

The Ultimate Complete

Michael Bloomfield

Discography

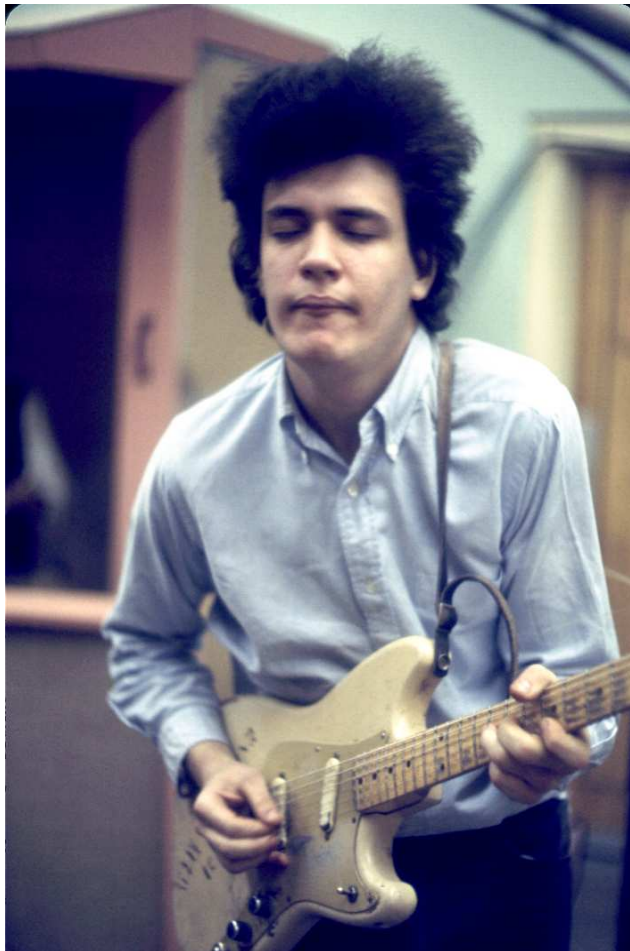


Photo ©: Mike Shea/Patrick Shea
Michael Bloomfield December 7, 1964

“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 (1900! that is) 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 to *Peggy McVickar*, Ormond Beach, Florida for unearthing new great stuff and to David Dann for his great work on Bloomfield. Also thank you to Niels Adersen and Blues Flemming for helping.

A very special thank you to Patrick Shea – son of filmmaker and photographer Mike Shea – for letting me use the photos his father took of The Group in the studio Dec. 7, 1964. Patrick you were a kind and good man RIP.

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/>



Brother Allen Bloomfield

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. 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 now it's all in there making it impossible to find around!

For releases like "best of" or compilations and such with tracks from various years, the illustration is where the first track on the record is found. And notice that you can always zoom in or out of the discography, to read the scans.

Enjoy!

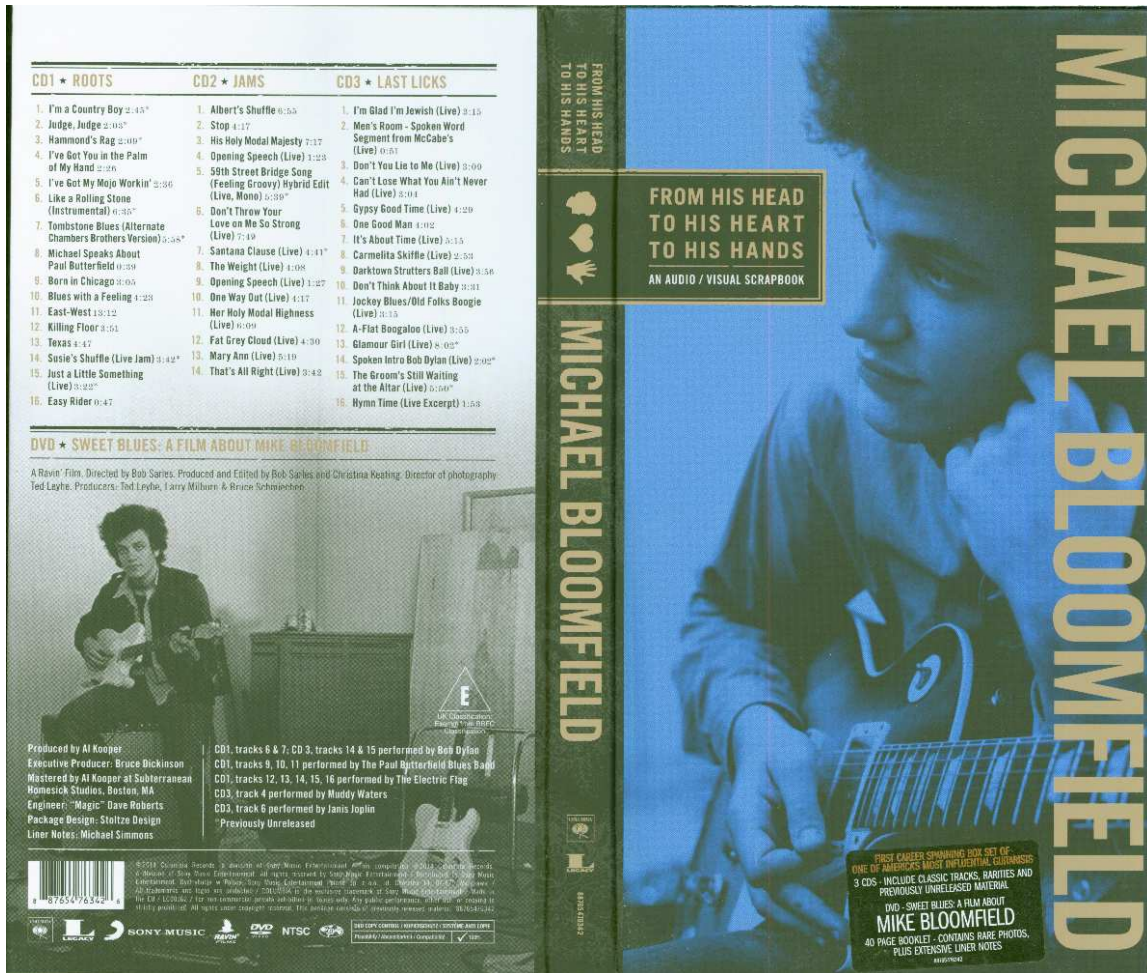
All the best

René Aagaard
Denmark



Photo ©: Mike & Patrick Shea

A COMPLETE CHRONOLOGICAL DISCOGRAPHY



In 2014 – at last – a boxed set with Michael Bloomfield was released. Unfortunately there are only very few new tracks added. It's obvious that the task has been to make a set as cheap as possible. Only Columbia/CBS stuff has been used. Nevertheless it's a fine job from the hands of Al Kooper, and it's of course a MUST for any Michael Bloomfield fan. The movie on the DVD is very interesting.

2014	CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS"	COLUMBIA 88765476342 (EU)	539
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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 -

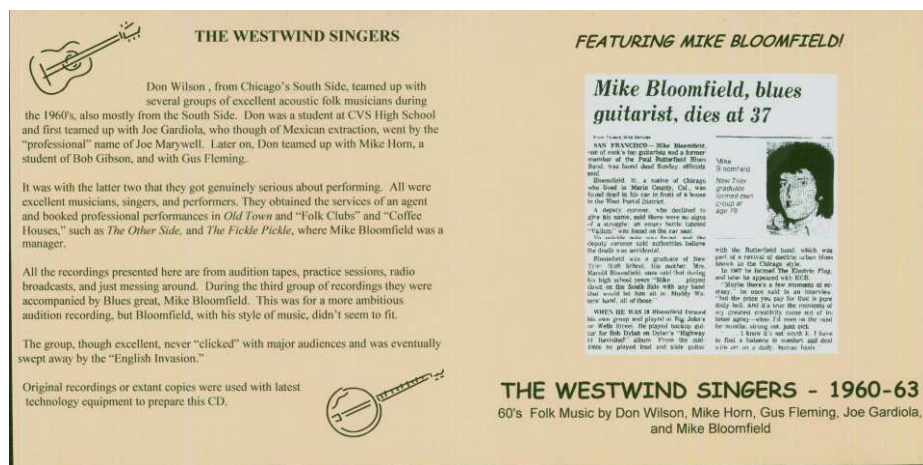
1. "San Francisco Bay Blues" (2.06) (on cover: "You Give Me The Blues")
2. "Swing Down Chariot" (2.31)
3. "San Francisco Bay Blues" (1.45)
4. "I Can't Get Nuff' Your Love" (2.20)
5. "The Monkey And The Engineer" (1.41)

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 so blows the harmonica. The three guys played among other places The Fickle Pickle, so it must have been there MB met them.

Apart from Bloomfield's guitar there also is a jug blower? and another guitar and something sounding like a washboard. The vocals all over are certainly not bad.

Released by Esoteric Sound Recording in fine sound quality (the MB tracks). Big Thanks! to Peggy for digging this one up.

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



Between the Hard Place and the Ground: Norman Dayron on Recording Michael Bloomfield

— BY RALPH HEIBUTZKI —

Twenty years after his death, the late Michael Bloomfield still exerts a gravitational pull over anyone who heard his groundbreaking blend of blues-rock guitar power and modal improvisations.

That mixture captured my imagination – I can remember trying to kill time on a lengthy high school bus trip, and swapped Cream's *Disreali Gears* for Nick Gravenites' *My Labors*, which had Bloomfield's fingerprints all over it. As I

Editor's note:

This article originally appeared in "Tape Op" #25, Sept. 1, 2001. The magazine was intended for those in the recording industry.

was enjoying "Gypsy Good Time," somebody piped up behind me, "Don't you have any music that isn't bizarre?" Suitably appalled, I turned around, "C'mon, man, this



NORMAN Dayron, left, with Michael Bloomfield

the brisk acoustic picking of his "Bullet Rag" or the traditional "J.P. Morgan" demonstrates. Both tracks represented "probably the first time I ever made anywhere," says Dayron, who captured them at his apartment on January 28, 1964. (However, discographer René Aagaard's discovery of a five-track recording in February 2007 – which he believes to be an audition tape – may actually predate those efforts.)

HE COMPILED those tracks for a CD that accompanies Wolkin's book. It was recorded with an Electro-Voice 654 omnidirectional mic, and a cardioid 660 high-tech lookin' mic, at the time, Dayron recalls. They accomplished Bloomfield's first overdubbing on another track, "Kingpin," by cutting the Tandberg tape recorder's erase head wires.

"If you were sensitive to the volume

Thanks for the honors, but it was actually Peggy Lee McVickar – The Pixie Elf – who found this! (but my name is spelled correctly!)

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 the shop had moved) 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) Sample stamp Mono - 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) (label DL 606) Mono - Black & White cover. Dark blue/white label and address: 4243 N. Lincoln	433
1998	1-16 - CD “MANDOLIN BLUES” DELMARK DE-606 (US)	190

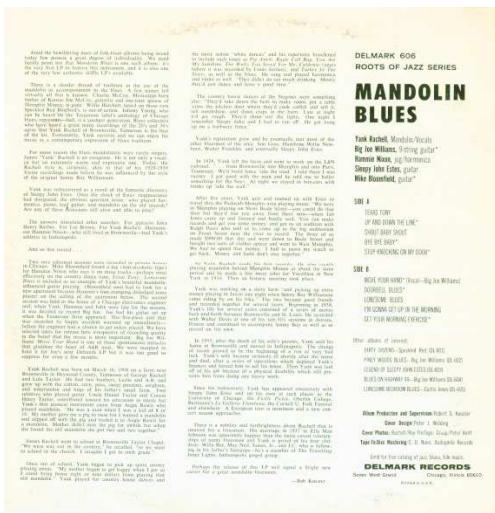
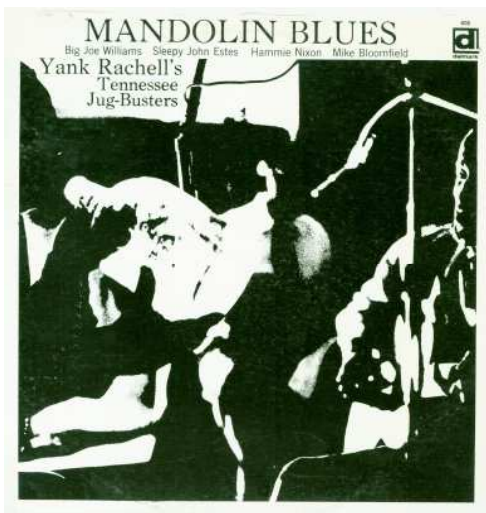
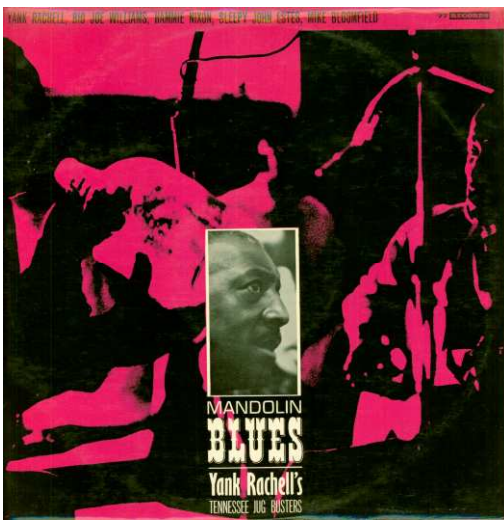


7 West Grand – with “monaural” on label

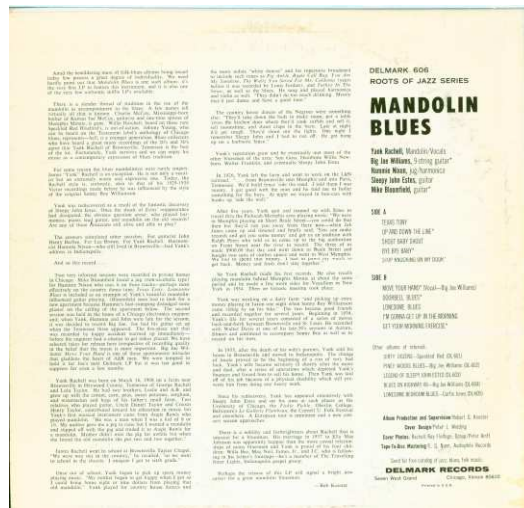


7 West Grand – with “monaural” on label



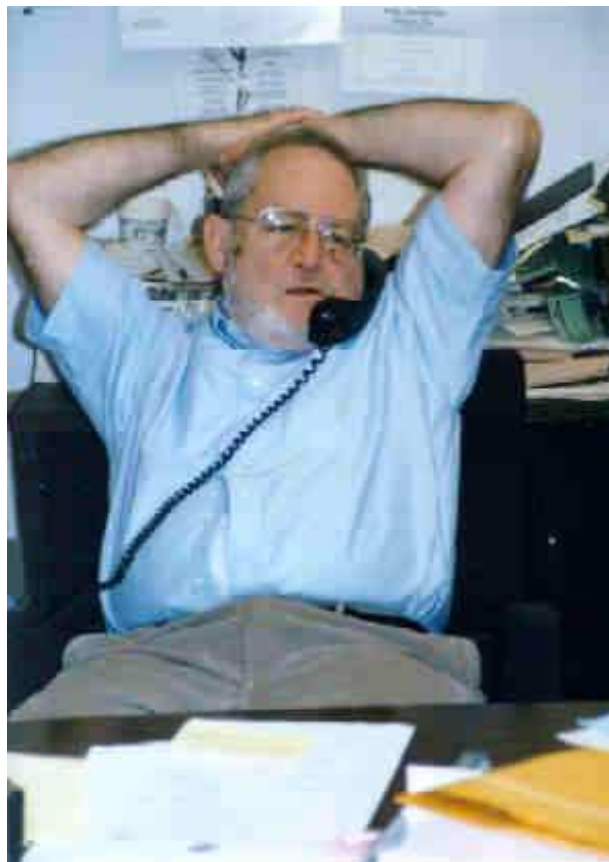
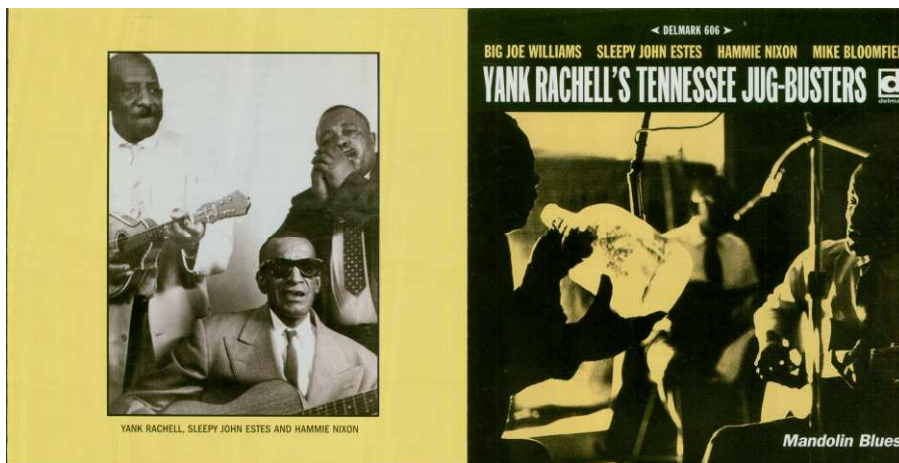


4243 N. Lincoln



4243 N. Lincoln





Bob Koester founder and owner of "Delmark"

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)

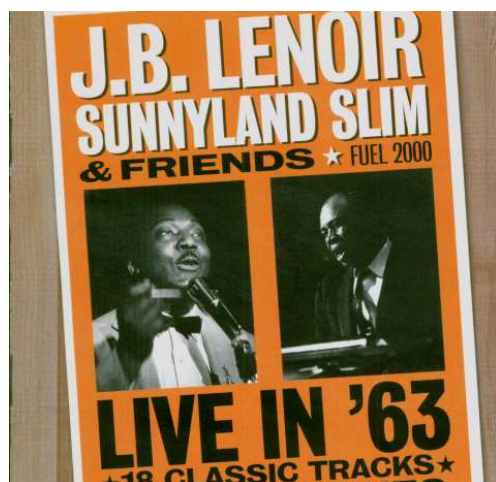
A “field recording” showing us the blues in Chicago in the early sixties. Recorded at Nina’s Lounge by Norman Dayron - then a student. It was a double bill with Sunnyland Slim as the main man. J.B. Lenoir was proud to announce that he now had learned to play both the harp and the guitar at the same time! 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

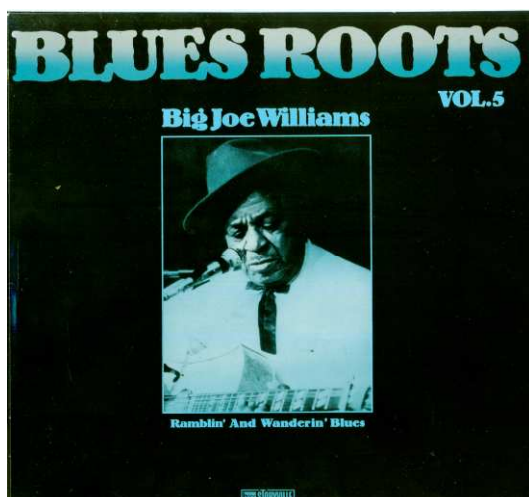
Big Joe Williams, vocals, guitar

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)
Promo stamp - MB mentioned in the liner notes - insert with profiles on the artists | 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



Bloomfield mentioned in the liner notes





THE GROUP – MICHAEL BLOOMFIELD **1963?** Chess recording studio, Chicago

John Hammond from Columbia Records 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 Records (Epic) as a solo artist.



Michael Bloomfield 1964 – recording with “The Group”
Photo ©: Mike Shea/Patrick Shea

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" 268
CD from the book "If You Love These Blues"

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

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.

577

MIKE BLOOMFIELD

1964. Feb. 18. (probably) Columbia Records, NY

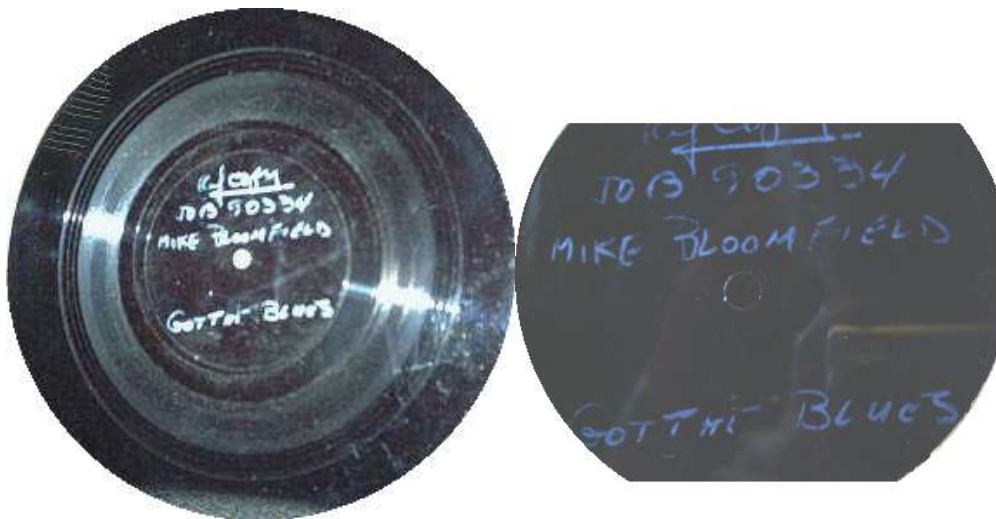
Michael Bloomfield, guitar, vocals, hca 5,7 kazoo 6,8 – Bill Lee, bass 1-4? – bass? 4-9

1. "I'm a Country Boy" (2.45)
2. "Judge, Judge" (2.03)
3. "Hammond's Rag" (2.09) M: Bloomfield
4. "Got the Blues" ("Feelin' Called the Blues") (2.17) (unissued)
5. "Got My Mojo Working" (2.05) (unissued)
6. "God Don't Like Ugly" (2.22) (unissued)
7. "Baby What You Want Me to Do" ("You Got Me Runnin'") (2.32) (unissued)
8. "Don't Lay That Snake on Me" (1.49) (unissued)
9. "My Name is Morgan, But it ain't J.P." (2.10) (unissued)

Tracks (1-3) got an official release with the Bloomfield Box Set in 2014, the rest remains as acetates. All nine tracks are supposed to be from an audition for Columbia Records' talent scout, producer and more John Hammond Sr. Listening to the tracks today – 50 years later - it seems to be some strange choices for an audition. Track (4) comes closest to what MB did later on, incl. his singing. In fact it sounds like it could be from a different session! Maybe tracks (1-4) are from the Hammond audition with MB and tracks (5-9) from another source? Judged from the singing voice they do come from two sessions. On tracks (1-4) are no hca or kazoo.

Thanks to Paul Thompson for info and sound.

2014 1-3 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS" 539
COLUMBIA 88765476342 (EU)



A 10 inch, 45 rpm. acetate was offered on Ebay in 2004. The label read: **"Got the Blues"** COLUMBIA REFERENCE # JOB 90334, date 2-18-64, UNRELEASED, (Att: John Hammond).

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

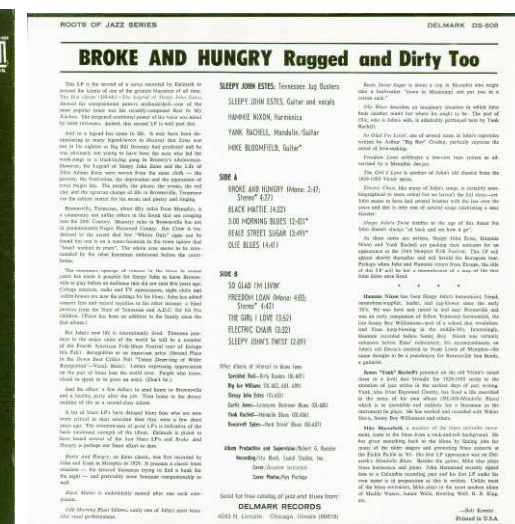
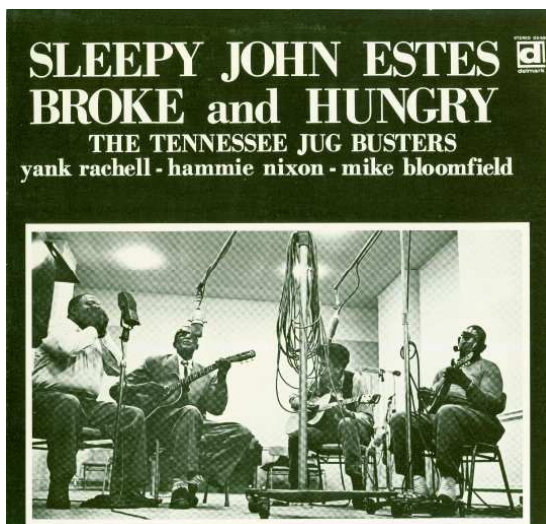
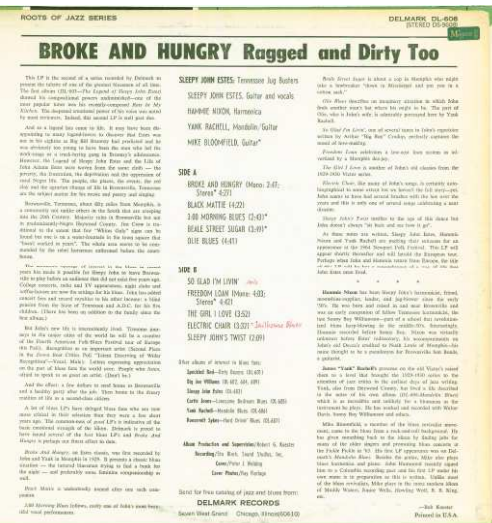
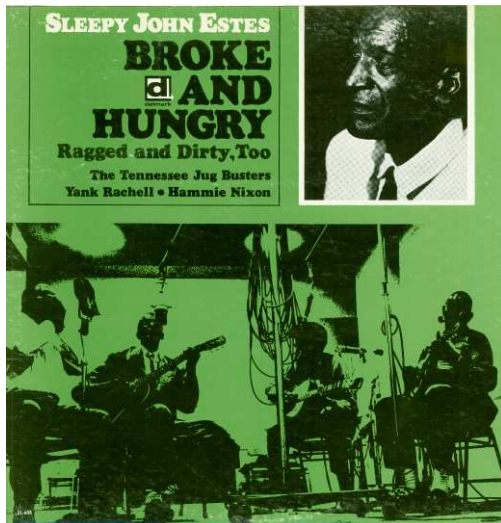
On the back cover of the LP Bob Koester says: "...John Hammond recently signed him [MB] to a Columbia recording pact and his first LP under his own name is in preparation as this is written..."

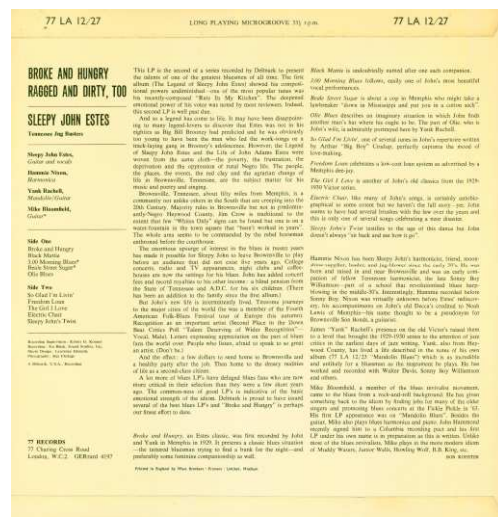
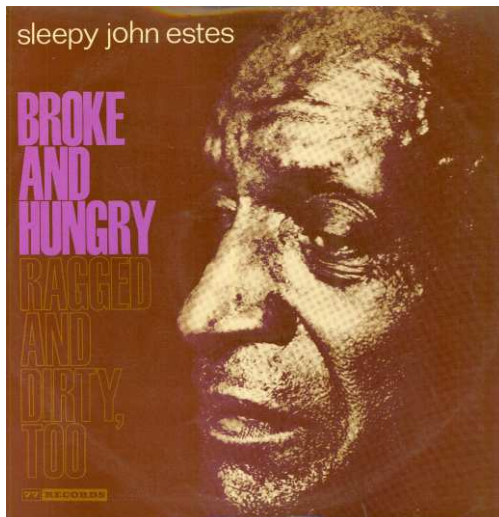
Bob Koester also wrote that at the time of writing the liner notes for the LP, Sleepy John Estes and Hammie Nixon were packing to go to the Newport Folk Festival 1964. The time of writing must have been around June or July 1964. That indicates that the album in preparation must have been The Group's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

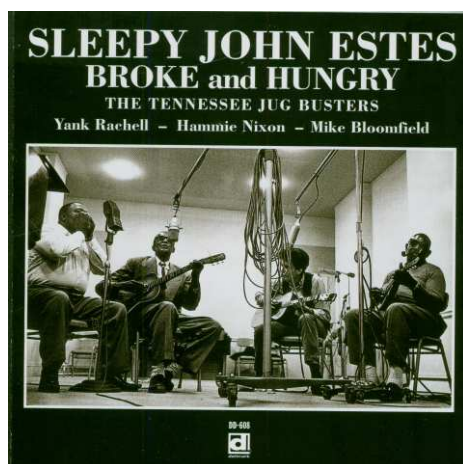
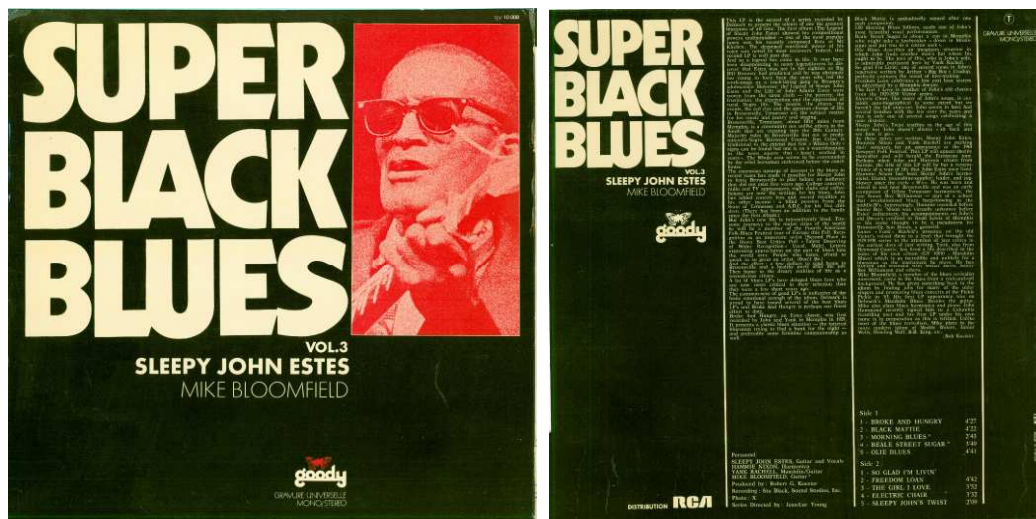
The tracks differ a lot in the timings as shown. On the CD track (3) is noted as (4.44) but it's a short version like on the LPs. MB does not play on the short mono versions of (1,7), but on the alternate takes that are the longer stereo versions (11,12).

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







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. "Introduction by Olle Helander" (0.40)
2. "Five Long Years" (2.48)
3. "Introduction by Olle Helander" (1.04)
4. "Her Picture in the Frame" (4.09)
5. "Introduction by Olle Helander" (0.26)
6. "Eddie Boyd interviewed by Olle Helander" (2.08)
7. "Introduction by Olle Helander" (1.03)
8. "Early Grave" (3.54)
9. "Introduction of Michael Bloomfield by Olle Hellander"
10. "The Big Question" (3.07)
11. "Eddie Boyd introduced by Olle Hellander" (0.19)
12. "Eddie Boyd interviewed by Olle Hellander" (0.24)
13. "Look Over Yonder Wall" (2.47) (Nothing But Trouble)
14. "End speak by Olle Hellander" (0.08)

1964

1-14 – CDR "RADIO SHOW: I BLUESKVARTER"

584

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

15. "Going to Pack Up My Things" (4.03)
16. "Every Night and Every Day" (4.06)
17. "Rock Me Baby" (My Baby Rocks Me) (4.36)
18. "My Baby's Gone" (4.43)

Recordings made by and for the Swedish Broadcasting Corporation. Most of it were broadcasted in the program "I Blueskvarter" ("In Blues Quarter") in 1964-65. Three 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 2,4,8,10,13,15-18 - 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)
9. "Prison Bound" (3.26)

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) and on track (9) he has a little solo! Sunnyland Slim introduces every track and the radio show ends with an end speak from Olle Hellander (0.14).

1964 1-4,6-8 – CDR "RADIO SHOW: I BLUESKVARTER"

584

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

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

Aired Dec. 2, 1964. Track 14 has not yet surfaced on any record or CD.

1999	1-5 - CD-2 "I BLUESKVARTER - CHICAGO 1964 VOLUME ONE"	
	JEFFERSON RECORDS SBACD 12653/4 (SWE)	287
1999	10-13 - CD-2 "I BLUESKVARTER - CHICAGO 1964 VOLUME TWO"	
	JEFFERSON RECORDS SBACD 12655/6 (SWE)	288
2004	9 - CD-2 "I BLUESKVARTER - 1964 VOLUME THREE"	
	JEFFERSON RECORDS SBACD 12658/9 (SWE)	565





Vol. Three

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).

1964	1-3,5,6 – CDR “RADIO SHOW: I BLUESKVARTER”	584
1999	1-5 - CD-2 “I BLUESKVARTER - CHICAGO 1964 VOLUME TWO” JEFFERSON RECORDS SBACD 12655/6 (SWE)	288

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 Records 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)	

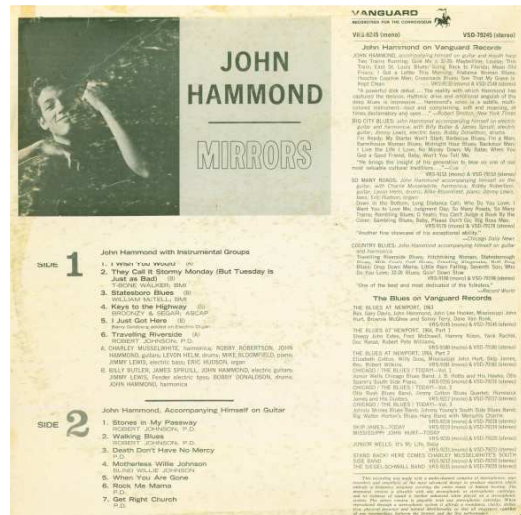
199?	1-12 - CD "SO MANY ROADS" VANGUARD VMD 79178 (D)	134
1993?	1-24 - CD "SO MANY ROADS — THE COMPLETE SESSIONS" VANGUARD VMD 79178 (I)	398
1993	2,9,10 - CD "YOU CAN'T JUDGE A BOOK BY THE COVER" VANGUARD VCD 79472-2 (D)(US)	133
2000	3,4,6,8,9,12 - CD "JOHN HAMMOND - BEST OF THE VANGUARD YEARS" VANGUARD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

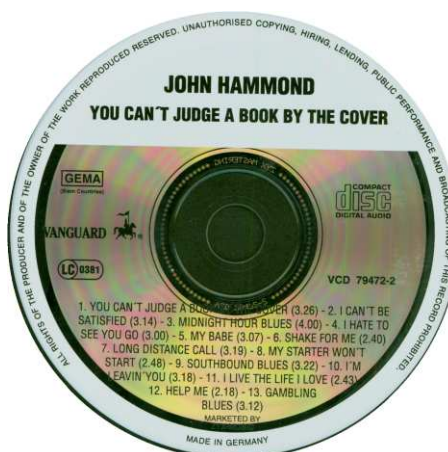
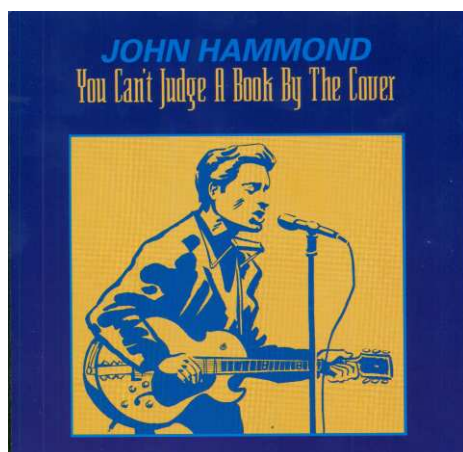
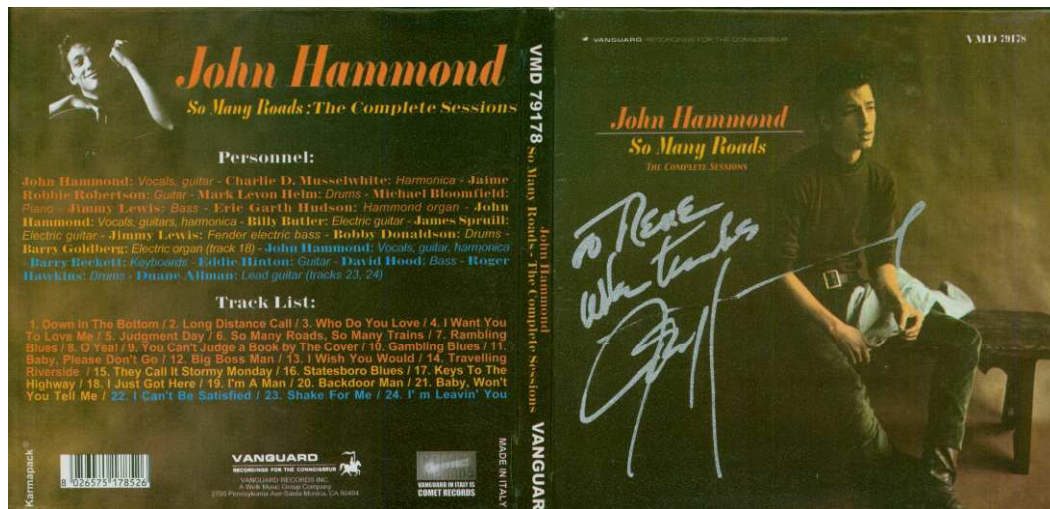
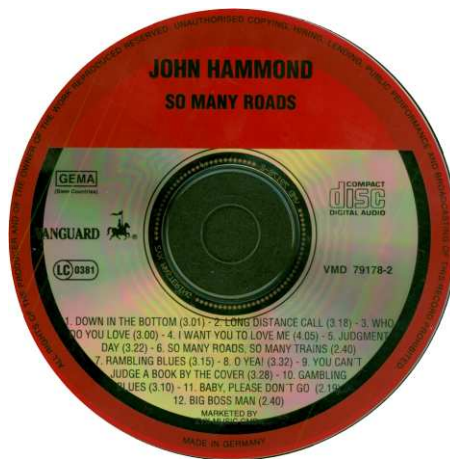
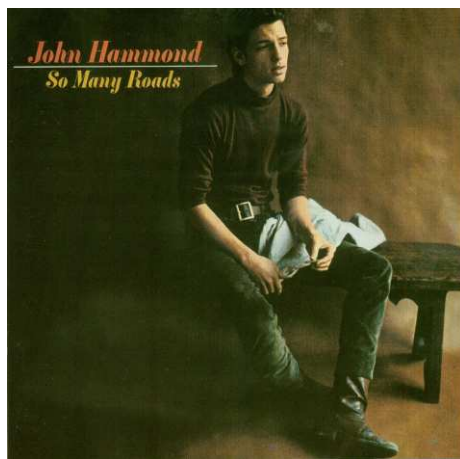


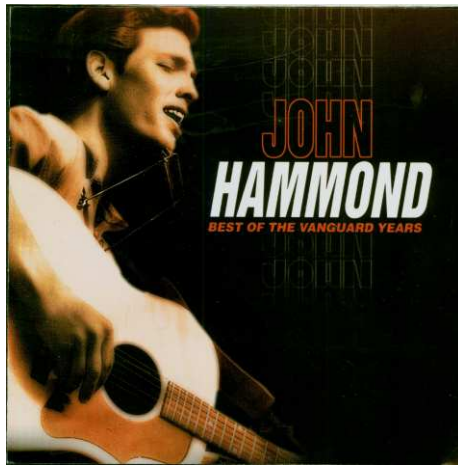
Kindly signed by John Hammond, when he played the Copenhagen Blues Festival in Sept. 2003



Mr. and Mrs. John Hammond at the Mojo Blues Bar 23 Sept. 2003 - He is signing my ticket.







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) Instrumental
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).



Mike Shea on the job.

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.

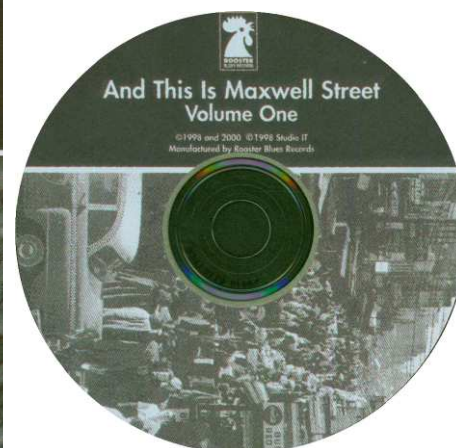
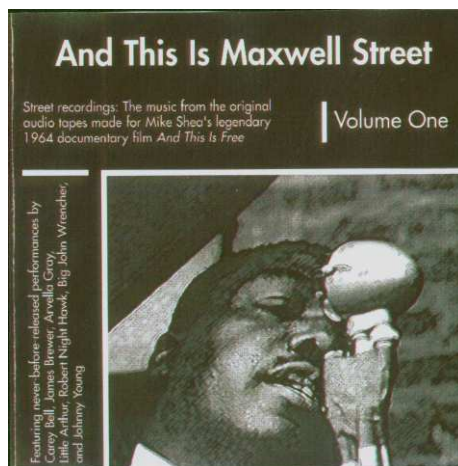
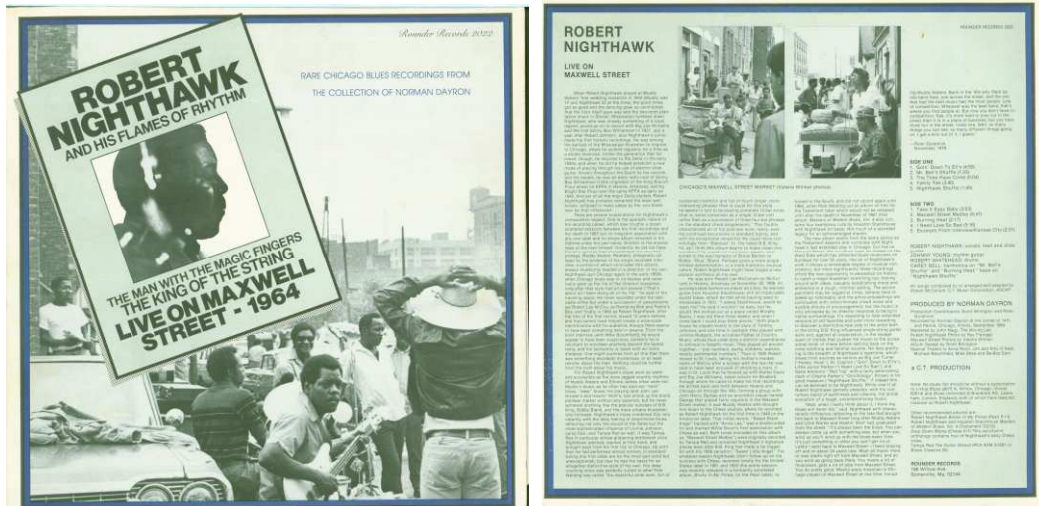
The credits are taken from the Rooster CD-set. On the Rounder LP the drummer on the Nighthawk tracks is credited as Robert Whitehead.

The Bullseye CD includes 5 previously unreleased recordings by Nighthawk plus an edited (13.30) version of the Bloomfield interview.

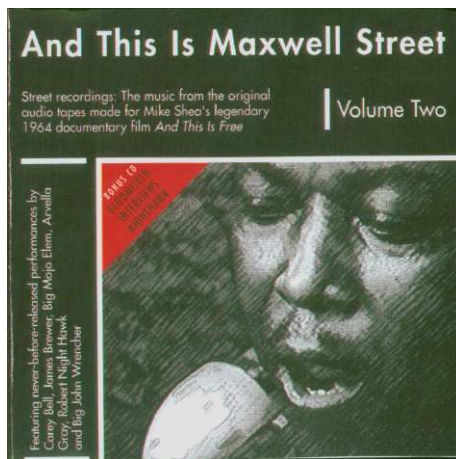
1980	1-10 - LP “LIVE ON MAXWELL STREET - 1964” ROUNDER 2022 (US)	249
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1991	1-10 - CD “LIVE ON MAXWELL STREET - 1964” ROUNDER CD2022 (US)	
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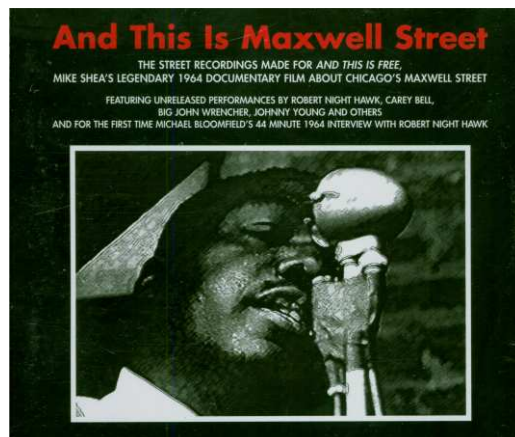
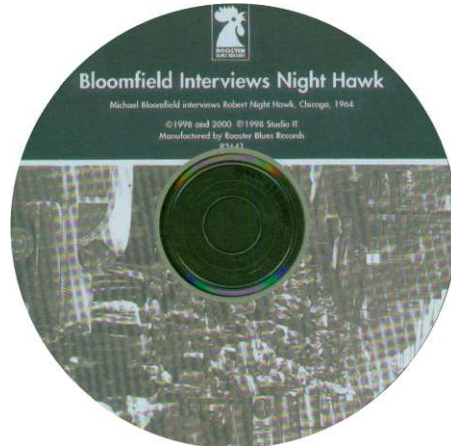
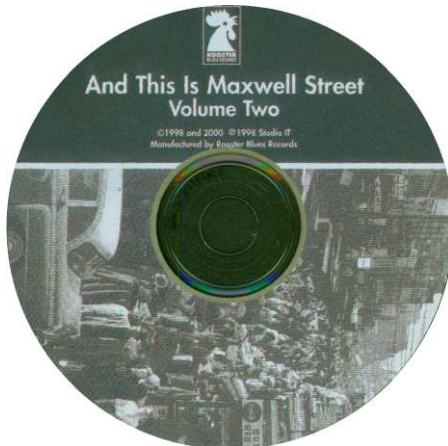
- 1999 1-9,11-32 - CD-3 "AND THIS IS MAXWELL STREET" P-VINE PCD 5527/28 (JAP)
- 2000 1-9,11-32 - CD-3 "AND THIS IS MAXWELL STREET"
ROOSTER RECORDS R2641 (US) 254/255
- 2000 1-9,11-32 - CD-3 "AND THIS IS MAXWELL STREET"
CATFISH RECORDS KAT3D1/3 (UK) 414
- 2000 1-4,6-9,23,33-37 - CD "LIVE ON MAXWELL STREET - 1964" 570
BULLSEYE 9624-2 (US)
- ? ? - VIDEO - "AND THIS IS FREE"

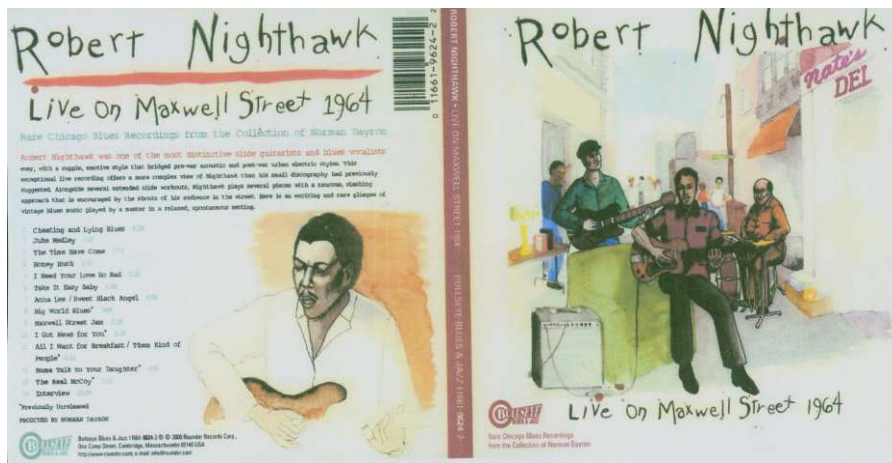


Rooster release



Rooster release





Bullseye 9624-2 (US)

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” 268
CD from the book “If You Love These Blues”

? 1-4 – LP “LIVE IN CHICAGO 1964” BB BB134 (EU) Blue vinyl (bootleg)

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 Records 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.

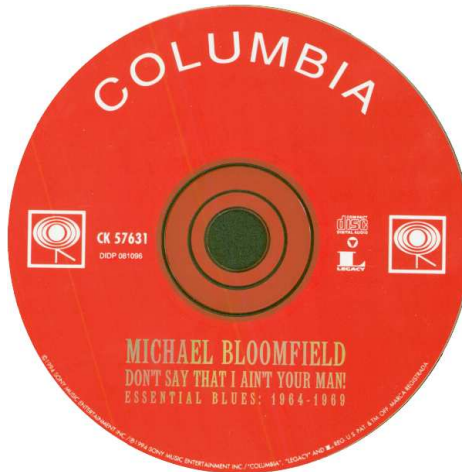
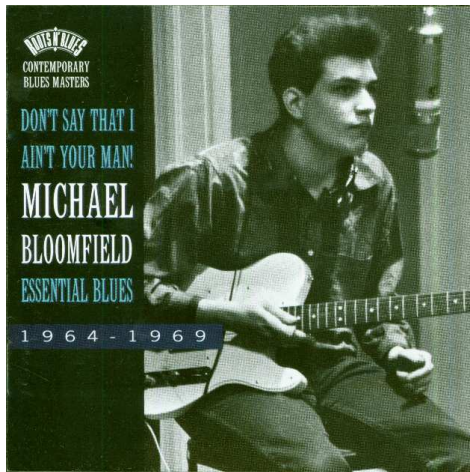
Norman Mayell writes in his biography about this period (from his website):

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 Patrick Shea, gave me a copy of all 400 pictures to use for this discography, and you will find several of them scattered around.

1994	1-4 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964 - 1969"	
	COLUMBIA/LEGACY CK 57631 (US) 079	
1995	1-4 - CD "DON'T SAY I AIN'T YOUR MAN - 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 gr. vinyl	1325
2008	1-4 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964-1969"	552
	BLUE LABEL SPV 42472-2 (D)	
2008	1 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518
2014	8,10 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS"	
	COLUMBIA 88765476342 (EU)	539





The 1994 single CD issue



Fold-out-triple-cover – With three “bonus” tracks from “The Live Adventure...”



The 2008 CD-2 reissue



"The Group" – Mike Johnson, guitar – Sid Warner, bass – Brian Freidman, piano – Norman Mayell, drums –
 Michael Bloomfield, guitar – Charlie Musselwhite, harmonica
 Photo ©: Mike & Patrick Shea

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 back 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	
?	20 - CD-2 "DROPPIN' IN WITH THE PAUL BUTTERFIELD BB" Bootleg	312
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



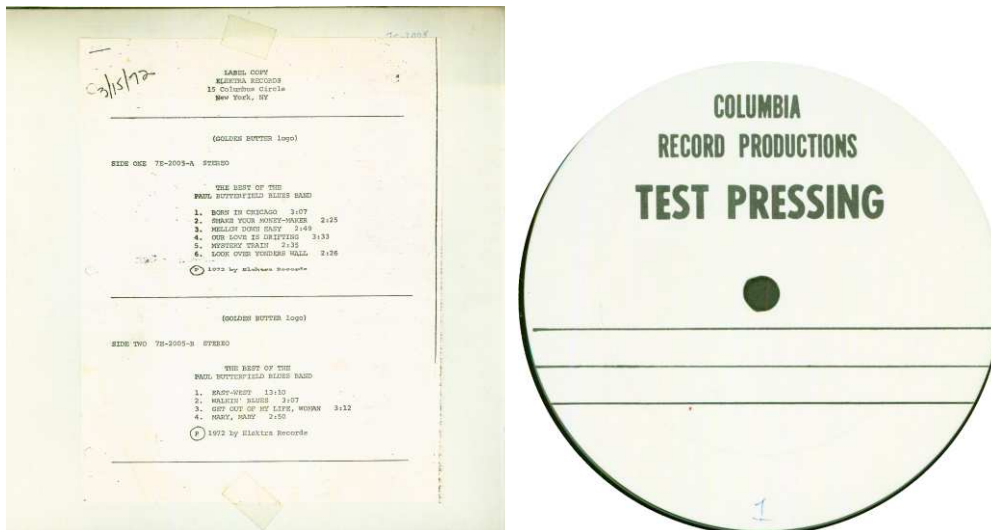
\$ 1.00 – special price for you...



No special price

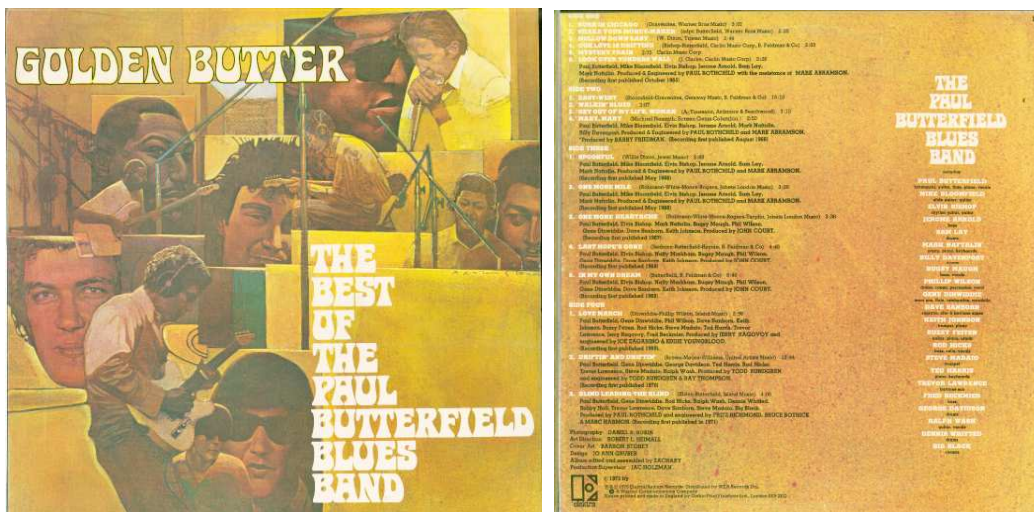


Cover as above



Golden Butter - Test pressing of record one – identical labels on both sides





UK release







John Hammond srn advising Michael Bloomfield in the studio – Dec. 7, 1964
Photo ©: Patrick & Mike Shea