

BOB DYLAN

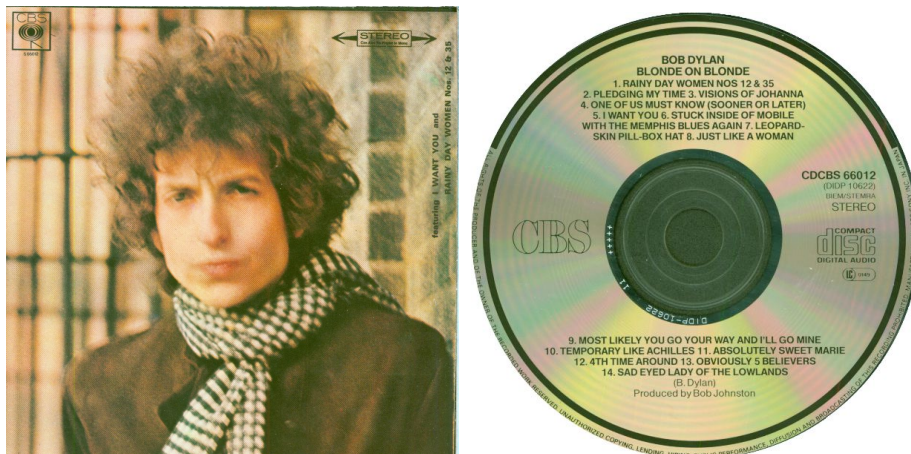
1966. Jan. 25. Columbia Recording Studios

According to the CD-2 “No Direction Home”, Michael Bloomfield plays the guitar intro and a solo later and Dylan plays the opening solo (his one and only recorded electric solo?)

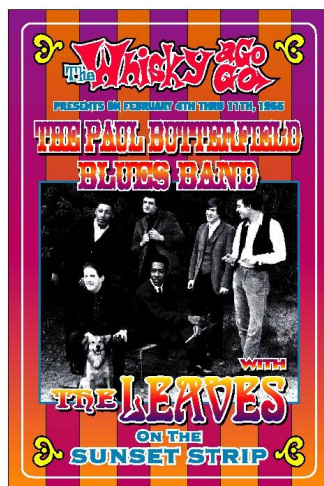
1. “Leopard-skin Pill-box Hat” (6.24) (take 1) slow
2. “Leopard-skin Pill-box Hat” (3.58) Bloomfield solo
3. “Leopard-skin Pill-box Hat” (3.58) Dylan & Bloomfield guitar solo
4. “Leopard-skin Pill-box Hat” (6.23) extra verse

On track (2) there is very fine playing from MB and no guitar solo from Uncle Bob, but a harmonica solo.

1966	3 – LP-2 “BLONDE ON BLONDE” COLUMBIA	
1966?	3 – EP “BOB DYLAN” CBS EP 6345 (Portugal)	
1987?	3 – CD “BLONDE ON BLONDE” CBS CDCBS 66012 (UK)	546
1992?	3 – CD “BOB DYLAN’S GREATEST HITS 2” COLUMBIA 471243 2 (AUT)	109
2005	1 – CD-2 “NO DIRECTION HOME – THE SOUNDTRACK” THE BOOTLEG SERIES VOL. 7 - COLUMBIA C2K 93937 (US) Alternate take 1	529
2005	1 – CD-2 “NO DIRECTION HOME – THE SOUNDTRACK” THE BOOTLEG SERIES VOL. 7 – COL 520358-2 (UK) Alternate take 1	562



Febr. 4.-11, 1966 – The Paul Butterfield Blues Band at Whiskey a Go Go, LA, CA



Feb. 25, 1966 – Butterfield Blues Band -- Fillmore



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 Novotny (6.06)
 - 1c. "(When She Needs Good Lovin') She Comes To Me (6.17)
+ interview with Judy Novotny
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 (Novotny) – 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 labels. 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 Jeanie 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 track (1a).

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.

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	1a - CDR "RADIO SPOT FOR MACLEANS "	452
1967	3,4 - 7" "RICHARD COREY" DYNOVOICE 230 (US) promo	251
1994	1 - CD - "LOVE POWER - HARD TO FIND HITS OF THE '60s" SEQUEL NEM CD 669 (UK)	





Different lay-out



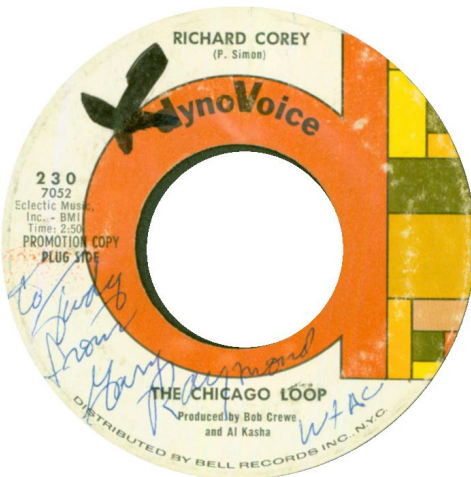
Canadian single



UK promo

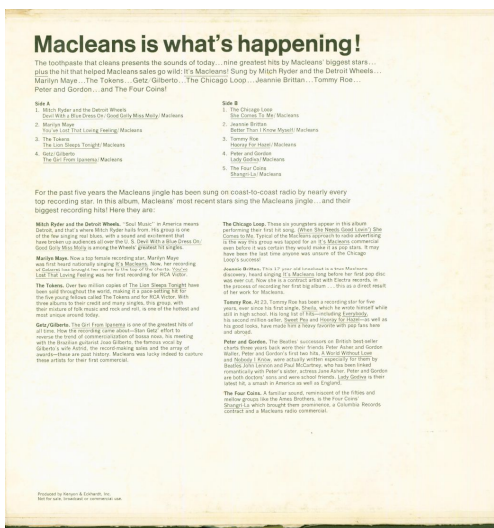


UK single



"To Judy – From Gary Redmond"

Maybe to Judy Novy? Gary Redmond was a DJ at WTAC in Flint, Michigan
No Bloomfield on this one

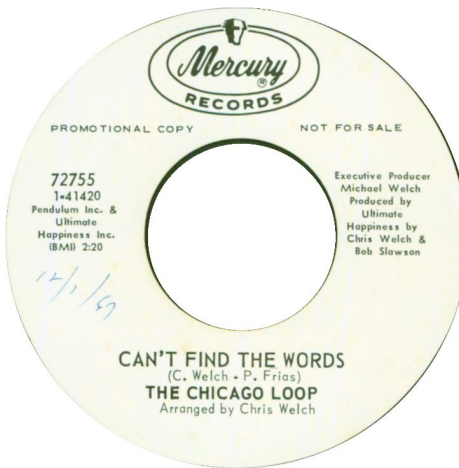


Just to round off the group: In 1968 “The Chicago Loop” got a contract with Mercury and regrouped to this formation: Bob Slawson, vocals - Stephen Wasserman, bass - Jackie Dana, guitar, vocals - P.J. Bailey, drums – producers: Chris Welch & Bob Slawson

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)

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





Promo



Bill Graham shows (Fillmore Auditorium / Fillmore West / East / Winterland)
 ** are afternoon (usually Sunday) shows

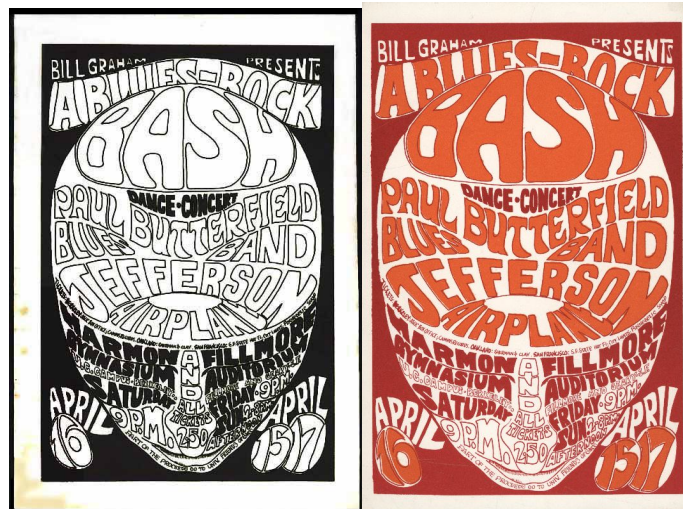
March 25, 26, 27, 1966 – Fillmore Auditorium -- Butterfield Blues Band / Quicksilver Messenger Service



April 16, 1966 Harmon Gym, UC Berkeley Campus – Butterfield Blues Band / Jefferson Airplane



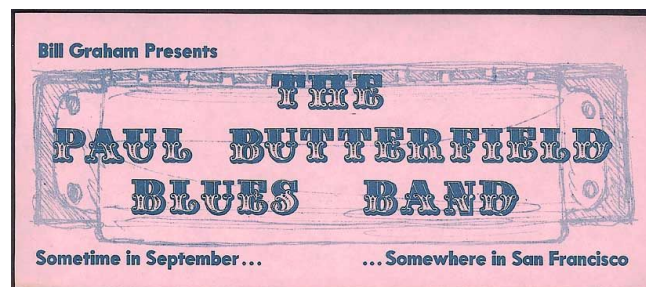
April 15, 17, 1966 -- Fillmore Auditorium -- Butterfield Blues Band / Jefferson Airplane



June 24, 1966 – Cambridge's Club 47 where Crawdaddy Magazine's Paul Williams conducted an interview with the band.

Aug. 26, 1966 -- RHEINGOLD CENTRAL PARK MUSIC FESTIVAL, New York City –
PAUL BUTTERFIELD

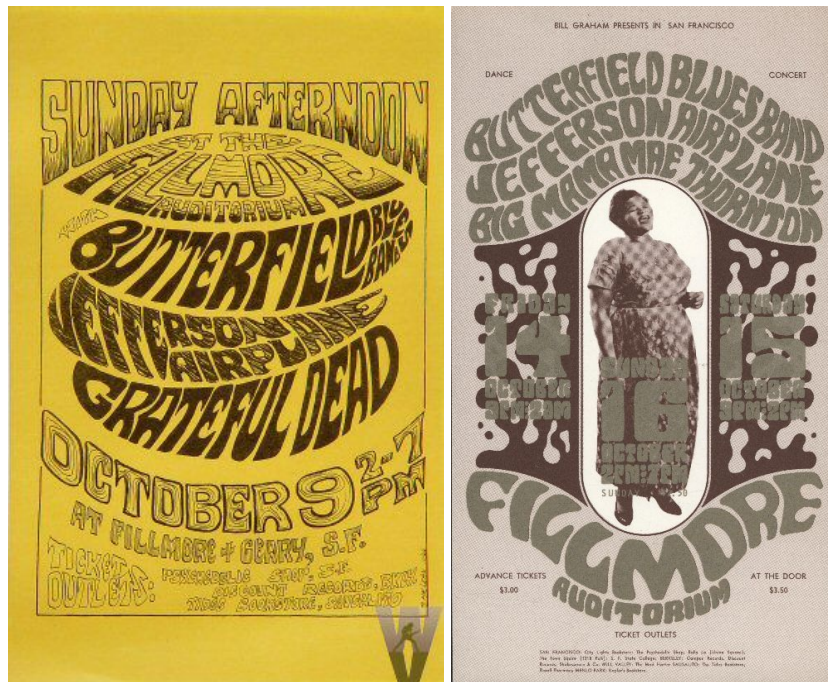
Sept. 23,24,25**, 30, 1966 -- Winterland -- Butterfield Blues Band / Jefferson Airplane / Muddy Waters



Oct. 1,2**,7,8 1966 -- Winterland -- Butterfield Blues Band / Jefferson Airplane / Muddy Waters

Oct. 9, 1966 – Fillmore Auditorium ** -- Butterfield Blues Band / Jefferson Airplane / Grateful Dead

Oct. 14,15,16 1966 -- Fillmore Auditorium -- Butterfield Blues Band / Jefferson Airplane / Big Mama Thornton



BUTTERFIELD BLUES BAND

1966? Recorded live at Mark Naftalin's house?

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

1. "Work Song" (11.36) cut short

This is claimed to be recorded at Mark Naftalin's house. The quality of the recording is not the best, but the playing is fine. My guess is that it is a live recording cut short, so there is no audience "noise". You can hear MB shout here and there.

1966? 1 – CD "WORK SONG"

399

PAUL BUTTERFIELD BLUES BAND

1966. May Recorded live at Poor Richard's Chicago a 50 minute set.

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

1. "East-West #2" (15.55)

One of Mark Naftalin's releases on his own Winner label (Visit Winner at: <http://www.bluespower.com>). Not the best recording technically, but nevertheless an exciting one. You can follow the evolution of "East-West" from duration of 12 minutes and then a year later it goes on for 28 minutes. A really historic gem. With this and with "Strawberry Jam" we now know that Naftalin has (a lot of?) recordings from the period where BBB was at its peak. And even if three times "East-West" is good, why not make the complete concerts available? Please!

This show was recorded by the now famous guitar technician Dan Erlewine (and his brother). It was Erlwine 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 and 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 572

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 with 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!!

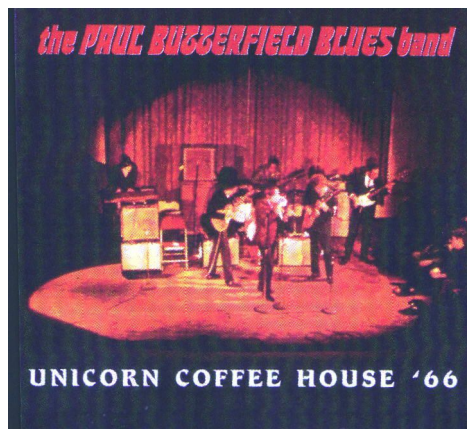
Track (8) was a hit with Herbie Mann in the early 60's and (13) is an old Ray Charles track.

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
 Sept. 17, 1966 -- Monterey Jazz Festival, Monterey, CA
 Sept. 23-25, 1966 -- Winterland Ballroom, San Francisco, CA
 Sept. 25, 1966 -- Fillmore Auditorium, San Francisco, CA
 Sept. 30, 1966 -- Winterland Ballroom, San Francisco, CA
 Sept. 30, 1966 -- Fillmore Auditorium, San Francisco, CA

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

Nov. 10, 1966 Marquee Club, Central London, England

Dec. 1966 -- The Matrix, San Francisco, CA

1966 -- Le Hibou, Ottawa, Canada

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



CARLY SIMON

1966. July? Producer Albert Grossman

Carly Simon, vocals, guitar - Michael Bloomfield, guitar - Robbie Robertson, guitar - Richard Manuel, 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 Grosccourt 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)

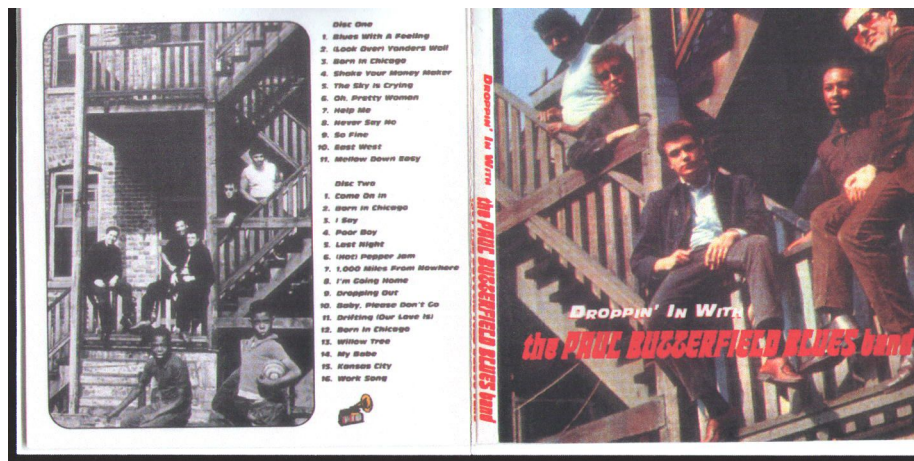
An even better recording of BBB live (I'm pretty sure this is a soundboard recording). MB is more to the front and his guitar is more prominent. Butter's singing is not the best here. Track (3) has a one-minute intro before the band gets it together. "Willow Tree" has fine inspired blues guitar from 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

572



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 web side Wolfgang's Vault.

PAUL BUTTERFIELD BLUES BAND

1966. 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 of the century!

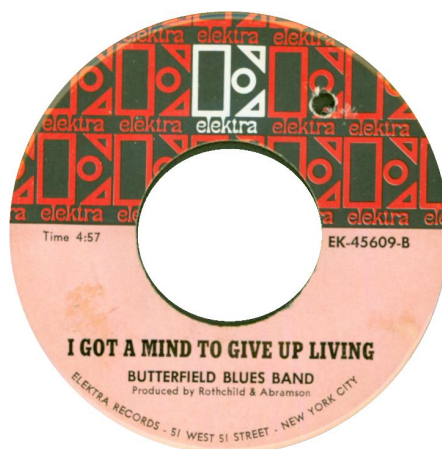
"Work Song" is also historic. You can't get a blues band to play better than this. Butter is singing and playing throughout the album as if it was the last thing in his life. The only setback is when Elvin Bishop takes the vocal on (8), which was unnecessary with a vocalist like PB in the band.

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) 277 Yellow/Black label	
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	
966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING" Pink/black lable	ELEKTRA EK-45609 (US) 304
1966	3,10 - 7" "COME ON IN/I GOT A MIND TO GIVE UP LIVING" Yellow lab. promo	LONDON HLZ 10100 (UK)
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 EKSX-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	175
1966.Aug.	1-9 - LP "EAST-WEST" ELEKTRA EKL-315 (US) Yellow label mono	
1966	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (US) Butterfly label	124
1966.Aug.	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (UK) Orange label w/Polydor Ltd.	466
1966	1-9 - LP "EAST-WEST" ELEKTRA EKS-7315 (UK) Orange label	003
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. 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)	051
?	10 - CD-2 "DROPPIN' IN WITH THE PAUL BUTTERFIELD BB" Bootleg	572
1994	5 - 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	1,3-5,9,10 - 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
2001?	1-9 – CD-2 "THE BUTTERFIELD BLUES BAND" ELEKTRA 81227-3571-2 (UK) Includes the first 2 LP's	
2008	5 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964-1969" BLUE LABEL SPV 42472-2 (D)	552
2014	9 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS" COLUMBIA 88765476342 (EU)	539



UK single



Australian single



UK single



US release



US release



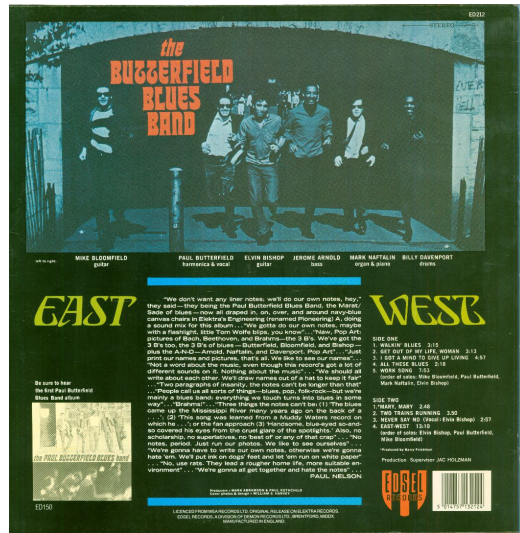


UK release – in US cover as above



Manufactured by Polydor, UK





Japanese release





Elektra ad for the two BBB albums and for the second (from Billboard)



Elektra CD-2

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" (18.43) fades out

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.

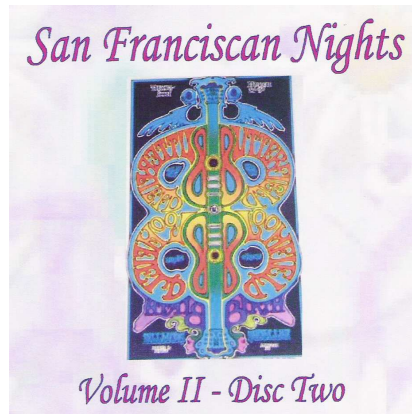
“Take a minute to tune back up, regular tuning” Butterfield(?) says, and that’s what it takes. They start on “Oh Pretty Woman” like they never had played it before. Butter’s vocal is not good on this one, and it seems like he has lost interest in the next song also. Bishop doing the vocals on “Never 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 faded out after (18.43) as the tape reaches 45 min., 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 the Wolfgang’s Vault website and also the complete “East-West”.

? 2-7 - CD-2 “DROPPIN’ IN WITH THE PAUL BUTTERFIELD BLUES BAND” Bootleg 572

? 2-7 – CD “SAN FRANCISCAN NIGHTS – VOL. II DISC TWO” Bootleg



From the CD-set “San Franciscan Nights” – vol. II disc two

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:

Nov. 9 -- Blaises Club, South Kensington, London
Nov. 10 -- Marquee Club, London, 90 Wardour St. w/Wynder K. Frog
A short review of this show was brought in the Melody Maker magazine.
Nov. 11? -- The Eel Pie Island Club, Twickenham
Nov. 12 -- Manchester University and The Jigsaw Club, Manchester
Nov. 13 -- Ram Jam Club, Brixton (two shows at 3 & 7 pm) 2nd show w/Carl Douglas Set
Nov. 14 -- Cooks Ferry Inn, Angels Road, Edmonton
Nov. 15 -- TV show Ready Steady Go! Recorded on Nov. 15, and aired Nov. 18
Nov. 16 -- Ritz and Plaza, Birmingham
Nov. 17 - Ritz, Skewen
Nov. 18 -- Refectory, Golders Green and London's Flamingo
Nov. 19 -- Lewes Town Hall (last show)

The TV-show recorded Nov. 15, 1966:

Originally aired: November 18, 1966 on ITV1

Show Stars: Cathy McGowan (Presenter),

Patrick Kerr (II) (dancer)

Recurring Role: The Small Faces

Guest Stars: The Breakaways , Eric Burdon, The Paul Butterfield Blues Band, Paul Butterfield, The Four Tops

--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.

Nov. 26, 1966 -- Back in the US the first concert Butterfield Blues Band played, was at New York's Town Hall (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

Dec. 5, 1966 -- Butterfield Blues Band – Café Au Go Go, NYC

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 5045 (US) DJ COPY 533

1967 1,2 – 7" CARY ON" VERVE FOLKWAYS KF 5045 (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'." – Frank Zappa, 12/22/66

Track 2 was recorded on Jan. 15, 1967.



BUTTERFIELD BLUES BAND

1966. Winter Live at the Whiskey A 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)

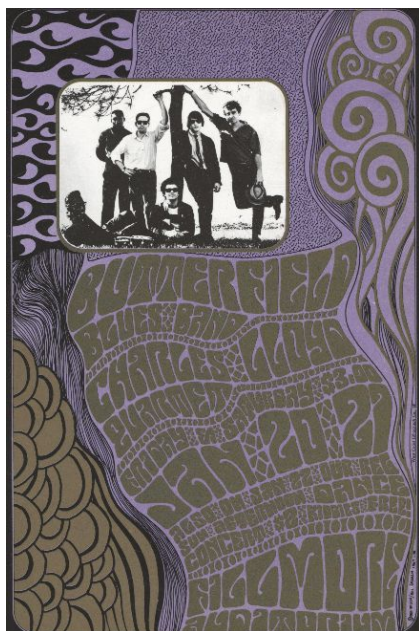
Even though (2) is not the complete recording (probably a few minutes are missing from the start) it still gives you a great insight to the playing of MB when he was in BBB.

1995	1 - CD "STRAWBERRY JAM" WINNER 446 (US)	354
1996	2 - CD "EAST-WEST LIVE" WINNER 447 (US)	163



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

Jan. 20-21, 1967 – Butterfield Blues Band, Fillmore West
First tour to the West Coast



JEFFERSON AIRPLANE

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

Jefferson Airplane: Jorma Kaukonen, guitar – Jack Casady, bass – Spencer Dryden, dr. - 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

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)	354
1996	4 - CD "EAST-WEST LIVE" WINNER 447 (US)	163

Febr. 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".

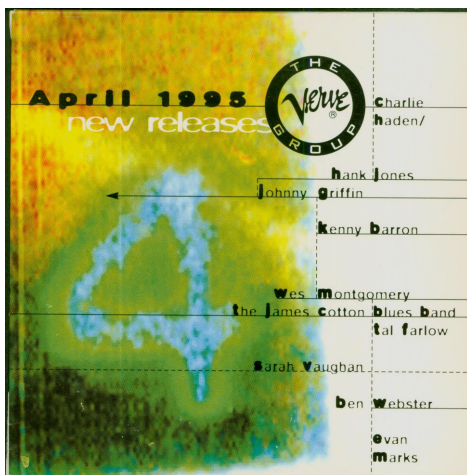
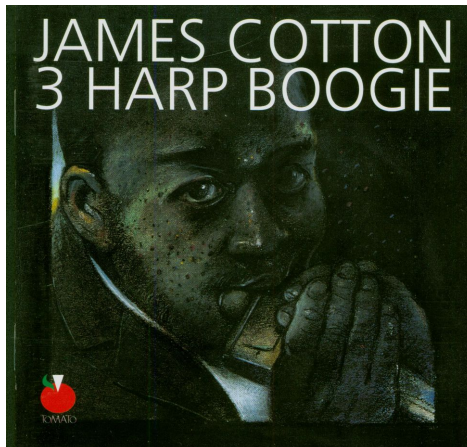
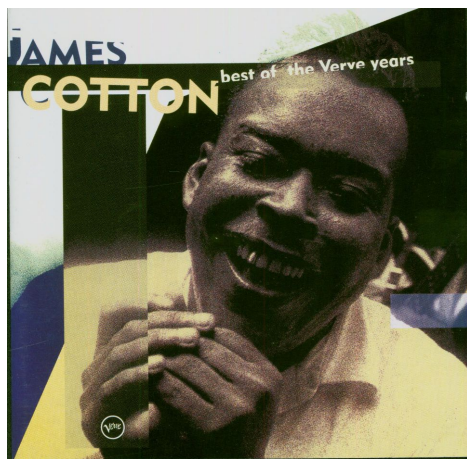
1967	1,6 – 7" "GOOD TIME CHARLIE/OFF THE WALL" VERVE KF 5053 (US) DJ record	381
1967	4,7 – 7" "FEELIN' GOOD/DON'T START ME TALKIN'" VERVE KF 5066 (US) DJ record	263

Canadian release



German release





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 there are nice guitar on several tracks incl. "Alimony Blues" with a great sax solo and guitar solo (cut out on the single!). Eddie "Cleanhead" Vinson was known as a saxophone player, since the late 1930's but only when he started to sing, did he get a deserved success.

1967?	11,12 – 7" "ALIMONY BLUES/JUICE HEAD BABY" BLUETIME 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) Wh. lab. Mono/promo	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 – promo	303
1997?	1-10 – CD "CHERRY RED" ONE WAY RECORDS MCAD 22169 (US)	153





Mono – promo



Mono – promo



Mono – same cover as above

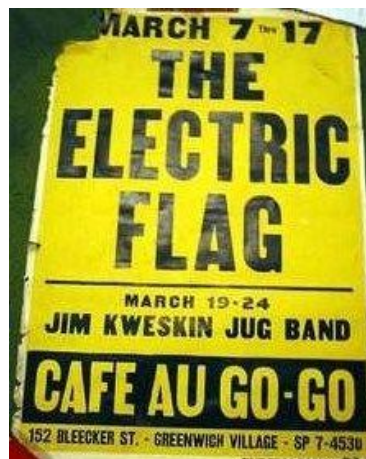


Canadian Stereo-promo





Mar. 7-17, 1968 – Electric Flag at Café Au Go Go



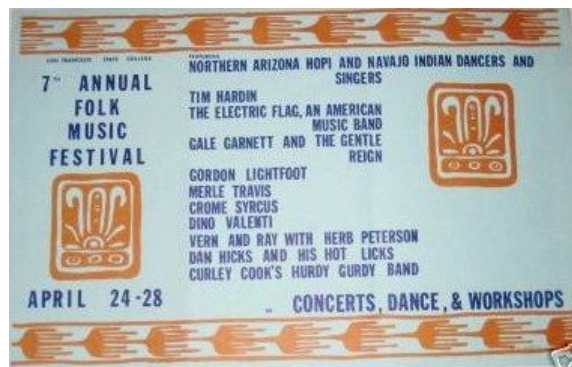
Mar. 27, 1967 - Butterfield Blues Band – Westbury Music Fair, Westbury, NY with Bloomfield??

April 11, 1967 -- Butterfield Blues Band with Bloomfield and Cream with Clapton played Café Au Go Go on Bleecker St.

It was the night when BB King, Clapton and Elvin Bishop jammed together. No trace of MB. There is a famous picture of BB, EC and Elvin playing together. Elvin is often cut out of the picture



April 24, 1967 -- 7th Annual Folk Music Festival, Electric Flag, Tim Hardin, Gordon Lightfoot a.o.



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)

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 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 ...

Bloomfield Notes: Dave Marsh wrote that Michael played guitar on "Devil With A Blue Dress" by Mitch Ryder And The Detroit Wheels.

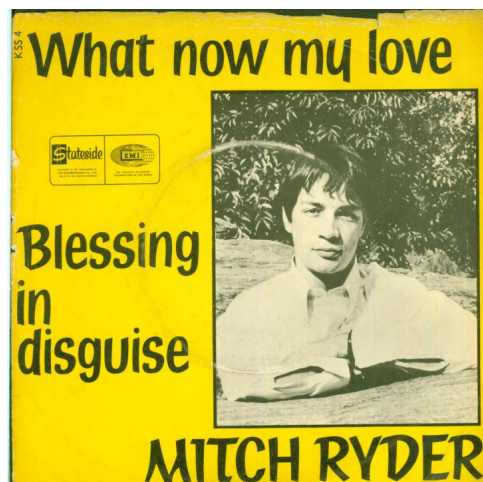
Barry Goldberg: He didn't. I played on those sessions. There was an album afterwards, "What Now My Love". Bob Crewe needed a guitar player and we brought in Michael for that. He's on the songs recorded after "Devil With The Blue Dress" and "Sock It To Me."

End of discussion.

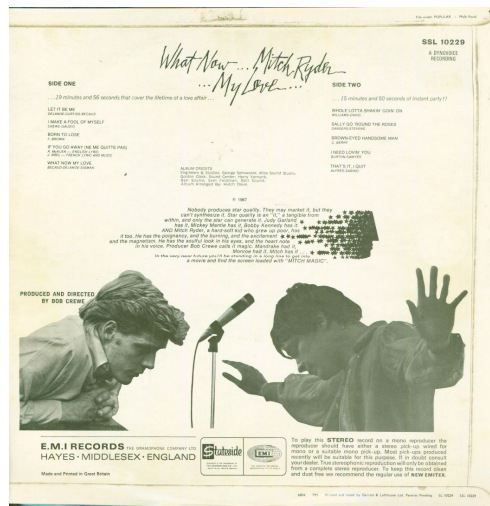
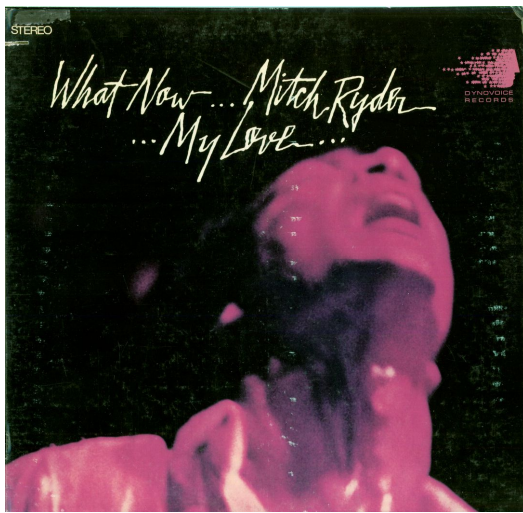
The "IN" Sound LP has also a very brief interview with Mitch Ryder.

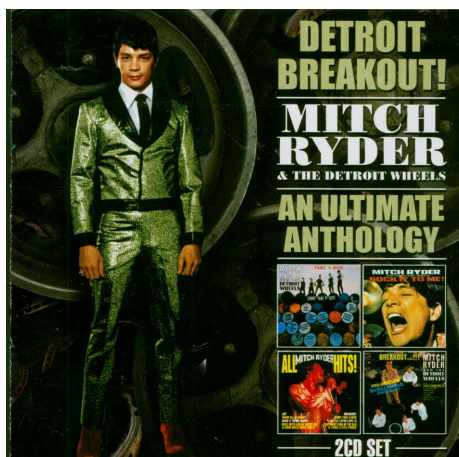
The almost complete Mitch Ryder CD-2 from 1997 omits the B-side of the single.

1967	5,11 - 7" "WHAT NOW MY LOVE/BLESSING IN DISGUISE"	DYNOVOICE DY 901 (US)	198
1967	5,11 - 7" "WHAT NOW MY LOVE/BLESSING IN DISGUISE"	STATESIDE KSS 4 (DK)	211
1967.Jun.?	1-10 - LP "WHAT NOW MY LOVE"	DYNOVOICE DY-31901 (US)	035
1967	1-10- LP "WHAT NOW MY LOVE"	STATESIDE SSL 10229 (UK)	187



Danish single





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)	

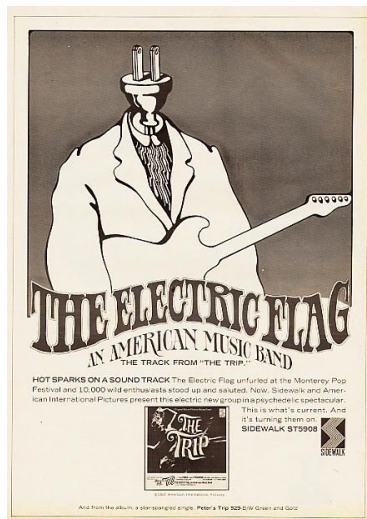
This is a pretty interesting soundtrack made to one of the worst films ever made. The soundtrack was recorded just prior to the Flag's debut at The Monterey Pop Festival.

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!

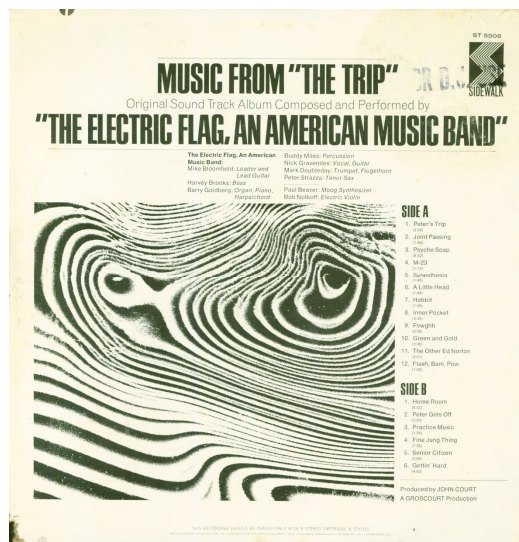
The radio spot has a little music in the background.

1967	VCD "THE TRIP"	437
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 MOVIE "THE TRIP"	452
1969	12 – LP "EASY RIDER" ?	
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	491
	12 – CD "EASY RIDER" DUNHILL DSX 50063 (US) w/4 bonus tracks	
2011. Sep.	1-18 – LP "THE TRIP" REEL TIME RTLP 1002 (US)	546



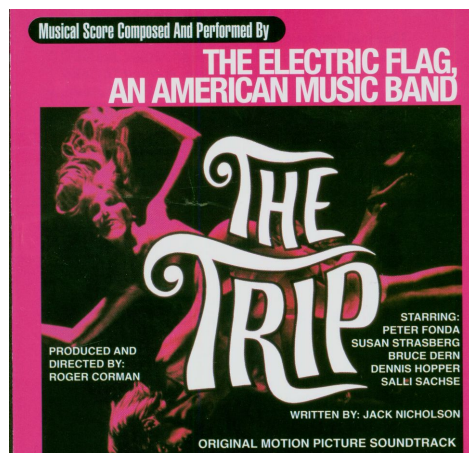
From Billboard mag.

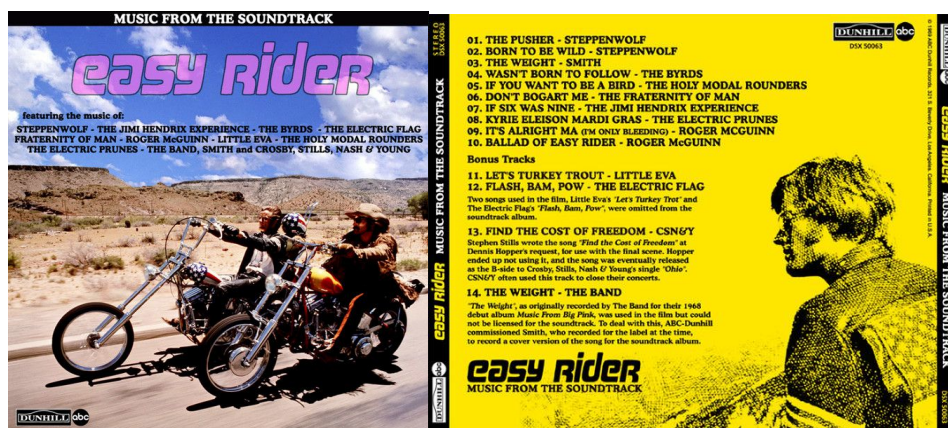




"For D.J. USE" – stamp on back







CD with bonus 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.

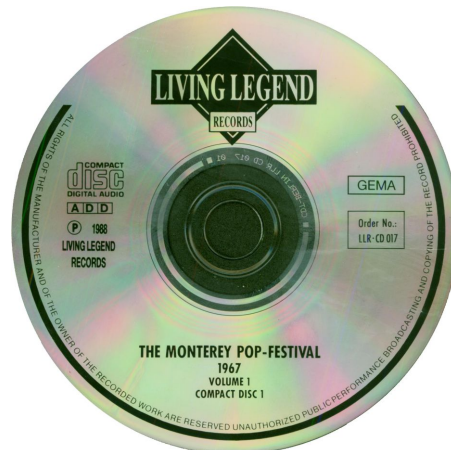
His introduction of The Byrds goes like this: “The musicians that are playing rock ’n’ roll, they know... they know where you’re at, they know where your mind’s at. They are playing for you, to you, and like the Beatles and other groups, you know, the music will get to you and reach you, and the colors 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” Incl. a photo book with one picture of MB 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 Rhino CD-4 box



THE ELECTRIC FLAG

1967. July-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 Cass Elliott 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

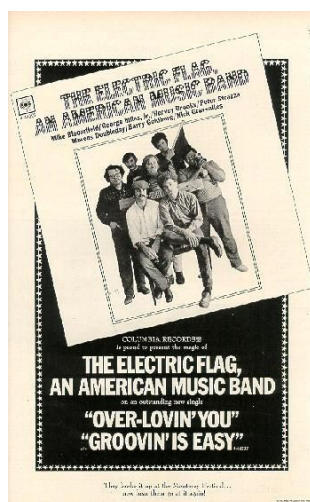
"Groovin' Is Easy" was the very first track recorded. For some odd reason Nick Gravenites is not mentioned on the original LP release as vocalist!? Only on the CD release was his name added, and then only under "percussion"! Strange. (9 and 10) have new timings on the CD "Old Glory" due to a strange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

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 are 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).

I guess: First came the white label promo-single with picture cover (283), when Columbia ran out of singles, they put a sticker on the stock copy, until they got the "Special Rush Reservice" ready.

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.



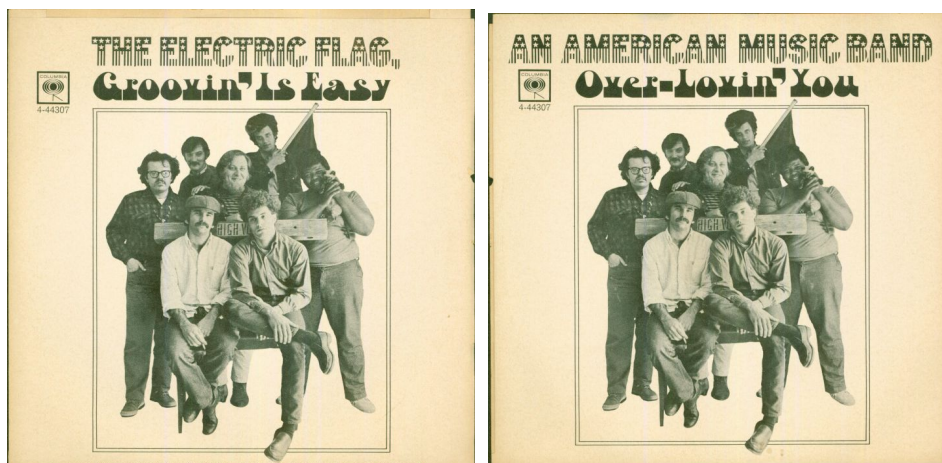
1968. Mar	2,3 - 7" "GROOVIN' IS EASY/"OVER-LOVIN' YOU"COLUMBIA 4-44307 (US)	283
	White label promo w/pic. cover	
1968. Mar	2,3 - 7" "GROOVIN' IS EASY/"OVER-LOVIN' YOU"COLUMBIA 4-44307 (US) nops	371
	Red label with promo sticker "For Demonstration Use Only Not For Sale"	
1968. Mar	2,3 - 7" "GROOVIN' IS EASY/"OVER-LOVIN' YOU"COLUMBIA 4-44307 (US)	233
	Wh. lab. promo. "Special Rush Reservice".	
1968. Mar	2,3 - 7" "GROOVIN' IS EASY/"OVER-LOVIN' YOU"COLUMBIA 4-44307 (US) Red. lab.	499
1968. Mar.	2,3 - 7" "GROOVIN' IS EASY/"OVER-LOVIN' YOU" CBS 3584 (UK)	136
	White lab. promo w/comp. cover	
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	5,6 - 7" "WINE/TEXAS" CBS 3489 (HOL) Pic. cover	282
1968. Mar.	1-10 - LP "A LONG TIME COMIN'" COLUMBIA CS-9597 (US) wh. lab. promo	359
	Special Mono Radio Station copy – time sticker on front cover	
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	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)	558
	+ 3 trx from the second LP - Promo	
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)	407
	+ 3 trx from the second LP	
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)	495
	Best of Barry Goldberg	

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
1973	1-10 – LP-2 "THE GOLDEN ERA OF POP MUSIC" CBS S 68247 (NL) German release – made in Holland – incl. second LP (without MB)	319
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)	554
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	9 – CD "SONGS OF PEACEMAKERS, PROTESTORS & POTHEADS" SONY/RISKY BUSINESS (US)	
1994	1 - 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	1-12 – CD "A LONG TIME COMIN'" COLUMBIA CK 9597 (US) w/bonus tracks	095
1997	1-10 – CD "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 CD "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 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964-1969" BLUE LABEL SPV 42472-2 (D)	552
2008	1,2,5,6,8,12 - CD-2 "BLOOMFIELD - A RETROSPECTIVE"	

2014

1,6,10 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS"
COLUMBIA 88765476342 (EU)

539



Radio Station Copy w/pic. cover



Apparently Columbia ran out of promo-singles and took the easy way at first



and then a "Special Rush Reserve"



UK promo







THE ELECTRIC FLAG "A LONG TIME COMIN'"

Side One

1. KILLING FLOOR
2. OVER-LOVIN' YOU
3. SHE SHOULD HAVE JUST
4. WINE

Side Two

1. TEXAS
2. SITTIN' IN CIRCLES
3. YOU DON'T REALIZE
4. ANOTHER COUNTRY
5. EASY RIDER

THE ELECTRIC FLAG WAS AN AMERICAN MUSIC BAND

The Electric Flag was a rock band formed in 1965 in Berkeley, California. The band's original lineup consisted of Michael Bloomfield (guitar), Marcus Doubleday (bass), Herbie Rich (drums), Barry Goldberg (vocals), Nick Gravenites (vocals), Peter Strazza (vocals), Richie Havens (vocals), Harvey Brooks (vocals), and Buddy Miles (vocals). The band's sound was a blend of rock, blues, and folk, and they were known for their live performances.

THE ELECTRIC FLAG'S MUSIC

The Electric Flag's music was a blend of rock, blues, and folk. The band's sound was characterized by Michael Bloomfield's guitar playing, which was a mix of rock and blues. Marcus Doubleday's bass playing was also a key element of the band's sound. Herbie Rich's drumming was powerful and driving. Barry Goldberg's vocals were soulful and expressive. Nick Gravenites, Peter Strazza, Richie Havens, Harvey Brooks, and Buddy Miles all contributed to the band's vocal sound.

THE ELECTRIC FLAG'S DISCOGRAPHY

The Electric Flag released several albums during their career. Their first album, "A Long Time Comin'", was released in 1968 and was a major success. It was followed by "The Electric Flag" in 1969, "The Electric Flag" in 1970, and "The Electric Flag" in 1971. The band's music was popular in the 1960s and 1970s, and they were considered one of the best rock bands of the era.



The Best of THE ELECTRIC FLAG

THE ELECTRIC FLAG AN AMERICAN MUSIC BAND

The Electric Flag was a rock band formed in 1965 in Berkeley, California. The band's original lineup consisted of Michael Bloomfield (guitar), Marcus Doubleday (bass), Herbie Rich (drums), Barry Goldberg (vocals), Nick Gravenites (vocals), Peter Strazza (vocals), Richie Havens (vocals), Harvey Brooks (vocals), and Buddy Miles (vocals). The band's sound was a blend of rock, blues, and folk, and they were known for their live performances.

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THE ELECTRIC FLAG'S DISCOGRAPHY

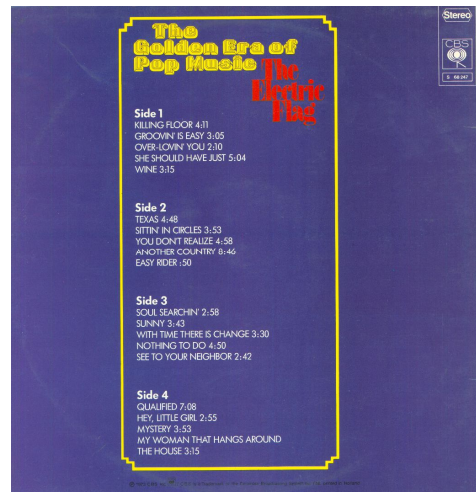
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THE ELECTRIC FLAG ARE:

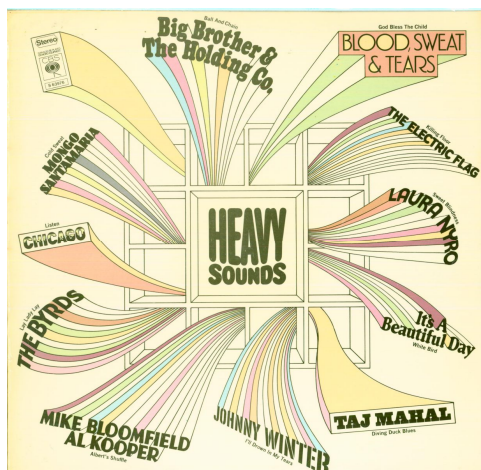
Michael Bloomfield (guitar), Marcus Doubleday (bass), Herbie Rich (drums), Barry Goldberg (vocals), Nick Gravenites (vocals), Peter Strazza (vocals), Richie Havens (vocals), Harvey Brooks (vocals), and Buddy Miles (vocals).

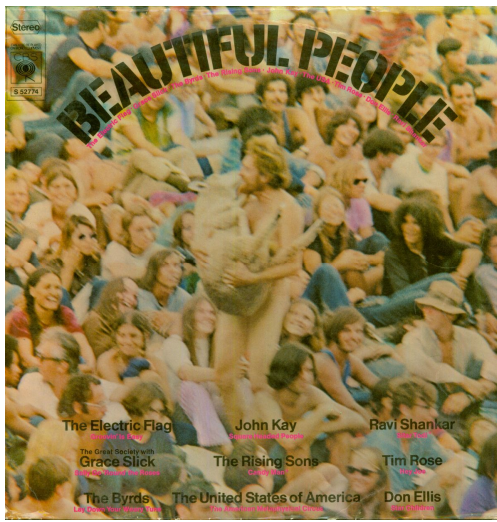
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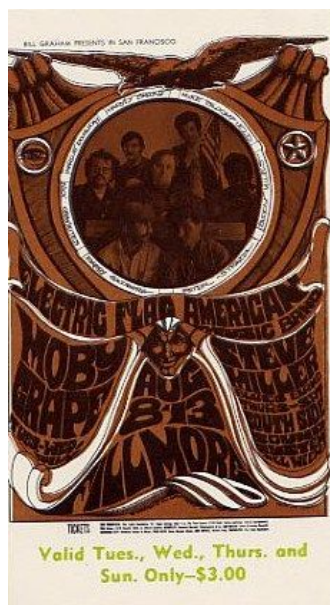
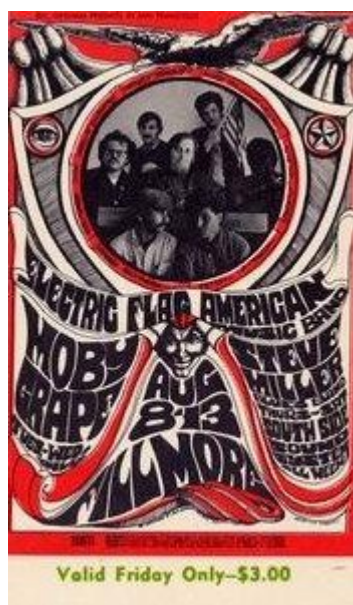


A full triple-gate-fold CD cover





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. 22-27, 1967 -- Fillmore Auditorium -- Electric Flag / Cream



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



Poster and ticket

THE ELECTRIC FLAG

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

Harvey Brooks, bass 1-5 - Michael Bloomfield, guitar 2 - Buddy Miles, drums, vocals 2 - Barry Goldberg, organ 2 - Peter Strazza, tenor sax 2 - Marcus Doubleday, trumpet 2 - Nick Gravenites, vocals, percussion 2 - Herbie Rich, baritone sax 2 - Jimi Hendrix, vocals, guitar 1,5 - Buddy Miles, dr 1,5 - Johnny Winter, guitar 1? - Jim Morrison, vocal (drunk yelling!) 1 - Paul Butterfield, harp, vocals 3,4 - Danny Dreyer, guitar 3 - Rickey Sebastian, dr 3 - Elvin Bishop, vocals, guitar 4,5 - Phil Wilson, dr 4,5 - Herbie Rich, organ 4,5 -

1. "Red House"
2. "Don't Want No Soul Around My House (When I'm Not at Home)" (9.30)
3. "Born In Chicago"
4. "I'm Drunk Again"
5. "I'm Drunk Again" (track 4 continued with guests)

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. From the show below.

The Jimi Hendrix fan magazine talked to Johnny Winter about this recording (1) in 1991:

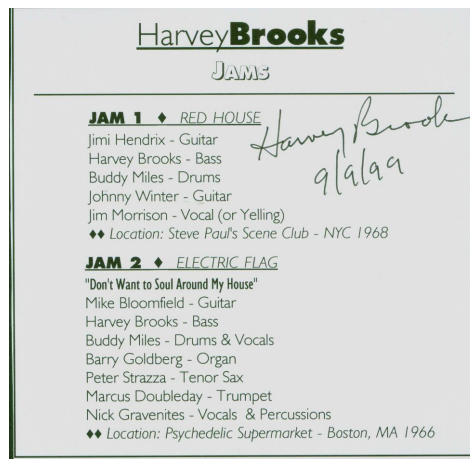
UniVibes: "You're sometimes credited as playing on a Jimi Hendrix bootleg called 'Sky High' along with Jim Morrison and others playing 'Red House', 'The Sunshine Of Your Love' and several other songs..."

Johnny Winter: "Oh, I never even met Jim Morrison! There's a whole album of Jimi and Jim and I'm supposedly on the album but I don't think I am 'cause I never met Jim Morrison in my life! I'm sure I never, never played with Jim Morrison at all! I don't know how that [rumor] got started."

JW is not audible on any of the tracks, but how can you argue with the bass player, who stood right there on the stage, playing all night with...? Jim Morrison is drunk as a skunk, so if you were there, you wouldn't forget. Even Hendrix asks him to calm down! Recorded at The Scene night club in 1968 in NYC.

Track (3) is recorded at Chestnut Cabaret in Philadelphia, PA in 1981. Track (4,5) in Café A Go Go, NYC - March 17, 1968.

1999 1-5 - CD "HARVEY BROOKS JAMS" BoHa Productions (US) private release 208



Cover signed by Brooks on a good date!

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)

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.

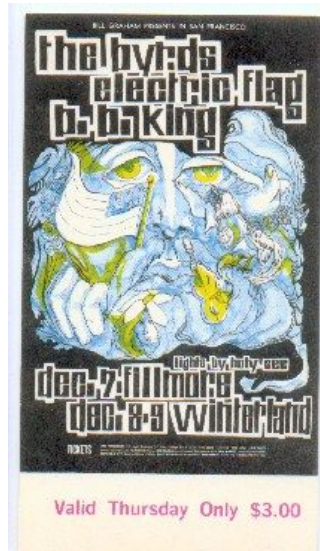
?	9-14 - CD "LIVE SEPT. 1967 PSYCHEDELIC S-MART, BOSTON" Bootleg	214
?	1-17 - CD-2 "PSYCHEDELIC SUPERMARKET, SEPTEMBER 1967" Bootleg	291

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.

Nov. 20-22, 1967 – Cheetah Club, Venice CA – Electric Flag / Clear Light
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".

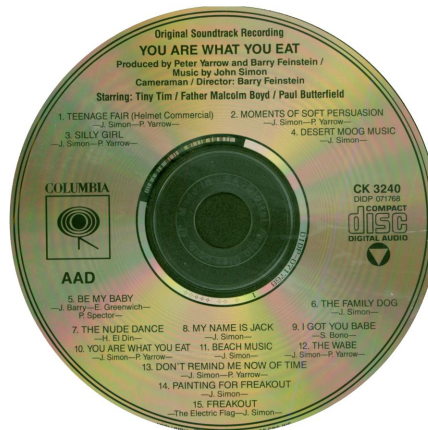
Track (15) "Freak Out" is really weird. The stereo effect is used to go from one channel to the other and back, in a way that almost hurts your ears. There are a lot of noises, from the beach, ambulances, and moogs and so on. On record it's not memorable, but in the movie it might have been OK? Track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

1. "Uptight" (4.41) (Incl. introduction)
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 (2) 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?

The Vault had tracks (1,2) 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

? 1-8 – CD "KILLING FLOOR VOL 1" Bootleg

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
