8-11,19,22 - Woody Harris, guitar 2-6,16-18,20-23 - Margaret Edmondson, cello 5,6,17-20,22 vocals 21,23

1. "Introduction" (0.56)
2. "Rag Rag Rag" (1.41)
3. "Instrumental" (3.11)
4. "One Step Away" (5.10)
5. "Reflections In Water" (3.06)
6. "Radiator Water" (1.23)
7. "Introduction" (0.18)
8. "Dark Road Blues" (3.10)
9. "Arkansas Moonshine Baby" (5.06)
10. "Chains Of Love" (5.05)
11. "Bartender's Blues" (4.07)
12. "Tryin' To Get To You" (2.05)
13. "Frankie & Johnnie" (4.31)
14. "Fool For A Cigarette/Feelin' Good" (4.32)
15. "Look Over Yonders Wall" (4.22)
16. "Louise" (instrumental) (2.19)
17. "Over The Rainbow" (instrumental) (2.39)
18. "Finger Fat" (instrumental) (1.40)
19. "At The Cross" (instrumental) (3.32)
20. "We Shall Overcome" (instrumental) (3.22)

21. "Gonna Need Somebody On Your Bond" (4.51)
22. "Great Dreams From Heaven" (2.30)
23. "Knockin' Myself Out" (4.03)

1980

1-23 - CD-2 "BLOOMFIELD/HARRIS LIVE AT MESTRE, ITALY"

376

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. 14. Live at Castel D'Azzano, Verona, Italy

Michael Bloomfield, vocals, guitar 12-23, piano 8-11 - Woody Harris, guitar 1-6,17-22 - Margaret Edmondson, cello 5,6,17-19,21 vocals 20,21

1. "Rag Rag Rag" (instrumental) (1.40)
2. "Instrumental" (2.39)
3. "One Step Away" (instrumental) (2.45)
4. "Instrumental" (2.32)
5. "Reflections In Water" (instrumental) (3.03)
6. "Radiator Water" (instrumental) (1.19)
7. "Introduction by MB" (0.15)
8. "Dark Road Blues" (2.32)
9. "Alabama Women" (4.13)
10. "Chillen Chillen Chillen" (4.33)
11. "Bartender's Blues" (4.54)
12. "Tryin' To Get To You" (2.43)
13. "Hey Good Looking" (1.57)
14. "Frankie & Johnnie" (5.19)
15. "Fool For A Cigarette/Feelin' Good" (3.47)
16. "Crazy 'bout An Automobile" (3.50)
17. "Louise" (instrumental) (2.28) w/intro
18. "Finger Fat" (1.18)
19. "Over The Rainbow" (instrumental) (3.04)
20. "Knocking Myself Out" (4.39)
21. "We Shall Overcome" (instrumental) (3.26)
22. "Gonna Need Somebody On Your Bond" (5.14)
23. "Motorized Blues" (Country Mechanic) (3.22)
24. MB names his tunes (1.00)

The sound quality of this recording is bad, really bad, it is almost impossible to understand what is being said or sung.

Woody Harris introduces (3) as something I wrote this evening.... but he also played it the night before... It is a boring instrumental that never gets off the ground. "Radiator Water" has an intro where Woody Harris names the Japanese rice wine - sake - a Japanese beer(!) and something about having too much of it.

1980

1-24 - CD-2 "BLOOMFIELD/HARRIS LIVE AT VERONA, ITALY"

377

MICHAEL BLOOMFIELD w/Woody Harris (and Treves Blues Band)

1980. Sep. 14.-15. Recorded live at Castel D'Azzano, Verona, September 14, 1980

Michael Bloomfield, vocals, guitar - Woody Harris, guitar - Margaret Edmondson, vocals 1

1. "Knocking Myself Out" (3.24) Trad. arr. MB/Harris
2. "Gonna Need Somebody On Your Bond" (4.39) Trad. arr. MB/Harris

Recorded live in Palasport, Torino September, 15. 1980

Michael Bloomfield, vocals, piano

3. "Dark Road Blues" (4.48)

4. "Prison Bound Blues" (4.50)

Recorded live in Palasport, Torino, September 15, 1980

Michael Bloomfield, vocals, guitar - Silvano Borgatta, piano - Treves Blues Band: Fabio Treves, hca - Dave Baker, dr - Claudio Bazzari, slide guitar - Chuck Fryers, guitar - Tino Cappelletti, bass

5. "Shake, Rattle & Roll" (4.36)

6. "Five Long Years" (5.00)

7. "Don't You Lie to Me" (4.35)

8. "The Yonker Blues" (4.14)

A bootleg recording of the highest possible sound quality. MB was touring Italy with Woody Harris and his wife, and it showed that they were on vacation. MB was very laid back and seemed to enjoy it. He introduced (1, 2) with an accent like he was a native Southerner. The Treves Blues Band must be a local amateur band; they sound like it. Tracks (3, 4) are MB solo at the piano and they are the highlights of the LP. On (8) MB plays a solo of interest.

The recordings are from two different concerts, so more tracks must exist. We can only hope that the CD format can get Mama Barley to release a full CD from these loose concerts. The cover is full of really nice photos from the tour, with a chubby MB in most of them. Remember, these are some of the very last recordings preserved with MB.

1981 1-8 - LP "LIVE IN ITALY" MAMA BARLEY RECORDS M.B. 0001 (I) Bootleg

055

The Italian leg of the tour also went to Pisa. Later on they went to Finland and Sweden.

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. 23. Mariahissen, Stockholm

1980. Sep. 24. Uppsala Musikforum

According to a review in the Swedish Blues Magazine "Jefferson" by Hasse Ivarsson, opened Bloomfield his set with an a capella version of "Linin' Track". After playing a couple of songs on the acoustic guitar, came "Frankie & Johnnie". At the piano he played "Nobody Loves You When You're Down And Out", which the reviewer look at as the highlight of the evening. For the encore Bloomfield went into the audience to get a "boy and a girl" on stage to sing with him. He found a girl, but one of the roadies had to be the boy.

You can find Jefferson on the www here: <http://www.jeffersonbluesmag.com/>

Hasse Ivarsson's review:

Mike Bloomfield's concert on Mariahissen in Stockholm on Sept. 23 and on Uppsala Musikforum on Sept. 24 may not belong to the best as far as technically bravado goes. I thought that there was compensated more than enough for that by sheer joy of playing and feelings.

Opening the proceedings was Woody Harris, one of Bloomfield's two co-players on this tour. Bloomfield stood for the powerful and Harris for the fine style. After a couple of numbers on his own, Harris did some together with Margaret Edmondson on cello.

Then it was time for Bloomfield to take the stand. First number was "Linin' Track", only vocals. Then came some songs on guitar, among them "Frankie And Johnnie". The he changed to piano, where "Nobody Loves You When You're Down And Out" must be the highlight. After an interim all three came on stage.

The mixture of cello, piano and acoustic guitar are not that unfamiliar, but it is probably rarer that there is played blues on the cello, especially when played with a bow. I thought it was a joyous mixture and here and there it worked really fine. Some in the audience was probably disappointed over Bloomfield didn't play electric, but most people seemed to at least have a good time.

Mike Bloomfield thinks that the most important thing of all is that you have fun when you play. I was forced to go before the end to catch the last train from Uppsala to Stockholm, so I don't know how the concert ended at Musikforum. But for the last number at Mariahissen, Bloomfield went out among the audience to get a girl and a boy to join him on stage to sing

a long. It wasn't easy at Hissen. It's obvious that the girls dare more, because one stood up, but no boy. Instead one of the two roadies went up on the stage at last.

Hasse Ivarsson.
(translation: René Aagaard)

According to an interview with Woody Harris in the book "If You Love These Blues – An Oral History" by Keenom & Wolkin, Bloomfield /Harris played the Bitter End in NY for several nights. The Bottom Line, NY (filmed by French TV). In Boston several times and Washington DC, and The Main Point club in Pennsylvania two or three times. And last in McCabe's in Santa Monica, CA. These performances are supposedly to have happened late Oct. early Nov.

MICHAEL BLOOMFIELD

1980. Oct. 27. - Nov. 29. Recorded At Hyde Street Studios, San Francisco, California -
Producer Norman Dayron

Michael Bloomfield, guitars 1-10 vocals 1,2,4,6,7,10 piano 1,6-10 organ 8 - Henry Oden, bass 1-10 - Tom Rizzo, dr 1-10 - Hart McNee, baritone sax 1,3-5,8 vocal 8 - King Perkoff, tenor sax 1,3-5,8 - Derrick Walker, tenor sax 1,3-5,8 hca 7 - Jonathan Cramer, piano 2,4,5,10

1. "Cruisin' For A Bruisin'" (3.49)
2. "Linda Lu" (2.08)
3. "Papa-Mama-Rompah-Stompah" (3.28)
4. "Junker's Blues" (2.32)
5. "Midnight" (3.46)
6. "It'll Be Me" (3.00)
7. "Motorized Blues" (4.15)
8. "Mathilda" (2.28)
9. "Winter Moon" (4.34)
10. "Snowblind" (5.00)

In a 2001 interview Norman Dayron tells it was recorded at Wally Heider's Polk Street studio.

1981. Feb. 27.	1-10 - LP "CRUISIN' FOR A BRUISIN'" TAKOMA TAK 7091 (US) Testpressing Send out on Jan. 5, 1981.	489
1981	1-10 - LP "CRUISIN' FOR A BRUISIN'" TAKOMA TAK 7091 (US) Promo stamp This LP was reputedly mastered at the wrong speed	520
1981	1-10 - LP "CRUISIN' FOR A BRUISIN'" TAKOMA ST 72791 (US) "Remastered" re-release	120
1981	1-10 - LP "CRUISIN' FOR A BRUISIN'" SONET SNTF 860 (UK)	015
?	1-10 - CD "CRUISIN' FOR A BRUISIN'" TAKOMA D2-72791 (US)	
1987	4,6,10 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA TAKCD 7115	324
1997. Aug.	3 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
1996. Nov.	1-10 - CD "GOSPEL TRUTH" MAGNUM AMERICA MACD 74 (US)	
1997	1-10 - CD "GOSPEL TRUTH" THUNDERBOLT 179 (UK)	

BOB DYLAN

1980. Nov. 15. Recorded live at Fox Warfield Theatre, San Francisco, California

Bob Dylan, vocals, guitar, hca - Michael Bloomfield, guitar 7,22 - Fred Tackett, guitar, mandolin - Willie Smith, keyboards - Tim Drummond, bass - Jim Keltner, dr - backing vocals: Clydie King, Carolyn Dennis and Regina McCreary

1. "If I Got My Ticket Lord"
2. "It's Gonna Rain"
3. "Come On In This House"
4. "Saved By The Grace Of Your Love"
5. "Gotta Serve Somebody"
6. "I Believe In You"
7. **"Introduction by Bob Dylan"/ "Like A Rolling Stone" (7.30)**
8. "Till I Get It Right"
9. "Man Gave Names To All The Animals"
10. "Simple Twist Of Fate"
11. "Ain't Gonna Go To Hell For Anybody"
12. "Girl Of The North Country"
13. "Slow Train Coming"
14. "Walkin' Around Heaven All Day"
15. "Abraham, Martin And John"
16. "Let's Keep it Between Us"
17. "Mary Of The Wild Moor"
18. "Covenant Woman"
19. "Solid Rock"
20. "Just Like A Woman"
21. "Senor"
22. **"The Groom's Still Waiting At The Altar" (6.35)**
23. "When You Gonna Wake Up?"
24. "In The Garden"
25. "Blowin' In The Wind"
26. "This Is A City Of Lies"
27. "Love Minus Zero/No Limit"

The complete show: Tracks (1-4) are the backing singers and Willie Smith on piano. Tracks (5-7) are Bob Dylan with the band. Track (8) is sung by Regina McCreary with the band. Tracks (9-11) are Dylan with the band. Track (12) is Dylan acoustic with Willie Smith on piano. Track (13) is Dylan with the band. Track (14) is sung by Carolyn Dennis with the band. Track (15) is sung by Dylan and Clydie King. Tracks (16-26) are Dylan with the band and the last track (27) is Dylan solo acoustic.

Dylan was on "A Musical Retrospective Tour 1980" and he had a lengthy stay - 12 shows - at the Warfield Theatre, November 9 to November 22. The complete Dylan show lasted 27 songs. Bloomfield came on stage on these two numbers on the Nov. 15 show.

The story goes that Dylan came around to MB's house, and he had to climb through the window to get in. MB had almost isolated himself in the house. Dylan invited MB to come and play, but MB wasn't keen on the project. Nevertheless, he showed up on the 15th.

It seems clear that Dylan loves MB. Before track (7) Dylan, a man of few words when performing, spoke for two minutes about his meeting and playing with MB, a very touching introduction. The little hairs on your arms stand on end. Dylan goes: "Alright, I was playing in a club in Chicago, I guess it was about 1959 or 60. I was sittin' in a restaurant, I think it was, possibly across the street, or maybe it was part of the club, I'm not sure, when a guy came down and said that he played guitar. So he had his guitar with him, and he began to play. I said, well, what can you play, and he played all kind of things, I don't know have you ever heard of a man...Big Bill Broonzy? Ring a bell? Or Sonny Boy Williamson, that type of thing. Anyway, he just played circles around anything I can play and I always remembered that. Anyway we were back in New York, I think it was 1963 or '64, and I needed a guitar player on a session there I was doing. And I called up... I didn't remember his name! He came in and recorded an album. At that time he was working in Paul Butterfield's Blues Band. Anyway, he played with me on the record and I think we played some other, but I haven't seen him too much since then. He played on "Like A Rolling Stone". He's here tonight, give him a hand: Michael Bloomfield!" Then MB shuffled on stage in his slippers! and played very much like what he did on the original release of "Like A Rolling Stone". When finished, Dylan said "Michael Bloomfield, go see him where he plays". MB's contribution to the track is very much the same as on the original release.

Next time around Dylan introduces: "Here's a new song. If Michael's still out there and you wanna play on this.... Where're you sitting Michael? Anyway, this one's called "The Groom's Still Waiting at the Altar". Can't seem to find Michael, so

we gonna start it....” MB does show up, and plays like in his heyday, licks and solos all over this track. This is the highlight of the entire show. After the song Dylan goes: “Michael, where did you learn to play that way? What’s you been doing?”

MB did not show up on the following dates, even though he was invited. MB and Mark Naftalin had a show to play in Bellingham, WA on the 16th.

199?	7,22 - CD-2 “FAREWELL BLOOMFIELD” CUTTLEFISH CR004/005 (US) Bootleg	239
199?	7 – EP “SAN FRANCISCAN NIGHTS” Bootleg	
1980	1-27 CD-2 “WARFIELD THEATRE” Audiecnce tape	459

Mike Bloomfield & Mark Naftalin, Bellingham, Washington, November 16, 1980

MICHAEL BLOOMFIELD

1980. Dec.

In the December 1980 issue of the magazine “High Times” is MB’s essay on Big Joe Williams, printed for the first time. It has original illustrations by Robert Crump. It was released in pamphlet form later by Re/Search Publications

Michael Bloomfield, Woody Harris, Margaret Edmondson
Thursday, December 11, 1980 - The Childe Harolde, Washington, DC

MICHAEL BLOOMFIELD – WOODY HARRIS and MARGARET EDMONDSON

1980. Dec. 12 Live Chester Town Meeting House, Chester, CT

Michael Bloomfield, vocals 1-11, piano 1-7,16 guitar 8-14,17-20 - Woody Harris, guitar 12,14-20 – slide 13 – Maggie Edmondson, cello 14 – 17,19,20

1. “Sloppy Drunk” ()
2. “Women Lovin' Each Other” ()
3. “You Took My Money” ()
4. “Rx For The Blues/Nobody Knows You When You’re Down And Out” ()
5. “I Think He's Hiding” ()
6. “He Gives Us All Of His Love” ()
7. “God’s Song (That's Why I Love Mankind)” ()
8. “Frankie & Johnnie” ()
9. “Come Back Baby, Please Don’t Go” ()
10. “Great Changes” ()
11. “Snowblind” ()
12. “Auburn Ravine” () (Instrumental)
13. “How Green Was My Valley” () (Instrumental)
14. “Reflections In The Water” () (Instrumental)
15. “Nightsoil” () (Instrumental)
16. “At The Cross” () (Instrumental)
17. “Hi Lo Waltz” () (Instrumental)
18. “Over The Rainbow” () (Instrumental)
19. “We Shall Overcome” () (Instrumental)
20. “Finger Fat” ()

Excellent sounding audience recording. Several never before heard MB tracks. The microphone must have been standing on the scene. The piano is as clear as it gets, the vocals a bit in the background, but the best possible recording you can imagine! Lots of coughing, noisy chairs and clicking from a camera.

Track (3) changes midway from a pop-song to a bluesy lament that could date from the Count Talent period. Track (4) is dedicated to Patty Ramsey – whoever she may be – and evolves into the old blues standard. Track (5-7) is announced as “a medley of three songs called the “Monachy of singing(?)”. All three gospel-like songs and all three written by Randy Newman. After the first part there suddenly comes some hiss on the recording. Track (9) dates back from the BBB days. It sounds like MB – unlike the other concerts - is playing on all the “Harris-Edmondson tracks” except (track 15).

1980 1-20 – CDR “BLOOMFIELD/HARRIS – CHESTER TOWN MEETING HOUSE” Bootleg 478

THE USUAL SUSPECTS

1981 Producer Tom Stern - recorded at Parvin Studio

Nick Gravenites, vocals 1, guitar 1 - Pete Sears, piano 1 - Perry Welsh, harp 1 - Doug Killmer, bass 1 - Skip White, drums 1 - Taj Mahal, vocals 2 - Nancy Hall, back vocals 2 - Lee Parvin, back vocals 2, keyboards 7 - Mike Bloomfield, el- & ac. guitar 2 - Tom Stern, back vocals 2, rhythm & ac. guitar 2, guitar 3,8 banjo 4,5,6,9 - Darol Anger, fiddle 2,3,7 - Ed Neff, fiddle 2,6 - Joe Goldmark, pedal steel 2,3 - Markie Sanders, bass 2,3,6 - Doug Corrigan, drums 2,3 - Peter Rowan, vocals 3,4,7,8 mandola 4,8 guitar 4,8 - Mark Naftalin, accordion 3, piano 6,10 lap steel 10 - Paul Shelasky, fiddle 4,5,8,9 - Sue Shelasky, bass 4,8 - Bob Neighbor, trumpet 5 - Jack Frost, guitar 5 - John Moore, bass 5 - Don Humphries, vocal 6, guitar 6 - Ron Thompson, dobro 6 - Bobby Murray, guitar 7,10 - Bobby Vega, bass 7 - Fred Casey, drums 7,10 - Bethany Raine, vocals 9, bass 9 - Kathy Kallick, back vocals 9, guitar 9 - Ana Rizzo, back vocals 9 - John Reischman, mandolin 9 - Henry Oden, bas 10

1. “You Can’t Hurt Me No More”
2. **“Blue Sea Blues”**
3. “The Fiddling of Jacques-Pierre Bordeaux”
4. “The Old House”
5. “San”
6. “Lost John”
7. “He Will Break Your Heart”
8. “Bonaparte’s Retreat”
9. “Free Little Bird”
10. “Blues for Special Friends”

1981 1-10 - LP “THE USUAL SUSPECTS” TOMISTOMA G8R (US)
(This Album Dedicated to Michael Bloomfield 1943-1981)

202

MICHAEL BLOOMFIELD

1981. Jan. 31? Live at the Catalyst, Santa Cruz, California

Michael Bloomfield, vocals, piano 1-5, guitar, 6-11

1. **“Toothbrush-intro” (0.26)**
2. **“Dark Road Blues” (3.05)**
3. **“Mean Mistreater” (4.58)**
4. **“Shouldn’t Say That” (2.29)**
5. **“Nobody Knows You When You’re Down And Out” (5.06)**
6. **“Kansas City” (2.17)**
7. **“TB Blues” (5.19)**
8. **“Motorized Blues” (2.46) (Country Mechanic)**
9. **“Frankie And Johnny” (4.00)**
10. **“Fool For A Cigarette/Feelin’ Good” (3.35)**
11. **“Come On In My Kitchen” (4.07)**

The track list makes it reliable that the date is after the Italian tour. Much of the same tracks and the piano playing also indicate that period. The show opens with MB saying: “Put the lights on now!” and then he does the “Toothbrush intro”! It goes like this: “I got loaded last night, then I pissed on the floor, brushed it up with my toothbrush. Don’t brush my teeth much anymore”.

The vocals on the piano tracks could sound like MB was trying to impersonate Ray Charles. Especially on track (5) does the moaning and groaning have several Uncle Ray trade marks. When he gets the guitar out, his voice starts to sound a little tired. He sings nice high notes in the Jimmy Rogers song (7) "TB Blues" and repeats them in the next song too. The guitar playing is just doing the background for his singing, no pyrotechnics here. After (8) he is trying to find a tune, but leaves it and falls back on the traditional "Frankie And Johnny".

Apparently MB is opening for The Sir Douglas Quintet as he announces them before track (10). "Fool For A Cigarette/Feeling Good" has some nice slide guitar moments. He ends with his "favorite slow blues". Somebody must do something to amuse MB, because he cracks up during the song, and at other times you can "hear" a smile in his voice. This is a very nice set.

1981.Jan	1-11 CD "MIKE BLOOMFIELD AT THE CATALYST JAN. 31, 1981"	391
2006?	1-11 CD "MICHAEL BLOOMFIELD" SEYMOUR 019/020 (JAP) Bootleg ("bonus" CD with a CD-2)	

MICHAEL BLOOMFIELD

1981. Feb. 13. Recorded by Tom Yates and Kate Hayes

1. "Interview"

Recorded two days before Michael Bloomfield was found dead in his car from a drug overdose. In the interview MB talked about "Super session". He also said the wonderful sentence: "The music you listen to becomes the soundtrack of your life...."

In 1981(?) a radio program called: Guitar - A Rock Episode Hour 23 was aired. It was shared between MB and Duane Allman. It has segments from "his last interview" and well known tracks from LPs was included: Spoonful from "What's Shakin'" - Born In Chicago from the first BBB - Walkin' Blues - East West from "East-West" Groovin' Is Easy - Another County - Killing Floor from "A Long Time Comin'" and Stop - Albert's Shuffle from "Super Session".

In the Red Rooster Lounge blues program aired first time in 1986, 32 seconds of the part with the "soundtrack of your life" is used. The hour long program has the following songs played: WDIA - Thrift Shop Rag - The Altar Song from "If You Love These Blues, Play Them As You Please", Mr. Johnson And Mr. Dunn - At The Cross from "Analine", Orphan's blues from "Between The Hard Place And The Ground", Women Lovin' Each Other from "Junko Partner", Big C Blues - Let Them Talk from "Living in The Fast Lane", Winter Moon - Snowblind from "Cruisin' For A Bruisin'" and Knockin' Myself Out from "Michael Bloomfield.

1981	1 - CD "GUITAR: A ROCK EPISODE HOUR 23"	397
1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1986	1 - CD "RED ROOSTER LOUNGE: MICHAEL BLOOMFIELD"	395
2008	1 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518

February 15, 1981

Michael Bloomfield is found dead in his car.

VARIOUS RELATED STUFF

1965	Clips from TV series "History of Rock – Part 3" taken from the movie FESTIVAL! Filmed at Newport Folk Festival July 1965.	441
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SOUTHERN COMFORT

1971 Catero Sound Company, San Francisco - producers Nick Gravenites & John Kahn

Bob Jones, drums, vocals - John Wilmeth, trumpet, flügel horn - Steve Funk, organ, piano - Art Stavro, bass - Ron Stallings, tenor sax, vocals - Fred Olson, guitars

1. "Wild Western Cheetah"
2. "Talkin 'Bout My Baby"
3. "Mountain Girl"
4. "Ride On Mary"
5. "All Day Long"
6. "Love Got Me"
7. "Come and Sit Down Beside Me"
8. "Get Back"
9. "Who Knows"
10. "Just Like A Friend"

W/M R. Stallings - J. Kahn - M. Bloomfield - F. Olson

One track co-written by Michael Bloomfield. He does not appear on the album.

The drummer and vocalist Bob Jones, wrote this on the web in 2008:

Hi

My name is Bob Jones. I was co-leader (with Fred Burton) of Southern Comfort. We were Memphis Soul freaks. (Booker T, Otis, etc.

I'm not sure I agree with the "covers" evaluation as many songs were original. Wild Western Cheeta, Mountain Girl, Come and Sit, etc. Although Mike contributed writing and Nick produced, they did not play.

"Faceless"? I'm on five other Bloomfield albums. I started with We Five as lead guitar player but was playing drums by Southern Comfort time. Janice wanted Fred and I to join her soul band but we wanted her to use all of the group so it never happened.

One of our bass players (Karl Severied) now plays with Robert Cray.

Ron Stallings (the other singer besides me) plays with Huey Lewis.

I played with Mike on the road for ten years after SC and eventually returned to my home state of Hawaii where I continue to play.

Thanks for recognizing us and our work. We were popular with the players at the time (like Tower of Power) and in the bay area but couldn't get help from CBS to break out nationally.

For more info see www.BobJonesLand.com

1971 1-10 - LP "SOUTHERN COMFORT" [COLUMBIA CS 1011](#) (US) 226

1972 Fillmore – Clip from the movie with Bill Graham & MB 441

1981 June 10 – Neil Young with The Danny Shea Band - Live at The Ritz NY – Mike Bloomfield Tribute. Neil Young's only spoken "tribute" is: "Now, here's one for Mike" and then they play: "Baby What You Want Me To Do". Danny Shea(?) takes over the vocals and opens with: "We like to do this one as a special tribute to Michael Bloomfield, our dear friend, who some of us would be on the road with tonight, have mercy" and they play: "Things I Used To Do" - "Sweet Little Rock'n'Roller". 455

1983 The MARINE VIDEO ARCHIVE

A TV-special about Michael Bloomfield with interviews with Nick Gravenites, Bill Graham and many more. Clips with MB.

1983 VIDEO – “MARINE VIDEO ARCHIVE - MICHAEL BLOOMFIELD 1943 - 1981” 440

On a compilation “Atlantic Blues: Chicago” is one track produced by MB.

1986 ? - CD “ATLANTIC BLUES: CHICAGO” ATLANTIC 81697-2 (US)

Feb. 11, 1988: Mark Naftalin’s The Blues Power Hour on radio KFOG: The Blues Spotlight on Michael Bloomfield
Introduction by Mark Naftalin - Born In Chicago - Blues With A Feeling - Got A Mind To Give Up Living - Wine -
Next Time You See Me - Credits by Mark Naftalin

396

1990 David Shorey: Rambova Records 7” EP 1990:

The Gods Love The Blues (Kabar’s Tune) – Ambassador Blues – Confidentially Yours – Mojave Miles
“Dedicated to the Memory of friend and guitarist Mike Bloomfield”

1991 Blues Deluxe video.

Has a silent clip with Butterfield Blues Band (without MB). A piano player surrounded by amongst others Paul Butterfield, Buddy Miles, Al Kooper is not Bloomfield, according to the highest authorities, even if he looks like and plays piano like him.

2001 September 23 – San Francisco Blues Fest.

454

Robben Ford & Ford Blues Band playing their Tribute to Paul Butterfield for the first time live.

2002 December 14 – Blues from the Red Rooster Lounge.

451

Presented by Cory Wolfson. Ford Blues Band from “In Memory of MB”: “The Ones I Love Is Gone” (written by MB)
and one unreleased track from Fillmore West – February 6, 1969: “My Heart Beats Like A Hammer” with MB on vocals.

2002 December 16 – 93 XRT Chicago’s Finest Rock.

448

Blues Breakers - Halfway Highlight: Paul Butterfield the day before his 60th anniversary of birth.
Hosted by Tom Marker. “Our Love Is Drifting” – “Work Song” – “In My Own Dream”

2003 Feb. 1 - Blues Edition WCDB Public Radio – Spotlight on the music of Mike Bloomfield and Paul Butterfield 422
Hosted by Greg Freerksen. College of DuPage, Glen Ellyn, IL A two hour show with music from records.

House of Blues Radio Hour w/Dan Aykroyd aka “Elwood Blues”

449

Mitch Woods (piano) at the House of Blues. Speaking of MB as one of his idols. Playing “Blues for Michael” with James Cotton which is on Woods’ latest CD “Keeper of the Flame”: “Blues For Michael” – “In The Palm Of My Hand” (MB)

? – Buddy Miles reminiscing in song. “Electric Flag” and MB mentioned. From ?
“Still Rock ’n’ Roll The Blues”

449

? – Country Joe plays a tribute to Michael Bloomfield. From?
“Blues For Michael”

449

2003 May 30 – Chicago Blues Fest.
Roundtable discussion about Big Joe Williams (and a little on Mike Bloomfield and others).
Several persons are speaking.

458

VARIOUS MAGAZINES, BOOKS AND CLIPPINGS with Michael Bloomfield related content:

Rolling Stone??
Meet the Howlin’ Wolf – by Mike Bloomfield
Last page from an article from?

1964. Dec. 3 – Down Beat
Review of MB (The Group) playing Big John’s by Pete Welding.
Scan.

1965 March 25 – Down Beat
Review by Pete Welding of Paul Butterfield’s Blues Band at Big John’s in Chicago. MB was not there. [Xerox.](#)

1966 January 6 – Variety
Review of BBB playing a 50 min. set at Poor Richards, Chicago. [Xerox.](#)

1966 February 7 – Crawdaddy.
Review of Mellow Down Easy – Butterfield Blues Band single on Elektra 45016. [Xerox.](#)

1966 March 19 – Melody Maker.
Article “Shades of Blue – A band with a new tradition of blues” by Tracy Thomas. Paul Butterfield interview. [Xerox.](#)

1966. May – Hit Parader.
Article: “a Hullabaloo for the Blues – The Goldberg-Miller Band.” 2 pages. MB is mentioned playing at Big John’s. [Xerox.](#)

1966 August –
Various reviews of BBB’s first album. [Xerox.](#)

1966 August?
Reviews of East-West album. Pop Spotlight & Record Mirror & ads: [Xerox-1](#). Mojo Navigator: [Xerox-2](#).

1966. Oct.-Nov. – Tour of England
Program for the Fame – Farlowe tour of England. 16 pages. [Xerox.](#)

1966. October 8 – Melody Maker.
“Butterfield’s set for RSG!” [Xerox](#).

1966 October 22 – Melody Maker.
“Butterfield’s Blues Men Aim to Spread Their Gospel in Britain”. [Xerox](#).

1966. November 12 – Melody Maker.
“Butterfield’s booked for British Clubs”. [Xerox](#).

1966. November 14 – Disc.
“Can you tell Cream from Butterfield?” by Hugh Nolan. [Xerox](#).

1966. - Melody Maker.
Marquee Club, London November 10, 90 Wardour St. w/Wynder K. Frog
Ad for this show at the Marquee. Melody Maker Nov. 5, 1966. [Xerox](#).
Ad for this show at the Marquee. Melody Maker Nov. 12, 1966. [Xerox](#).
A short review of this show was brought in the [Melody Maker](#) magazine. Xerox.

1966. – Melody Maker.
Short interview with MB: “The sad Chicago blues scene”. [Xerox](#).

1966. – Melody Maker.
Ad for East-West. [Xerox](#)

1966. November – Crawdaddy.
Review of East-West album by Jon Landau. 3 pages. Xerox [page 1](#) – [page 2](#) – [page 3](#)
“Blues ‘66” Interviews Part 2. John Lee Hooker – Butterfield Blues Band. 8 pages. Interviewer Paul Williams. Xerox.
[Page 1](#) – [page 2](#) – [page 3](#) – [page 4](#) – [page 5](#) – [page 6](#) – [page 7](#) – [page 8](#)

1966 November 26 – review of Town Hall, NY concert.
Review from unknown news paper or magazine: “Butterfield & Blues Band an Impact Act”. [Xerox](#).

1966 December 1 – Beat Instrumental.
Article “Paul Butterfield” 1 page by C.P. [Xerox](#).

1966 December 3 – Cash Box.
Full page advertisement for Dynovoice 266 “She Comes To Me” by The Chicago Loop. [Full page](#).

1967 January – Crawdaddy
Note about recording and releasing single “Come On In”. [Xerox](#).

1967. January – Hit Parader.

Article “Mike Bloomfield Puts Down Everything” 3 pages. Xerox.

1967. February – Hit Parader.

Article “Mike Bloomfield Puts Down Everything Part II” 2 pages. Xerox.

1967. March – Hit Parader.

Article: Meet the Chicago Loop. 2 pages. It’s mentioned that MB played on the first single. Xerox

1967 April 11 – Advertisement

The Café Au Go Go, 152 Bleeker Street, NY is advertising (from The Village Voice?): “Jam session tonite – Butterfield Band – The Cream – Eric Clapton – Mike Bloomfield and others. Adm. \$3. Beg. 8 pm to 4 cont.”. What a night! As it turned out, Bloomfield did not participate, it was “only” BB King, Eric Clapton and Elvin Bishop. In the interview below from May Elvin talks about the evening. There is a picture from that night, showing the three aces. Usually Elvin is edited out of the picture (see CD booklet “Riding with the King”). [Xerox](#).

1967 May – Hit Parader.

Interview with Elvin Bishop about jamming with BB King and Clapton and taking over in BBB after Bloomfield and other stuff. 2 pages. Xerox. [Page 1](#) – [page 2](#).

1967. Sept. 22. – Los Angeles Free Press

Mike Bloomfield: Honkies Can’t Dig Soul Music” 2 pages. By Bill Kerby from an interview with MB.

1967 December – Hit Parader.

Interview (part 1) with Elvin Bishop. 2 pages. Xerox. [Page 1](#) – [page 2](#).

1968. April 6. – Rolling Stone.

Interview with MB (1st page missing). The conclusion of the interview is in the next issue. Xerox

1968. June – Hit Parader.

Article “Impressions Of Bob Dylan” by Mike Bloomfield. 3 pages. [Pic from the article](#).

Interview (part 2) with Elvin Bishop. 2 pages.

1968 October 3 – Down Beat.

In an article: “John Lee Hooker: Me and the blues” there is a [picture of JLH and MB](#).

1968. June – Rolling Stone?

Article: Impressions of Bob Dylan, by Mike Bloomfield. 3 pages. Xerox

1968. Sept. 28. – Billboard.

Review of The (reformed) Chicago Loop’s concert at Arthur, NY, Sept. 15. Xerox (No MB)

1969 June 26 – Down Beat.

Article by Don DeMicheal: “Up with the blues: Mike Bloomfield”. 3 pages. [Cover](#).

Review by Don DeMicheal: “Muddy Waters – Michael Bloomfield – Paul Butterfield”. From the live part of “Fathers and Sons” session. [1 page](#).

1969 August 7 – Down Beat

“Father and Son: An interview with Muddy Waters and Paul Butterfield” by Don DeMicheal. 3 pages. Also Otis Spann is interviewed. Xerox. [Page 1](#) – [page 2](#) – [page 3](#).

1969 October 18 – Rolling Stone – LA Free Press – Melody Maker.

Review of “Fathers and Sons” album. Xerox. [1 page](#).

1969. Dec. – Hit Parader.

Article on “Fathers and Sons”. Review of the concert by Irv Mosrowitz. 3 pages. Xerox

1971 June – Guitar Player.

Article: Michael Bloomfield: “straight stone city blues”. 7 pages. [Pic from the article](#).

1971 August – Guitar Player.

Article: “straight stone city blues Part II”. MB talks about his instrumentation, musical goals, his new album, equipment, technique and more. 5 pages. Xerox

1972 January 6 – Rolling Stone.

“Two Nights Only: Butter & Bloomer” A review of a “reunion” gig in Boston probably December 21 and 22, 1971. [Xerox](#).

1973 March 29 – Rolling Stone.

Review of another reunion gig at Winterland. [Xerox](#).

1973 – Improvising Rock Guitar – Green Note Music Publications

Foreword by Michael Bloomfield. Includes demo flexi record (No MB). [Cover](#).

1974 August 1 – Zoo World # 64, The Music Magazine.

Article on Electric Flag by Arthur Levy. 4 pages with original photos. [Cover](#).

1976 June 11 – [The Rock-n-Roll News](#).

Cover and a two page interview

1976 June – BAM – Bay Area Music '76 – A free magazine.

A 2 pages article: Mike Bloomfield: I wanna be the best. [Picture](#) from the article.

1976 December – BAM – Bay Area Music '76 – Special Anniversary Issue (New Year) – A free magazine
A 2 pages article: Mike Bloomfield: I wanna be the best. Reprint from the June issue. [Pic from the article](#)
Also article on The Catalyst, Santa Cruz.

1977. February 10 – Rolling Stone

Article “Backstage At The Creation” by Al Kooper with Ben Edmonds. 9 pages. From Kooper’s book “Backstage Passes – Rock ‘n’ Roll Life in the Sixties” published by Stein & Day 1977. [Pic of Al Kooper, Norman Rockwell, MB.](#)

1977 March – Guitar Player.

Interview with Harvey Brooks by Dave Helland. 3 pages. [Pic from the article.](#)

1977. August – Ballroom Blitz #21.

Article on The Chicago Loop by Mike McDowell. 1 page. [The article.](#)

1978 April – International Musicians and recording world.

Interview by Steve Rosen “The Bloomfield File”. [Pic from the 3 page article.](#)

1979 April – Guitar Player.

Article “Barroom scholar of the blues” by Tom Wheeler” 14 pages. Nice pictures. [Cover.](#)

1980 March – Fachblatt Music Magazin (German)

A 12 pages article by Tom Wheeler: “Dei Michael-Bloomfield-Legend”. A translation of the above interview, but without all the fine pictures. [Picture from the article.](#)

1980. Winter – Jefferson Blues Magazine No. 50 (Sweden).

450

Review of Bloomfield/Harris’ two concerts in Sweden.

1980 – “Me And Big Joe” by Michel Bloomfield with S. Summerville. RE/SEARCH productions.

The original was printed in 1980 and sold for \$2.95. [Cover.](#)

In the 1990’s it was reprinted, now selling for \$5.99. [Cover.](#)

The original sells for big money these days, so beware!

December 1980 - High Times.

The magazine has the “Me and Big Joe” short story by Michael Bloomfield with original illustrations by Robert Crumb. Crumb [drawing of MB and Big Joe.](#) 7 pages.

1981 April 2 – Rolling Stone #340

Article “Michael Bloomfield – A right to play the blues” by Tom Wheeler. 4 pages. [Magazine.](#)

1981 Summer – Jefferson Blues Magazine No. 52 (Sweden)

Obituary with picture from MB’s visit to Sweden in Sep. 1980.

1983 – Ed Ward: Michael Bloomfield – The Rise and Fall of an American Guitar Hero” Cherry Lane Books 1983.
The first ever MB discography. Many fine pictures and lots of information. A must for MB fans. [Cover](#).

1983 – The History of Rock # 62.

Article “Blues In Bloom” about MB by Dave Walters. 3 pages. [Page 1](#) – [page 2](#) – [page 3](#).

1983 June – High Times.

“Copping - Stories from a Lifetime of Getting High on the Road” by Michael Bloomfield as told to Larry Sloman. 7 pages.
[Drawing from the article](#).

1985 January 4 – Goldmine vol. 10 issue 25 number 116.

Article “Michael Bloomfield – The Coming of Age of the Electric Guitar” by Howard Mandel. 4 pages + [cover](#).
Includes discography taken from Ed Ward’s book.

1987 June 19 – Goldmine

“Paul Butterfield dead at 44” (May 4, 1987). [Xerox](#).

Review of “Lost Elektra Sessions” by Al Kooper. [Xerox](#).

Review of “Lost Elektra Sessions” from various magazines. [Xerox](#).

1994. Sept./Oct. – 20th Century Guitar

Article: The Legendary Michael Bloomfield with Al Kooper, Harvey Brooks & Jimmy Vivino. Introduction by Mark Lotito. Cover and 9 pages. Xerox

1995 July 15 – Rolling Stone and others.

Review of Winner 446 “Strawberry jam” CD. [Xerox](#).

Review of “Winner 447 “East-West Live” CD by Jan Mark Wolkin for Winner. [Xerox](#).

1997 July – Vintage Guitar, vol. 11 No. 10.

Article “Mike Bloomfield – A Legend in His Time...and Ours” by Dave Kyle. 3 pages. [Cover](#).
Pictures from a show at Ravoli Theater, Indianapolis, 1973.

1997 August – Vintage Guitar, vol. 11 No. 11.

Article “Remembering Michael Bloomfield” Advertised in No. 10.

2000 – Promotional booklet for the book: If you love these blues – An oral history.

Newsletter No. 1, December 1, 2002

Welcome to the first of what will be a series of weekly newsletters from George Gruhn of Gruhn Guitars. Please feel free to call me or the Gruhn staff at 615-256-2033 from 9:30 to 5:30 central time Monday through Saturday or email us at gruhn@gruhn.com with any of your questions or comments. We will be happy to give you personal attention. Your comments and questions are critically important to us for it is only through feedback from the public that we know what is going on out there and what we need to do to best serve your needs.

Gruhn Guitars Incorporated is essentially a hobby of mine that got out of hand and became a business. When I started collecting guitars in 1963, I had no intention of starting a business or of becoming a dealer. I was looking for guitars, banjos, and mandolins which personally suited me. At that time the so-called folk boom was in full swing and the demand for fretted instruments had picked up dramatically. As a student at the University of Chicago I gained my primary exposure to the music through the University of Chicago Folklore Society. The Society sponsored many concerts on campus and also was in close contact with similar organizations at the University of Wisconsin in Madison, the University of Illinois in Champaign-Urbana, and the University of Michigan in Ann Arbor.

It was through the Folklore Society members that I gained my first exposure to musicians who favored vintage instruments over new ones. Even in the early 1960's these players realized that the new instruments available at that time were not equivalent to the fine pre World War II acoustic vintage instruments. The old ones looked, felt, and sounded better. While prices at that time were remarkably low compared to the standards of today, the higher grade instruments such as pre World War II Martin dreadnoughts, F-5 Gibson mandolins of the 1920's, and flat-head pre-World War II Mastertone Gibson banjos were extremely rare and hard to find. Unlike the present time there were no guitar shows, Internet, magazines such as *Vintage Guitar*, or even books or articles about vintage instruments to provide information. Most music stores were so-called full line stores which might have a few guitars interspersed with band and orchestra instruments and pianos, but there were virtually no guitar specialty shops and virtually no vintage instrument dealers with the exception of Lundberg Stringed Instruments in Berkeley, California, Fretted Instruments in Greenwich Village in New York City, and The Fret Shop in Chicago near the university I attended.

When I first started out there was a demand for vintage fretted acoustic instruments but virtually no market for vintage electric guitars. It was not until about 1965 that I encountered any people looking for specifically for used and vintage electric guitars. In fact, the first band I encountered using such instruments was the Butterfield Blues Band with Mike Bloomfield. When I first met Mike he was strictly an acoustic player, but it was not long before he joined the Butterfield Band and played an old Telecaster. 1950's Teles, particularly those with the black pickguards, went almost overnight from \$75 items which were not in demand to \$600 which at that time was an astronomical amount since it was much more than the cost of a new one. Mike amply demonstrated, however, that the old Telecaster was a remarkably different instrument from the new one. Soon thereafter Mike switched to a 1954 Gold top Les Paul, and these instruments promptly went from being \$75 used guitars for which there was no demand to selling for \$500 to \$800. At that time there were no new Les Pauls. This was the first time I had seen players going out of their way to find electric guitar models which were out of production. I can vividly remember that during the period when Mike was playing his 1954 Gold Top, the demand for these instruments not only skyrocketed but players were looking specifically for one like Mike's rather than any other variation. When I found gold tops with the stud mounted bridge, I could sell them or trade them readily for acoustic guitars which were of interest to me, but if I found a sunburst Les Paul with humbucking pickups and the tune-o-matic bridge, I was told that that was the wrong color, that humbucking pickups sounded syrupy and sickly sweet, and that the tune-o-matic bridge killed sustain. It was not long after that, however, that Mike switched to using a sunburst, and the players who had claimed that those were the wrong instruments could not remember having said such a thing within a few weeks after Bloomfield had made the transition. In my opinion, Mike Bloomfield did more than anyone else to start the vintage electric guitar market. Although he never made a hit record which sold millions of copies to the public and was no longer particularly influential after the late 1960's, he was idolized by guitar players of the day and did more than anyone else I know to introduce R&B and vintage electric guitars to the white audience. I feel privileged to have known him well.

As I stated earlier, dealing guitars was almost an accidental occurrence for me. My goal was to find instruments which suited me personally. The good guitars, banjos, and mandolins, while inexpensive during the early and mid 1960's, were still hard to find. Pre World War II D-45's, for example, regardless of the price are in limited supply since only 91 were made, and sunburst Les Pauls similarly were hard to find at any price since only about 1700 were made. Even if they had been available free, finding one would be a challenge since these few instruments were spread worldwide and were not generally available in music stores. It became an obsession for me to check for instruments in pawn shops, music stores, newspaper ads, and school bulletin boards. I was a full time student with a limited budget. My parents had been willing to buy me my first guitar, but after that I was on my own. I quickly found, however, that for every guitar I found which suited me

personally, I would run across fifty or more great deals on pieces I didn't want for my own collection but which I could sell or trade for a profit. When I would go into a music store or pawn shop or check classified ads looking specifically for pre World War II Martin guitars, old Gibson mandolins, and pre World War II Gibson and Vega five string banjos, I would find that for every one of these I would encounter there might be fifty or more great deals on both electric and acoustic instruments which I could either trade or resell for a profit but which I did not have any desire to keep for myself. I would purchase these instruments not with any real intention of becoming a dealer but because the only way I could afford to support my hobby was to sell or trade instruments such as these to get the ones I wanted. I always had five or six guitars in my dorm room. Later I had an apartment near campus and had part of my bedroom filled with instruments. By the time I was in my second year of graduate school studying zoology and animal behavior psychology, I had one bedroom stacked with guitar cases at least three feet deep.

In 1970 I joined with a partner, Tut Taylor and our one employee, Randy Wood to set up GTR Incorporated in Nashville, Tennessee. The initials stood for George, Tut, and Randy and also were an abbreviation for guitar. The partnership with Tut lasted only nine months, but Randy stayed with me for almost three years doing repair and custom building. The shop was located across the alley from the stage door of the Ryman Auditorium which housed the Grand Ole Opry through 1974. The company name was changed to Gruhn Guitars Incorporated in 1976. Today we are in our third building, but we never moved over one hundred feet from the first location and are in fact today located directly next door to where we started, although the first building has long since been torn down.

Back in 1970 when I first opened up the store, I was one of the very few vintage guitar dealers in the world. Guitar Player magazine was the only guitar related magazine I knew of. There were virtually no articles on the subject of vintage guitars, and there were certainly no books available on the subject. Prices of vintage instruments were much higher than when I had started out in 1963, but were still ridiculously low by the standards of today. New instruments from Martin, Gibson, Fender, Gretsch, and other American manufacturers during the early to mid 1970's were nowhere near the quality that could be found with vintage guitars. Many of the musicians of that time chose to play vintage instruments not because they were interested in collector's items but because the new ones of the day simply did not suit them. The 1970's were a low point in quality for virtually all manufactured goods ranging from guitars to automobiles to furniture and most other consumer goods. While there was clearly a demand at this time for better quality instruments, the major manufacturers were concentrating on mass production rather than recreating the quality of their 'golden era', and there were virtually no small boutique manufacturers or hand builders on the scene. I used to joke that if I lost a finger on my left hand for each good hand builder of instruments that could rival guitars made by Martin, Gibson, Fender, or Guild, I would still have at least as many usable digits as Django Reinhardt and could still play a tune. Needless to say, times have changed. Today the Guild of American Luthiers has over three thousand members and the Association of Stringed Instrument Artisans also has several thousand. Even if only a small percentage of these members are producing good guitars, the total still is considerable.

The market has evolved dramatically over the years. Today there are numerous guitar specialty shops and vintage instrument dealers who advertise on the Internet, in a variety of vintage instrument magazines, and attend hundreds of guitar shows. The traditional large scale manufacturers like Martin, Gibson, and Fender have greatly improved their quality over what they offered in the 1970's and have been joined by numerous competitors such as Paul Reed Smith, Taylor, Larrivee, Santa Cruz, and Collings which compete in the marketplace. The variety and number of makers producing high quality guitars today is greater than at any other time in the history of the instrument. While I am firmly of the opinion that the 1920's and 1930's were the golden era of acoustic guitar production and the 1950's can be said to be the golden era of electric guitar production, the major manufacturers today as well as numerous smaller companies and hand builders are producing guitars which are indisputably of fine quality and are eminently suitable for professional use on stage or in the studio. This is a remarkable contrast to a time when I first opened my store when if one wanted a good instrument suitable for professional use one was limited to vintage instruments since the new ones simply weren't good enough.

Over the years that I have been involved, vintage instruments have been a great investment. There have been times when they have gone up dramatically in price and I have seen some periods such as from 1976 through the early 1980's when prices seemed to stabilize, but in the entire time I have been involved with guitars I have never seen prices crash. 2003 will mark forty years since I bought my first guitar and started dealing instruments. I have been at it long enough to see sunburst Les Pauls go from a market price of \$100 to having premium quality ones with beautifully figured curly maple tops selling for well over \$100,000. Some instruments which I sold for \$400 to \$500 when I first opened my shop in 1970 would today bring well over \$20,000. Although instruments such as old Les Pauls, Telecasters, Stratocasters, pre World War II Martin D-28's, pre World War II flat head Mastertones, and Loar signed F-5's receive a great deal of attention due to their astronomical prices, it is worth noting that many very fine vintage models are still readily available today at prices no more than and in some cases less than comparable new instruments. Vintage instruments as well as some used recent issue instruments and carefully selected new instruments have the potential to be excellent investments for the future. The stock market and other investments have been far less stable over the years than the fretted instrument market. Especially in the past couple of years when many stocks have lost more than half their value, the fretted instrument market by contrast looks like a safe haven. Most fretted instruments during the past couple of years have either been very stable in value or have gone up. Some, such as Loar signed F-5 mandolins made from 1922 through 1924, have doubled in the past couple of years.

Guitars, banjos, and mandolins have the added appeal over stocks and bonds that they are beautiful pieces of art and are great fun to play.

I look forward to your comments and questions and will do my best to personally respond to every one of them.

Sincerely,

George Gruhn

2006. February 12 - CHICAGO SUN TIMES Entertainment
Burning for the blues
BY JEFF JOHNSON STAFF REPORTER

Live fast, die young, leave a great-sounding body of work.

It's the stuff musical legends are made of. Janis, Jimi, Jim ... and Chicago's own guitar god, Michael Bloomfield, at one time America's answer to Clapton, Page and Beck.

Bloomfield was found dead in his car of a drug overdose at age 36 in San Francisco 25 years ago this Wednesday. In the short version -- woefully inadequate, as all such summaries of a life tend to be -- years of excessive doping and drinking reduced him to a trivia answer. Question: Who played guitar with Bob Dylan at Newport and on the "Highway 61 Revisited" sessions? And even more important in the grand musical scheme: Whose axmanship changed the course of rock 'n' roll by taking electric Chicago blues from the South and West Side clubs to the masses? » See BLUES, Page 4D

"Some people are just naturals," says blues legend B.B. King, whose success with mainstream audiences stemmed in part from the efforts of Bloomfield and his peers to promote the blues originators. "Mike was a wonderful young man and a great guitarist."

"He touched a chord with a lot of guitarists," explains Allen Bloomfield, the brother 18 months his junior who lovingly oversees the musical estate and monitors the site www.mikebloomfield.com. "There's a certain passion he evokes and a certain tone that resonates in the hearts in the people. He left a small body of work, but the people who hear it are captivated by it. He was one of the first to embrace a completely different culture than the one he grew up in. He found an acceptance with [bluesmen such as Muddy Waters and Otis Spann] that he wasn't able to find at home.

"The myth sometimes is even more romantic than the man himself."

It was true of Robert Johnson and true of Bloomfield, kindred blues spirits who each heard the hellhounds on their trail. Bloomfield was a hyperkinetic, rebellious youth who ran the bustling streets of the city's North Side. Then the Bloomfields relocated to hoity-toity Glencoe, where young Mike never fit in, despite coming from a well-to-do family. He formed various bands during his high school years at New Trier. Guitarist Jim Schwall, a high school classmate who later formed the Siegel-Schwall Band with Corky Siegel, played in one of those early groups.

"Mike was way ahead of everybody else," Schwall said. "Most of us were involved in the folk revival of the '50s, and when we got bored with that, we found roots music. Mike took a more direct route. He was listening to obscure guys like Smokey Hogg when I met him. I was listening to the acoustic blues players, so having him spin down-home electric blues records was enlightening."

A talent show called Lagniappe hastened the end of Bloomfield's New Trier career. "They told him, 'Under no circumstances can you take an encore,' " Allen recalls. "Of course he took an encore; shortly afterward, he was kicked out. My parents sent him to a private school, the Cornwall Academy, where everybody was a f---up with discipline problems. It was probably there where he first got into dope and other stuff. He was thrown right into the briar patch."

That didn't stunt Bloomfield's growth as a guitarist. By the early 1960s, he was ready to strut his stuff before white audiences at the dawn of the North Side blues movement and sit in with postwar Chicago blues kingpins such as Waters and Howlin' Wolf in South Side clubs.

Abe "Little Smokey" Smothers, who was giving guitar lessons to Bloomfield's future bandmate Elvin Bishop, says Bloomfield "learned a whole lot faster than Elvin. Mike was a fast learner. They used to come down to where I was playing at Oakwood and Drexel at the Blue Flame Club. From the Blue Flame, they started going to Pepper's to listen to Muddy." Smothers praises Bloomfield by acknowledging, "He played pretty good for a white boy."

The North Shore millionaire's kid found a running mate in Mississippi-born harmonica ace Charlie Musselwhite, his Near North Side neighbor. Bloomfield had an apartment in Carl Sandburg Village, while Musselwhite and acoustic blues veteran Big Joe Williams rented rooms in back of a record shop.

"Down the street was a little neighborhood bar named Big John's," Musselwhite recalls. "Over the Fourth of July, they thought it would be nice to have some folk music and asked Joe to play. I played harp with him. They did great business and asked Joe, 'Can you come back tomorrow?' It turned into a regular gig. Mike came down and saw an old upright piano and asked if he could play that. He came back for the next six months. Joe couldn't stay in someplace too long, so he left. Mike and I kept the gig going, and we got a bass player and a drummer.

"People really responded to live electric blues. We told the owners, 'Why don't you get people like Howlin' Wolf and Muddy Waters?' So on nights we didn't play, they got blues bands from the South Side to come up and play. Other bars saw they were doing great business, and they hired them, too."

Bloomfield and Musselwhite moved on to a better-paying gig at Magoo's, and their partner in their nocturnal blues forays, Paul Butterfield, took their place at Big John's. Butterfield had been playing at Hyde Park sorority parties before landing the North Side gig. The two kept their residency at Magoo's for a year, until their workload -- seven sets a night, from 9 p.m. to 4 a.m. -- became so grueling they gave it up.

Meanwhile, in New York, the Paul Butterfield Blues Band landed a deal with Elektra. They were recording while Bloomfield and Musselwhite were in the Big Apple to cut an album for Columbia, and producer Paul Rothchild urged Butterfield to add Bloomfield to the lineup.

After two Butterfield albums, Bloomfield grew restless. He formed the Electric Flag, promoted by Columbia Records as "an American music band" and as a supergroup with horns. Bloomfield envisioned the group as a Stax-Volt-inspired R&B outfit. The band included his Chicago pals Nick Gravenites on rhythm guitar and vocals and Barry Goldberg on keyboards, as well as Buddy Miles on drums and vocals.

The Flag debuted at the Monterey Pop Festival in 1967 to overwhelming response, according to Norman Dayron, Bloomfield's producer for nearly 20 years and close friend.

"I was there in '67, and they weren't talking about Jimi Hendrix or Janis Joplin, they were talking about the Electric Flag," Dayron asserts. "Their performance blew the house down, and everybody was hailing him as the genius of all time." Bloomfield kept the band together for 18 months and one fine album, "A Long Time Comin'." When he began blowing off gigs and finally blew up the original lineup, the Flag did one more LP under Miles' leadership.

Session ace Al Kooper sold Columbia on the "Super Session" jam-record concept as a showcase for Bloomfield's guitar. Then, despite super sales, Bloomfield rejected "Super Session" and the subsequent "Live Adventures" disc as a scam. But Kooper defends those ventures.

"We had no expectations for sales on this album, and when it dented the Top 10 and outsold Butterfield, the Blues Project [Kooper's answer to the Electric Flag] and the Flag, he was actually embarrassed. The son of a wealthy man, he had turned to the blues world to rebel against his real world. On 'Super Session,' we outsold the blues world, and that surprised both of us.

"On 'Live Adventures,' the timing was not great for Michael healthwise and his playing suffered. Another live recording from that time period, from the Fillmore East, went missing for 30 years. As soon as it was located, I went to work on it. Michael's playing is amazing. I released that in 2002 as 'The Lost Concert.' It kind of makes up for 'Live Adventures.' " There are two schools of thought on Bloomfield's last years. Musselwhite and others believe he became stuck in a creative morass, made worse by drug use and distaste for the "business" end of the music business. A few, including Dayron, think he did some of his finest playing in the '70s for Tacoma and other specialty labels.

There's universal agreement, though, that his biggest commercial endeavors of the decade, the Electric Flag reunion of 1974 and MCA Records' 1975 "supergroup," KGB, were ill-advised efforts to cash in on the Bloomfield mystique. Such commercial projects were painful for Bloomfield.

"Michael said he had a wire running from ear to ear that would become red hot," Dayron says. "He couldn't hold a band together because his ideas were so revolutionary and so hot. When he got frustrated, he would turn to his favorite thing -- watching the Johnny Carson show. One time he was booked to play for 3,000 people in Vancouver. The Carson show was on the same time, so he didn't go on. Michael walked out, left four guitars behind and checked into a motel that had a TV before flying home."

Musselwhite visited Bloomfield a few times at his San Francisco home, "but he'd gotten way off into heroin. It was like he was lost. I remember him saying his dream was to be an English baron with a castle, land and all the heroin he wanted. He might have had some kind of chemical imbalance. One time we drove from New York to Chicago, and all the way he'd be spitting out the car window. When we got back, I saw all the paint had been eaten away on the side of the car from his spitting."

Allen Bloomfield maintains that his brother was bipolar, and might have survived had psychiatry known more than about the disorder. His death on Feb. 15, 1981, saddened but did not surprise his friends. His body was found in his car in a San Francisco neighborhood where one of his heroin connections lived, though he officially died of an overdose of cocaine, a drug he never used. Speculation was that his dealer tried to revive him after a heroin overdose with a shot of cocaine, and when that failed, they dumped his body in the car.

But like Big Joe, Robert and his other heroes, Mike Bloomfield lived and died the life of a real bluesman. And like the great rockers of his generation, he soared musically because he refused to conform to the earthbound notions of the less creatively gifted.

jjohnson@suntimes.com

WHAT'S GOING ON?

APT Films in London has taken an option on Michael Bloomfield: If You Love These Blues, a 2000 oral history, with the goal of making a feature-length film on Bloomfield's life.

While that project may be years down the road, San Francisco filmmaker Robert Sarles and his Raven Productions have already completed as many as 20 interviews with those closest to Bloomfield for an upcoming documentary.

Bloomfield's old "Super Session" partner Al Kooper keeps the musical legacy alive through a series of recent tribute gigs with his Rekooperators band, which includes Jimmy Vivino and Mike Merritt from Conan O'Brien's band and Anton Fig from David Letterman's show.

Bloomfield's recorded legacy should be enhanced with the planned release of recordings from the Fillmore East and West archives, as well as what's expected to be the definitive box set of Bloomfield's material, including his lesser-known work for Tacoma and other indies.

And at least one fan is working to rename the street in front of his boyhood home at 424 W. Melrose "Michael Bloomfield Way," although Bloomfield's brother Allen admits that the local alderman is not entirely sold on the idea.
Jeff Johnson

Music

Bloomers and Butter: true pioneers

February 12, 2006

BY JEFF JOHNSON STAFF REPORTER

To call the first Paul Butterfield Blues Band album "groundbreaking" is an understatement. The band featured a young, white leader with slicked-back hair whose harp playing conjured Big Walter and Little Walter, two take-no-prisoners guitarists in Michael Bloomfield and Elvin Bishop who could trade leads with the greatest of ease, and an older, African-American rhythm section of drummer Sam Lay and bassist Jerome Arnold who cut their teeth in Howlin' Wolf's band. Bloomers and Butter -- the "Born in Chicago" boys -- and their bandmates inspired a generation of young players as diverse as Carlos Santana, George Thorogood and Jorma Kaukonen with their muscular blues sound. It was a respectable re-creation of the Delta blues that previously had been confined largely to the South and West Sides.

"It was a matter of being in the right place at the right time with the right stuff," Bishop says. "There was this great big huge body of music, the blues, and this great big potential audience in the United States for this non-white music. The Butterfield Band was there to deliver it. People will accept something from somebody who looks more like them. It's a sad but true fact. We weren't playing it as well as our idols, Muddy [Waters] and Wolf."

After the successful debut LP, Bloomfield's restless soul wouldn't sit still for another straight-ahead Chicago blues album, so he found a way to incorporate world-music influences in the second Butterfield Band disc, "East-West."

"He would try stuff nobody else would do," Bishop says. "We listened to [John] Coltrane and Pharoah Sanders and Ravi Shankar. Bloomers figured out how to play that stuff within a blues band."

For such an accomplished guitarist, Bloomfield also put a premium on showmanship, as was evident in his "fire-eating act" when the band performed "East-West" live.

"We did that at least 20 minutes live, and halfway through the song, he'd get this thing out that you'd beat a kettle drum with and dip it in lighter fluid," Bishop recalls. "He said the secret was, 'Don't inhale.' We did this at the old Fillmore [West] Theater, and for all these hippies who were stoned on acid, it was a real mind-blower. People went crazy. He was the type of guy who'd do that."

Blues harpist Charlie Musselwhite marvels at his old pal Bloomfield's affinity for working a crowd. "I didn't care for being in front of people, and one time I mentioned that to Mike, and he said that for him, there was nothing greater than being in front of a roomful of people all looking at him," he says. "He thrived on that." His flair for entertaining extended to parlor tricks, Musselwhite says. "He could take razor blades and chew them up and spit 'em out, and he'd put out lit cigarettes on his tongue. If he was reading a book, he'd tear out the page and eat it when he finished it. And he had a photographic memory. I could open a book and tell him a page number, and he'd quote word for word from that particular page."

Bloomfield's departure from Butterfield was evolutionary, Bishop maintains. "I think with both his split and my split, it wasn't any violent argument like you read about in the tabloids," he says. "It was a guy who played in a band and did his part and thought, 'Wouldn't it be great to play all the songs that I choose rather than two or three songs?'"

After Bloomfield went off to form the Electric Flag, Butterfield soon added horns in his group. And Butterfield joined Bloomfield on Waters' "Fathers & Sons" project in 1969. Butterfield struggled with alcoholism while continuing to perform until his own death at age 44 in 1987. (SIC!!)

*February 12, 2006 - **When Bloomfield met Bob***

BY JEFF JOHNSON STAFF REPORTER

Bob Dylan met Michael Bloomfield in Chicago in 1963 and quickly resolved to play with the brilliant guitarist. Two years later, Bloomfield joined Dylan for the "Highway 61 Revisited" sessions that yielded "Like a Rolling Stone," the namesake magazine's choice as greatest rock song of all time. He also backed up Dylan at the historic Newport Folk Festival when the folk god "went electric."

Al Kooper recalls attending the "Highway 61" session as a 21-year-old studio guitarist. "I was quite ambitious and decided I would try and play on the session. So I got there early, and set up and sat there as if I had been hired. In come Dylan and Bloomfield together. Bloomfield sits down next to me, says hello and begins to warm up on a cream-colored Telecaster. I was aghast. I had *never* heard anyone play live like that, much less a white person approximately my own age. As soon as possible, I packed up my guitar and went into the control room where I belonged."

Bloomfield's contribution went beyond his guitar work, says producer Norman Dayron, who was there for that session. "He was the music director for that band," he says. "He arranged 'Like a Rolling Stone' -- Dylan didn't do that."

In November 1980, singer Maria Muldaur and Dylan visited Bloomfield at his San Francisco home, and Dylan invited him to sit in at the Warfield Theater the next night. Bloomfield told Dayron, who encouraged him to take him up on it.

"Bob gave about a 10-minute introduction to these young people about how much Michael meant to him and what a genius he was," Dayron recalls. "He called him 'one of the rare geniuses of American music who had given me his sound.' Michael shuffles onstage wearing sheepskin worn-out bedroom slippers with the heels scrunched up and jeans with the knees ripped out. He had on a football T-shirt from the high school in Mill Valley where he lived. He picked up a borrowed guitar and in my view played brilliantly the entire evening."

It was Bloomfield's last live appearance. Three months later, he was dead.

Jeff Johnson

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Gravenites talks about his days with Paul Butterfield from the late 50's to 1965. "Born in Chicago" from BBB's first album had – to start with - Butterfield's name as writer instead of Gravenites'. Also about: His first single on "Out of Sight" Records. Electric Flag. Albert Grossman. Paul Butterfield "Bunky". Muddy Waters and many other things.

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A PBS radio documentary produced by Joyride Media Nov. 2007. Hosted by Rita Houston, Paul Chuffo & Joshua Jackson. Featuring songs from Bob Dylan: The other side of the mirror – Live at the Newport Folk Festival 1963-65. A Columbia DVD.

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