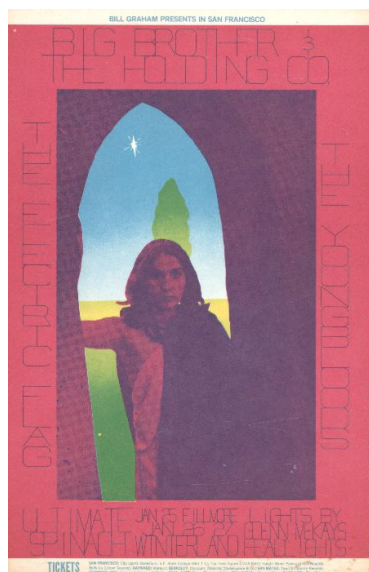


Jan. 25, 1968 – Fillmore Auditorium - Electric Flag / Big Brother & The Holding Co. / Youngbloods
Jan. 26, 27, 1968 - Winterland - Electric Flag / Big Brother & The Holding Co. / Youngbloods



MOBY GRAPE

1968. Jan. 16.-Feb. 13. Recorded during Moby Grape's "Wow" session - producer David Rubinson

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

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

The "Grape Jam" album came as a bonus to the album "Wow".

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

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

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

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

"Boysenberry Jam" opens with guitar and piano, Miller alternately playing elongated blues lines and shorter, more incisive stabs. Again thanks to Stevenson and Mosley, the track holds firm even as the rhythm steadily picks up. Then

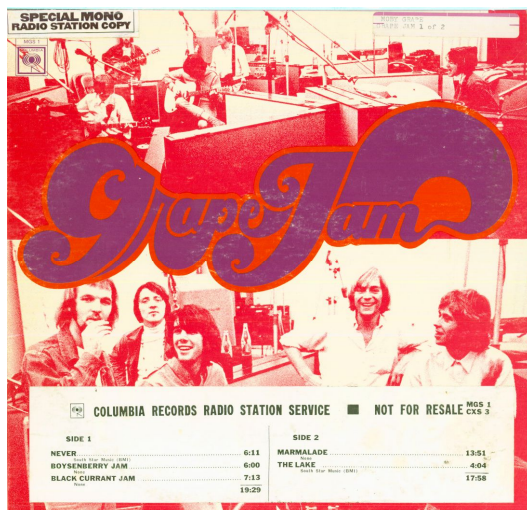
everyone pulls back, and the piano takes the foreground, only long enough for a flurry of drum rolls, cymbals and guitar feedback to slide in and begin deconstructing the six-minute piece. In its timing and sense of musicians instinctually heeding each other's cues (and keeping out of one another's way), "Boysenberry Jam" achieves something rare in rock: the genuine improvisatory feel of the best jazz performances.

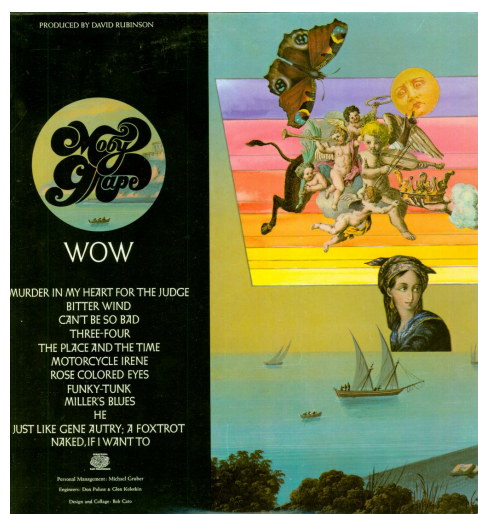
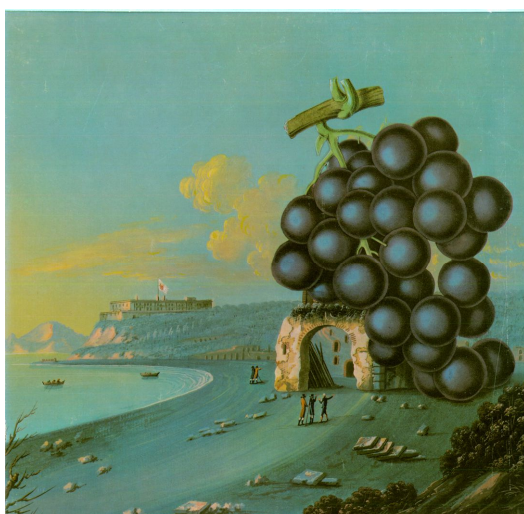
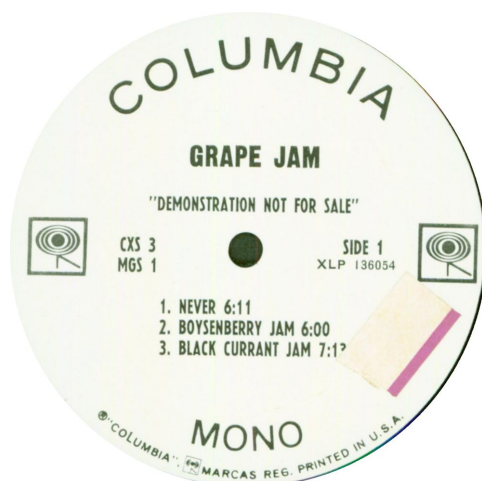
"Black Currant Jam" isn't altogether that different, though it proceeds along a more muscular Memphis/Booker T. & the MGs path (with Kooper on piano) and thickens up into a Traffic-like stew midway through. At 14 minutes, "Marmalade" wins marathon honors. Bloomfield's the star here, at the piano, hitting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

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

No Bloomfield on the three bonus tracks on the CD.

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







With CBS stickers for the European market



THE ELECTRIC FLAG

1968. Jan. 26. Recorded live at Fillmore Auditorium

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

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

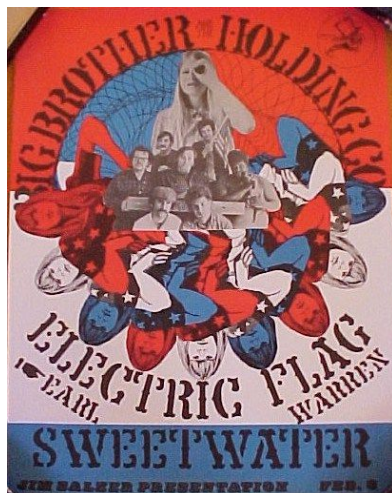
The vocalists are hard to recognize as the recording has a lot of background noise. It's a shame most of the Electric Flag's live recordings are in such a bad quality. This one sounds like it was one of the better live dates, if only the recording had been better.

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

Feb. 2,-4, 1968 -- Electric Flag -- Avalon Ballroom



Feb. 8, 1968 -- The Electric Flag -- Earl Warren, Sweetwater



Feb. 10, 1968 -- Electric Flag -- Shrine Auditorium



THE ELECTRIC FLAG

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

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

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

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

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

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

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

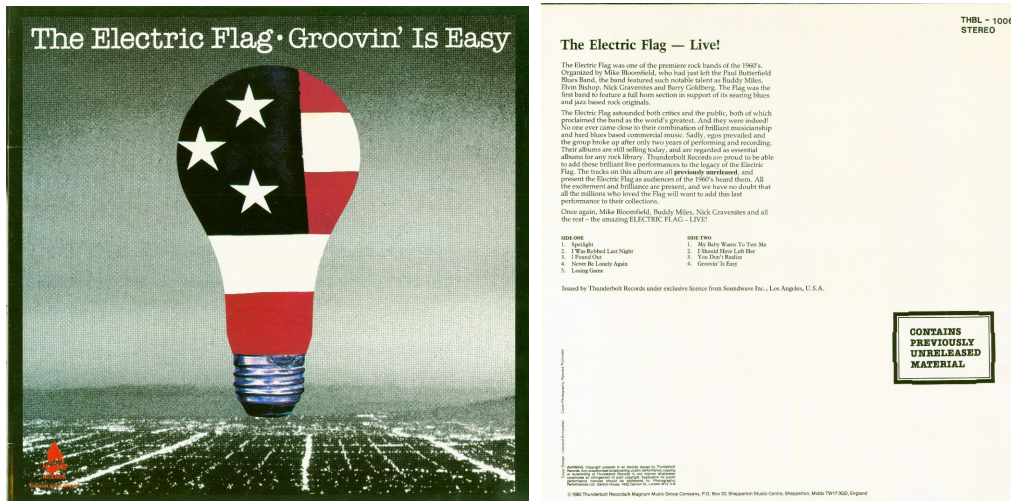
This material has become fair game for anybody wanting to cash in on the Electric Flag name, and new issues appear frequently.

1983	1-9 - LP “GROOVIN’ IS EASY” THUNDERBOLT THBL 1006 (UK)	023
19??	1-9 - CD “GROOVIN’ IS EASY” THUNDERBOLT CDTB 1006 (UK)	
1993	1 - CD “ROCK IMMORTALS” DINO MUSIC (SCH)	
1993	1-9 - CD “GREATEST HITS” CLASSIC 7611 (US)	
1995	1-9 - CD “GROOVIN’ IS EASY” MAGNUM AMERICA MACD 029 (US)	
1997	1-9 - CD “GREATEST HITS” KRB MUSIC KRB5085-2 (US)	
1998	1-9 - LP “ELECTRIC FLAG — LIVE” GET BACK GET 520 (Italy) 180 gr. vinyl	555
1999	1-4,6-9 - CD “GROOVIN’ IS EASY” TKO MAGNUM MUSIC MM 022 (UK)	289
?	1-4 - CD “RX FOR THE BLUES” SUCCESS 22540 (EEC)	045
2000	1-9 - CD “ELECTRIC FLAG — I FOUND OUT” DRESSED TO KILL METRO 472 (UK)	

2002. Jan. 1-9 – CD “FUNK GROOVES” CLASSIC WORLD 647195106522 (US)

2004 1-9 – CD “SMALL TOWN BLUES” ALLEGRO CRG 100015 (US)

460



Italian release





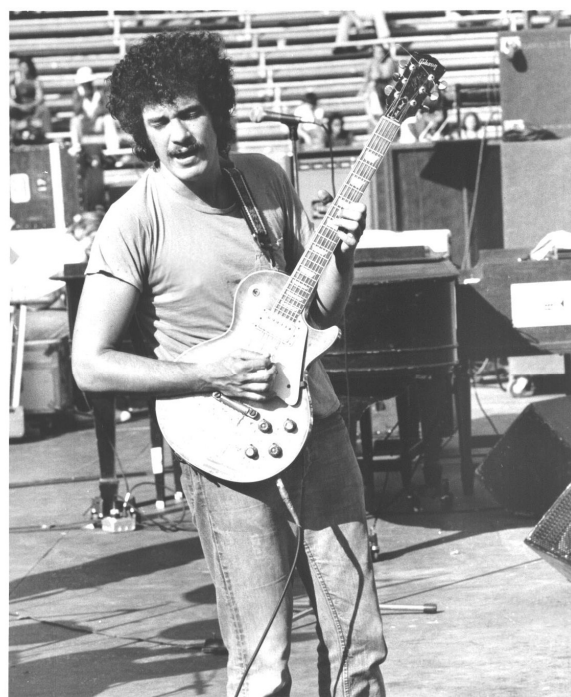
BARRY GOLDBERG

ELECTRIC FLAG



BUDDY MILES

ELECTRIC FLAG



MICHAEL BLOOMFIELD

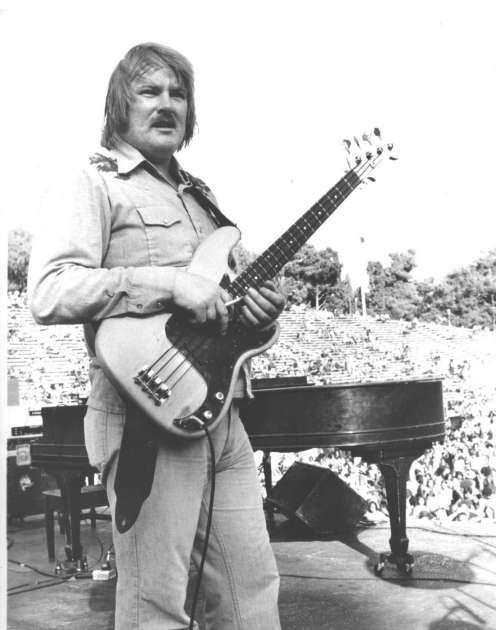
ELECTRIC FLAG





NICK GAVENITES

ELECTRIC FLAG



ROGER "JELLY ROLL" TROY

ELECTRIC FLAG



JAMES COTTON Blues Band

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

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

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

MB is not credited for playing, but for "Advice and Enthusiasm". This is James Cotton without horns, and that makes it bluesier than the other albums. I think there only is one guitar (keyboards left channel, guitar right channel) on all tracks, so... I guess no MB. He was busy touring with The Electric Flag. And then on track (6) a second guitar plays rhythm in the left channel on this old BBB number. Could it be MB? It could be anyone. Track (10) "The Creeper" is a tour de force on the harmonica!

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

1995

1,4-7,10,11 - CD "BEST OF THE VERVE YEARS" VERVE 314 527 371-2 (US)



Mono - Promo



Canadian release



German release



THE ELECTRIC FLAG

1968. Mar. 2. Recorded live in Philadelphia

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

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

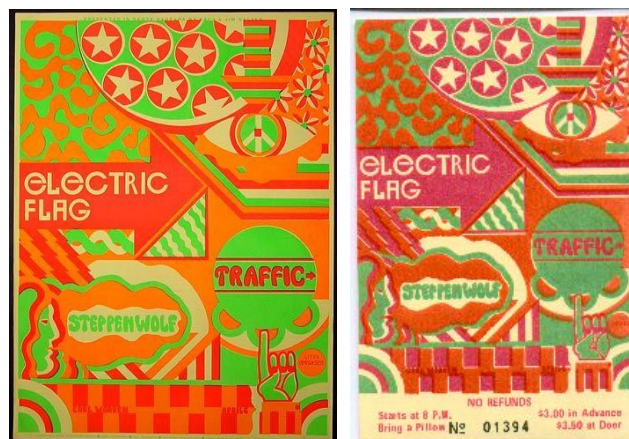
The vocals are almost inaudible, but the guitar is clear out front! It sounds like the recording was made in front of the guitar monitor. Nice work from MB. Here you can hear all his little doodles when he plays the rhythm only. An instructional recording for the experienced guitar player!

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

1968 1-3 – "THE ELECTRIC FLAG LIVE IN PHILADELPHIA"

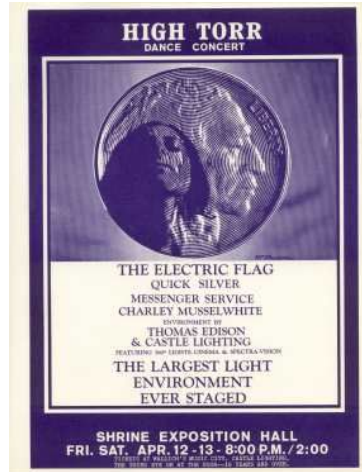
345

March 7-17, 1968 -- Café Au Go Go, NYC – Electric Flag
April, 6, 1968 -- Electric Flag, Earl Warren Fairgrounds, Santa Barbara, CA



Poster and ticket

April 12-13, 1968 -- The Shrine Exposition Hall, Los Angeles - Electric Flag, Quick Silver, Charlie Musselwhite

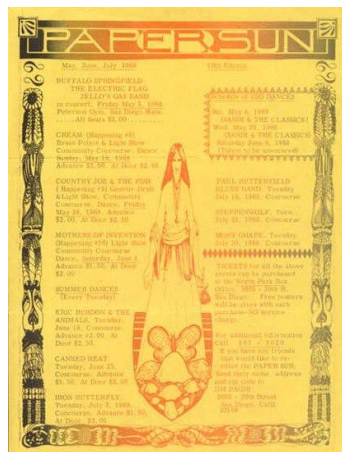


April 24, 1968 -- Electric Flag at 7th Annual Folk Festival, San Francisco
 April 25,26,27 1968 -- Fillmore Auditorium -- Electric Flag / Albert King / Collectors



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

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



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



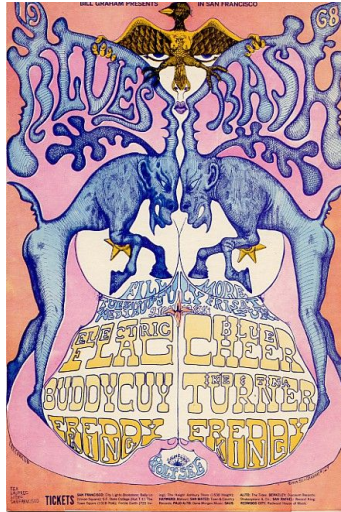
May 17-19, 1968 -- Carousel Ballroom in San Francisco - Electric Flag, Don Ellis Orchestra, and P.G. and E. The Carousel was the former El Patio Ballroom on the second floor of the car dealership on the southwest corner of Market and Van Ness. (Later to become Fillmore West)



June 28-30, 1968 -- Electric Flag -- Kaleidoscope, Hollywood, CA



July 21, 1968 – Fillmore West – Electric Flag, Blue Cher, Freddy King, Budd Guy o.a



ELECTRIC FLAG - (ERMA FRANKLIN)

1968. Apr.? Carousel Ballroom, San Francisco

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

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

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

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

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

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

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

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

1968 1-12 – CD-2 – “THE ELECTRIC FLAG with ERMA FRANKLIN” BOOTLEG 480

ELECTRIC FLAG

1968. May 18. Carousel Ballroom, San Francisco

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

1. “Soul Searching” ()
2. “Tuning” ()
3. “Milk Cow Blues” ()
4. “Tuning” ()
5. “I’d Rather Drink Muddy Water” ()
6. “Groovin’ Is Easy” ()
7. “Instrumental (1.34)
8. “Instrumental” (4.01)
9. “Texas” (5.43)
10. “Hey Joe” (5.05)
11. “It Takes Time” (6.47)
12. “I’ve Been Loving You Too Long” (8.07)
13. “Another Country” (2.04) cut short
14. “Ain’t No Doctor” (?) (3.21) fade in (Dr. Feelgood??)
15. “Don’t You Lie To Me” (7.07)
16. “Soul Searching” (8.50)
17. “Susie’s Shuffle” (3.42)
18. “Just a Little Something” (3.22)
19. “Little by Little” (6.53)
20. “Sleeping on Hollowed Ground” (8.00)

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

Track 17 are officially released on the Boxed set from 2014. It’s not known from which date it comes.

Track 18 is also from the box and the venue and date are unknown.

Tracks 19-20 from The Vault Radio

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

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

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

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

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

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

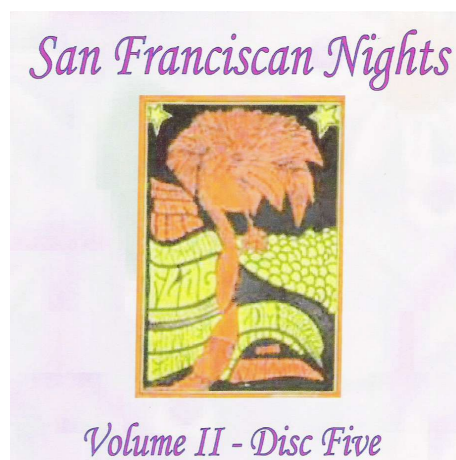
Again the band doodles, strums and discuss before they start (track 12). It has some fine interplay between the vocal and the guitar at the end. “Another Country” (track 13) has as always a fine vocal from Gravenites and unfortunately the track is cut after only two minutes. The first part of (track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

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

“That’s it, The Electric Flag!” End of proceedings.

Nevertheless a CD with two more tracks in the same fine quality are said to be from this date – tracks (19,20). They were featured on The Vault Radio.

1968	1-16 – “ELECTRIC FLAG AT THE CAROUSEL BALLROOM” Bootleg	476
1968	7-16 – CD “SAN FRANCISCO NIGHTS VOL. II – DISC FIVE” Bootleg	464
2014	17,18 - CD-3 + DVD “FROM HIS HEAD TO HIS HEART TO HIS HANDS” COLUMBIA 88765476342 (EU)	539



From the CD-set “San Franciscan Nights” Vol II – Disc five

THE ELECTRIC FLAG

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

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

1. "Soul Searchin'" (8.16)
2. "Tuning" (3.12)
3. "Milk Cow Blues" (5.01)
4. "Tuning" (0.49)
5. "I'd Rather Drink Muddy Water" (8.09)
6. "Groovin' Is Easy" (4.34)

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

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

1968 1-6 – CDR-2 "ELECTRIC FLAG EARLY SHOW" Bootleg

579

THE ELECTRIC FLAG

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

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

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

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

1968 1-6 – CDR-2 "ELECTRIC FLAG LATE SHOW" Bootleg

579

THE ELECTRIC FLAG

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

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

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

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

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

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

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

350

MICHAEL BLOOMFIELD AND FRIENDS (ELECTRIC FLAG?) 1968?

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

1. "Country Club Malt Liquor advertisement #1" (0.30)
2. "Country Club Malt Liquor advertisement #2" (0.30)

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

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

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

1968? 1,2 - CD "COUNTRY CLUB MALT LIQUER"

390

May 24, 1968 Electric Flag at UCSB in Robertson Gym in Santa Barbara California together with Cream

SUPER SESSION - Al Kooper, Michael Bloomfield, Stephen Stills

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

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

- | | |
|--|-------------|
| 1. "Albert's Shuffle" (6.43) (6.53) | m Kooper/MB |
| 2. "Stop" (4.23) (4.28) | |
| 3. "Man's Temptation" (3.25) (3.24) | |
| 4. "His Holy Modal Majesty" (9.13) (9.10) | m Kooper/MB |
| 5. "Really" (5.29) (5.26) | m Kooper/MB |
| 6. "It Takes A Lot To Laugh, It Takes A Train To Cry (3.30) (3.30) | |
| 7. "Season Of The Witch" (11.07) (11.05) (single edit 5.21) | |
| 8. "You Don't Love Me" (4.12) (4.12) | |
| 9. "Harvey's Tune" (2.09) (2.02) | |
| 10. "Season Of The Witch" (5.21) single edit | |
| 11. "Blues For Nothing" (4.14) bonus track | |
| 12. "Albert's Shuffle" (6.54) 2002 remix w/out horns | m Kooper/MB |
| 13. "Season Of The Witch" (11.08) 2002 remix w/out horns | |
| 14. "His Holy Modal Majesty" (7.17) | m Kooper/MB |

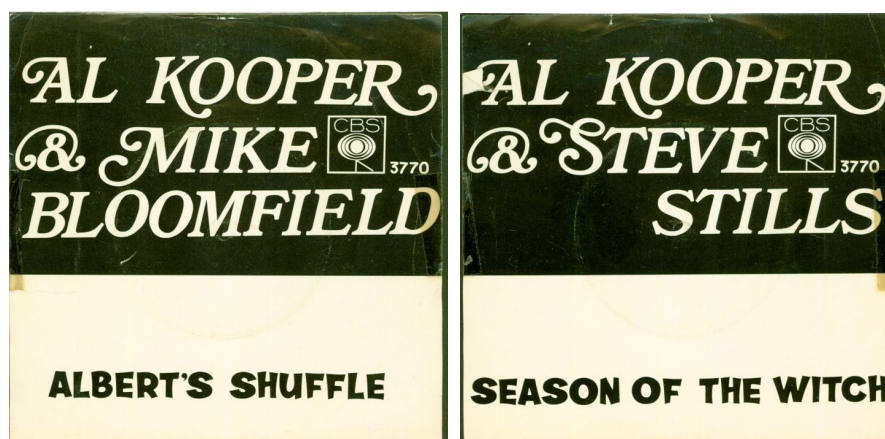
Second row of timing is from the Quadraphonic SQ release. The Bloomfield tracks were recorded on May 28, 1968. This was the best selling record that MB ever was involved in. Great playing - it's more of a jam session - including the Stephen Stills tracks. Still great after all these years. Track (14) is a previously unissued outtake.

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

1968	1,10 - 7" "ALBERT'S SHUFFLE"/("Season Of The Witch")	
	COLUMBIA 4-44657 (US) wh. lab. radio st. copy	203
1968	1,10 - 7" "ALBERT'S SHUFFLE"/("Season Of The Witch") CBS 3770 (UK) pic.	150
1968	1,10 - 7" "ALBERT'S SHUFFLE"/("Season Of The Witch" (5.21)) CBS 3770 (D)	367
	Pic. multicolored vinyl	
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(US)	224
	w/import markings on diff. label	
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(US) Radio st. copy	323
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(US)	115
1968	1-9 - LP "SUPER SESSION" COLUMBIA CQ 30991 (US) Quadraphonic	167
1968	1-9 - LP "SUPER SESSION" COLUMBIA CS-9701(CAN)	182
1968	1-9 - LP "SUPER SESSION" CBS 63396 (UK)	004

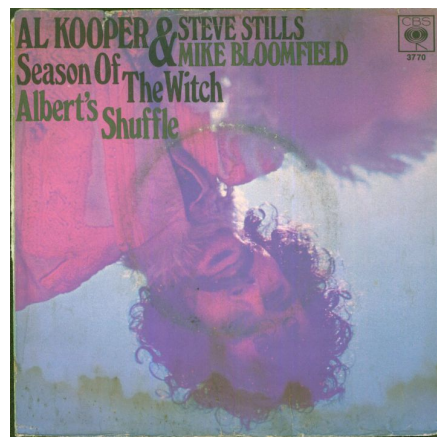
1968	2 - LP "ROCK MACHINE I LOVE YOU" CBS PR 26 (UK)	030
196?	2 - LP "MELOS" (ISRAEL) Quadraphonic test record	
1969	3 - 7" - "THE WEIGHT (live)/MAN'S TEMPTATION"	
	COLUMBIA 4-44678 (US) wh.lab. radio stat.	204
1969	3 - 7" "THE WEIGHT (live)/MAN'S TEMPTATION" CBS 3866 (D) Multi colored vinyl	
1970	1 - LP "HEAVY SOUNDS" CBS S 63976 (NL)	076
1972	7 - LP-4 "POP, ROCK & SOUL" COLUMBIA HOUSE DS 610-13 (US) Sampler	
1973	1-9 - LP "SUPER SESSION" EMBASSY EMB 31029 (UK)	099
1975	1 - LP-2 "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA PG 33169 (US)	031
1975	4 - LP "UNDERGROUND CONCERT" MR. PICKWID MPD 255 (F)	034
197?	1 - LP "IN GOOD COMPANY" CBS/17 RECORDS WSR 945 (UK)	426
19??	1-9 - LP "SUPER SESSION" MFSL 1-178 (US) half-speed master	
1983	1,2 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	554
1983	1,2 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
19??	1 - LP-2 "I LOVE THE BLUES" (GR)	
198?	1-9 - CD "SUPER SESSION" COLUMBIA CS-9701 (US)??	
198?	1-9 - CD "SUPER SESSION" COLUMBIA CK-9701 (US)	116
19??	1-9,11 - CD "SUPER SESSION" COLUMBIA CK-64611 0 (US) "Mastersound" + bonus (11)	257
1991	1-9 - CD "SUPER SESSION" CASTLE ESSCD 951 (UK)	
1989	1,2,4,7 - LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (Italy)	
1989	2 - LP-2/CD-2 "THE BEST OF THE ROCK MACHINE TURNS YOU ON/ THE COLLECTION CASTLE CCSLP/CD 224 (UK)	053
1994	1,2 - CD "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)	
199?	1 - CD "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA (JAP)	
1995	1-9 - CD "SUPER SESSION" SONY 64611 (US)	
?	2 - "THE FULL SPECTRUM OF QUADRAPHONIC SOUND" COLUMBIA CQ 10869 (US)	
1999.Aug.	1 - "AUDIO'S AUDIPHILE: BEST BLUES GUITARS" PHONO MUSIC (D)	
2000	1-10 - CD "SUPER SESSION" COLUMBIA LEGACY MASTERSOUND 7464 64611-2 (NL)	
2000.Apr.	1 - CD-2 "BLUES DELUXE" SONY	
?	1,5 - CD "THE BEST OF MIKE BLOOMFIELD" CBS/SONY SOPM-93 (JAP)	

2001	1 – CD-2 “RARE + WELL DONE – THE GREATEST AND RAREST OF AL KOOPER” COLUMBIA AC2K 62153 (US) Promo	413
2001	1 – CD-2 “RARE & WELL DONE – THE GREATEST AND MOST OBSCURE RECORDINGS 1964-2001” COLUMBIA 504721-2 (AUSTRIA)	439
2003	2 – CD-3 “GUITAR HEROES” SONY 22180 (US)	
2003	1-13 – CD “SUPER SESSION” COLUMBIA LEGACY CK 63406 (US)	400
2003	1-13 - CD “SUPER SESSION” COLUMBIA LEGACY 508071-2 (AUT)	
2008	1,2 - CD ”DON’T SAY I AIN’T YOUR MAN - ESSENTIAL BLUES 1964-1969” BLUE LABEL SPV 42472-2 (D)	552
2008	1,2,5 - CD-2 “BLOOMFIELD - A RETROSPECTIVE” COLUMBIA SICP 1969-70 (JAP)	518
2014	1 – CD “NOW YOU GOT THE BLUES” SONY 88843063402 (US) Free sampler	547
2014	1,2,14 - CD-3 + DVD “FROM HIS HEAD TO HIS HEART TO HIS HANDS” COLUMBIA 88765476342 (EU)	539





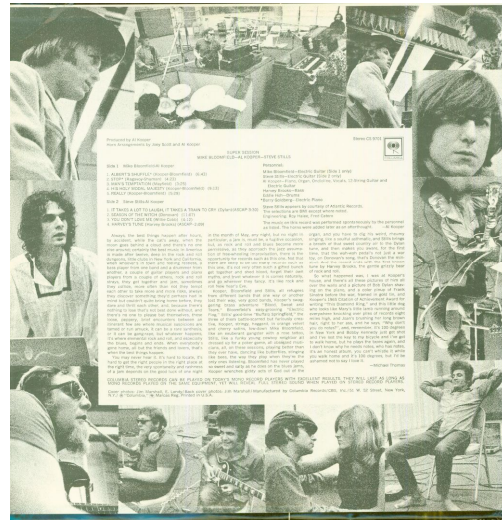
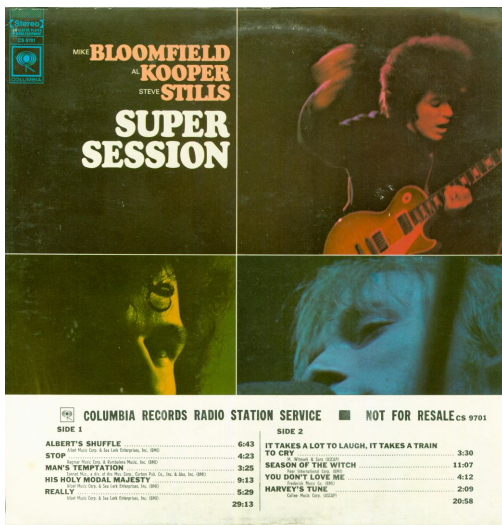
UK – single

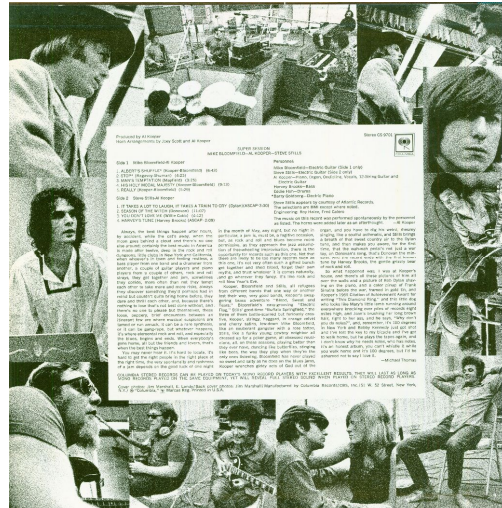
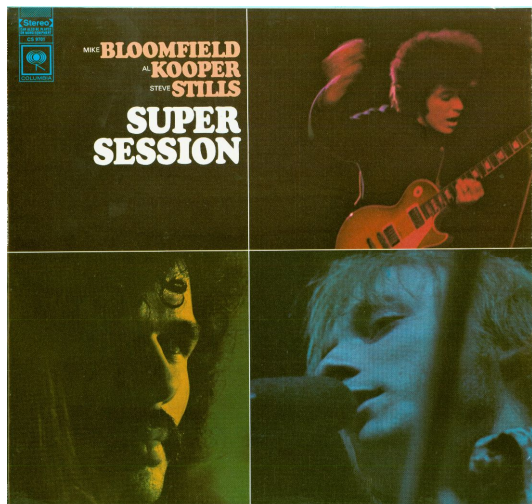


German single – multicolored

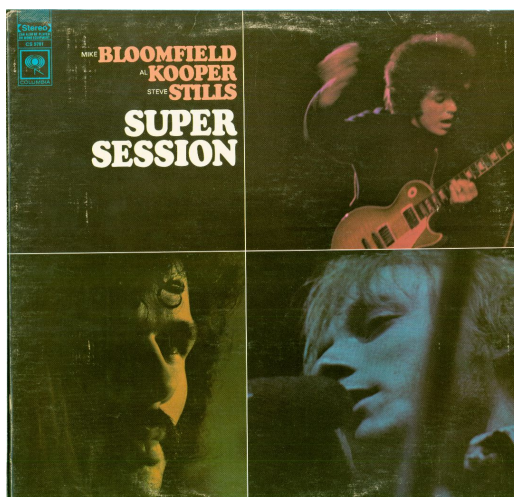


Coupled with "The Weight" from "The Live Adventures of..."



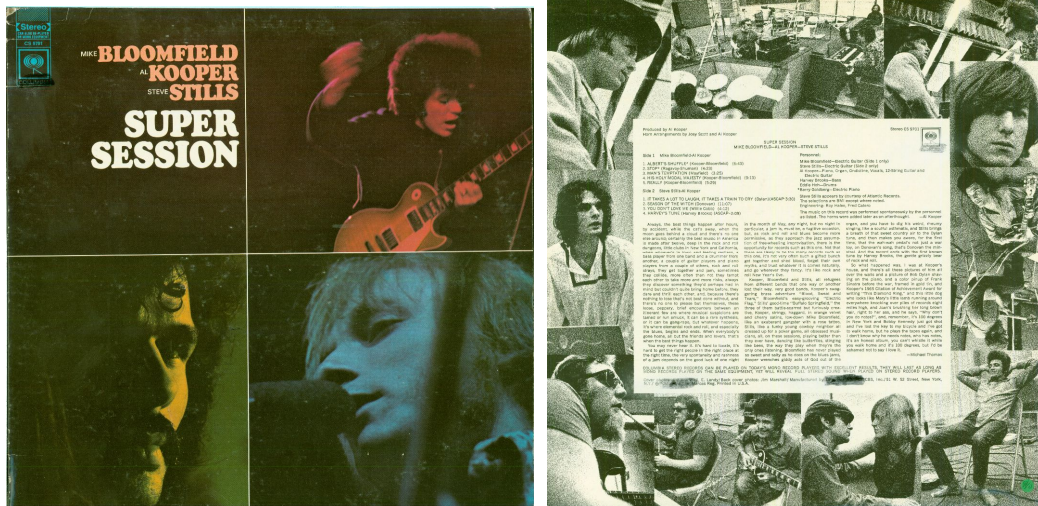


US release



Canadian release





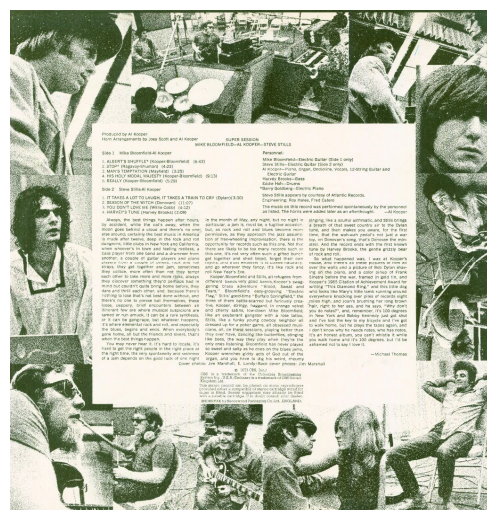
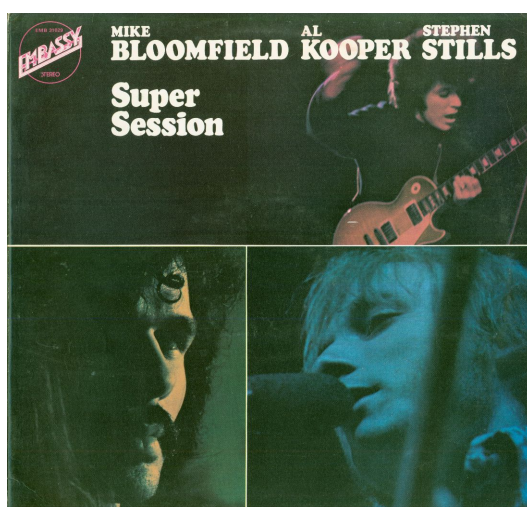
US cover and record with "Columbia" blackened out for the European market

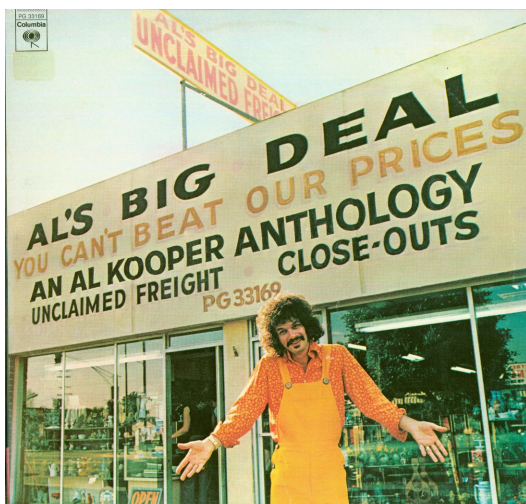


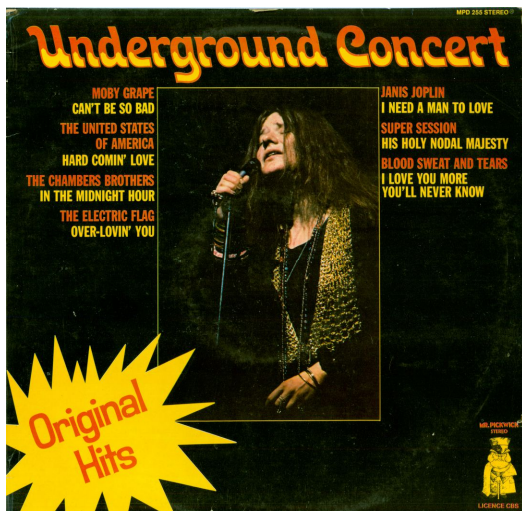
Not exactly discreet!

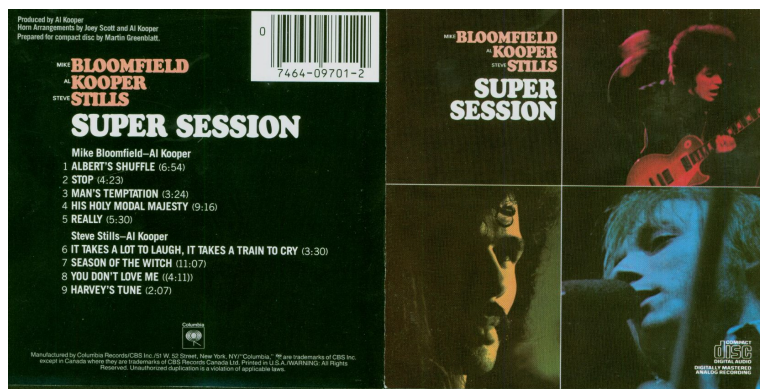


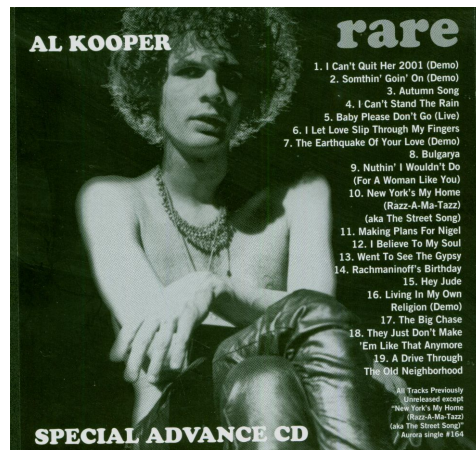
UK release



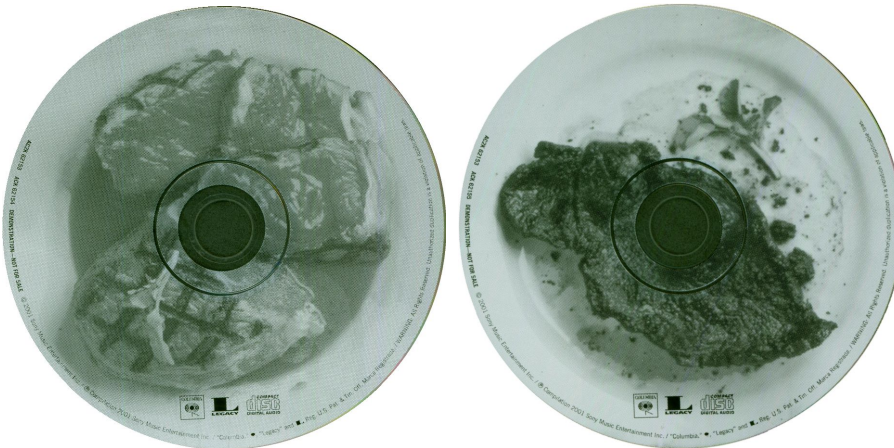




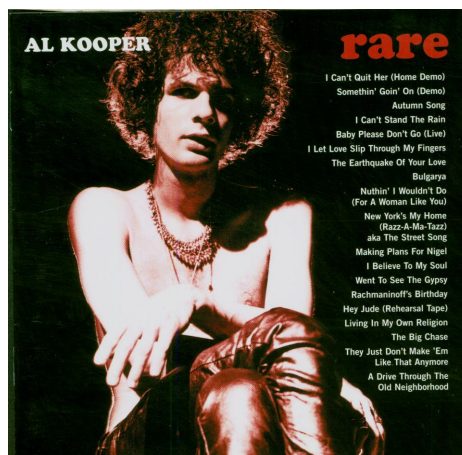


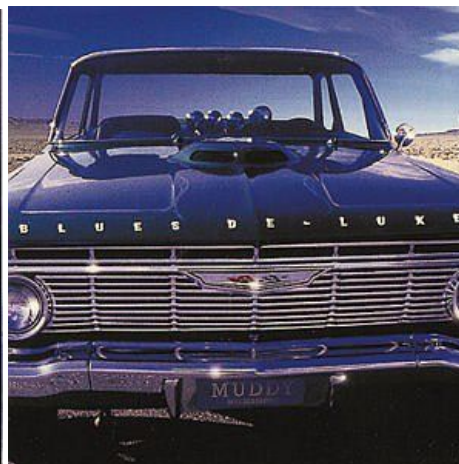
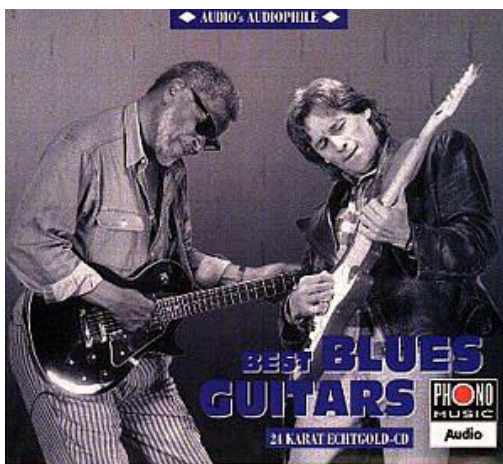


Promo



Rare – Well done





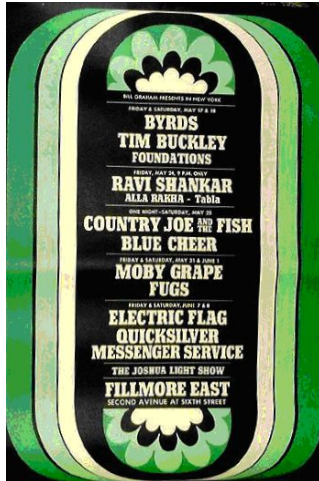
"Audio's Audiophile: Best Blues Guitars" Phono Music (D) - CD-2 "Blues Deluxe" Sony



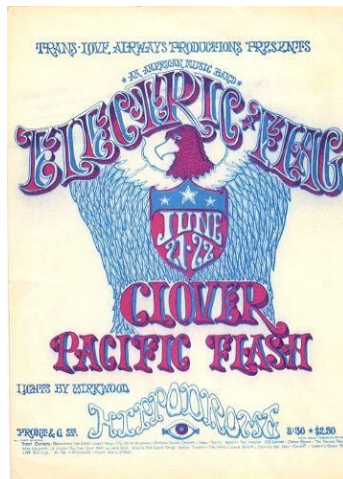
2014 Free sampler

The following dates with Electric Flag were probably without MB:

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



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



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

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

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

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

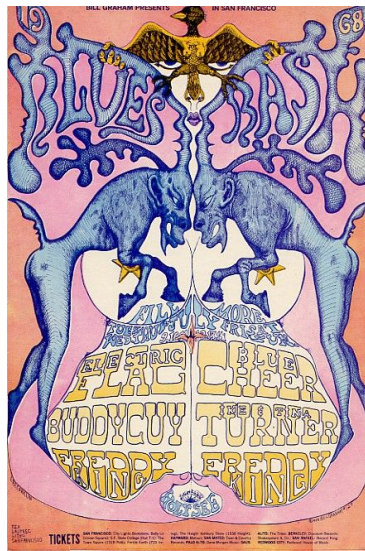
Winterland was located roughly at Post Street and Steiner Street. Originally built as an ice skating rink, it had a capacity of 5,400, it was just a short walk from the original Fillmore Auditorium, located at 1805 Geary Blvd. It is

now an apartment building. The first show was on September 23, 1966 and was headlined by The Jefferson Airplane; the last was on May 29, 1971 and was headlined by The Grateful Dead.

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

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

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



July 26, 1968 -- Electric Flat at Santa Monica Civic Auditorium



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

Aug. 3-4, 1968 -- Electric Flag at Newport Pop Festival - California

MEDIUM COOL - CHICAGO 1968

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

Cast (in credits order)

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

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

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

There is very little original film score.

1994 VIDEO "MEDIUM COOL" PARAMOUNT 6907 526

2001 DVD "MEDIUM COOL" PARAMOUNT 06907 527



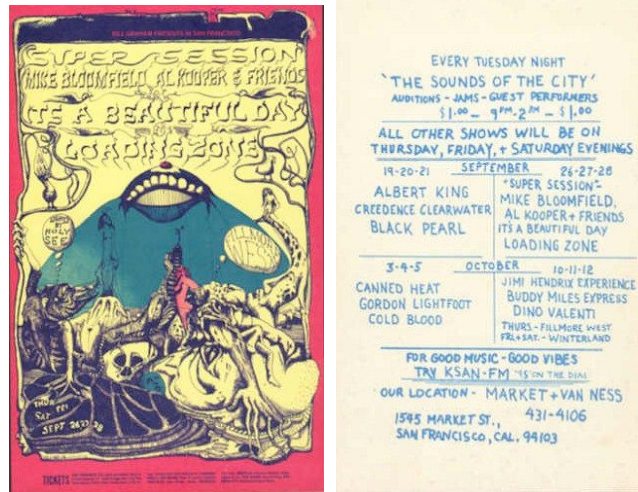
DVD



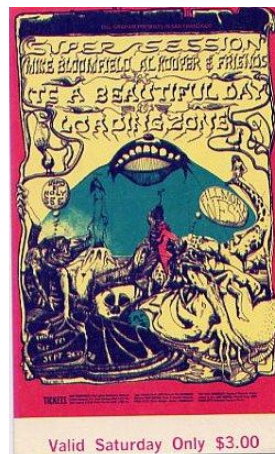
July 16, 1968: Big Brother and the Holding Company and Sly and the Family Stone opened the new Fillmore West, the former Carousel and (earlier) El Patio Ballroom.

Aug. 29, 1968: Cream and Electric Flag at Fillmore West

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



Front and back



Ticket

MICHAEL BLOOMFIELD AND AL KOOPER

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

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

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

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

Track (16) is a bonus track from the remastered 2003 version of Super Session. The track probably comes from these dates. Track (2) on the CD-3 boxed set, is half from this show and half from Fillmore East: The Lost Concert Tapes.

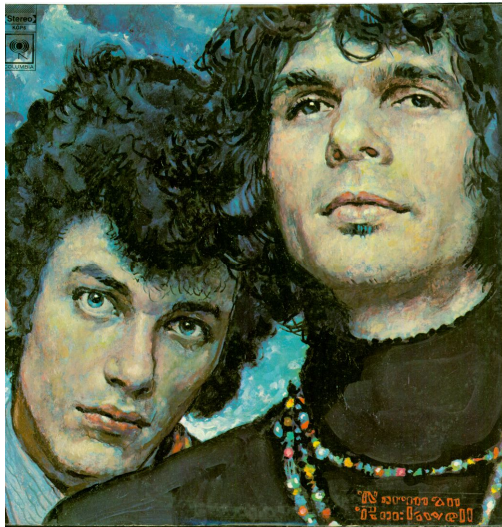
1969	5 - 7" "THE WEIGHT (live)/MAN'S TEMPTATION ("Super session")"	
	COLUMBIA 4-44678 (US) wh.lab. radio stat.	204
1969	5 - 7" "THE WEIGHT (live)/MAN'S TEMPTATION (Super session)"	
	CBS 3866 (D) Multi colored vinyl	
1969	2,5 - 7" "THE WEIGHT/59TH STREET BRIDGE SONG" CBS (UK)	
1969	5,11 - 7" "59TH STREET BRIDGE SONG/SONNY BOY WILLIAMSON"	
	CBS/Sony Song 80108 (Japan) w/pic. sleeve	
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK"	
	COLUMBIA KGP 6 (US) w/time strips	197
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" COLUMBIA KGP 6 (US)	597
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" COLUMBIA KGP 6 (US)	005
	US cover - Labels w/CBS stickers	
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" CBS S66216 (UK)	453
1969	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" CBS SOPJ 62/63 (JAP)	592
	1-15 - LP-2 "THE LIVE ADVENTURES OF MB & AK" EDESEL DED 261 (UK)	
1968?	2 - LP "POP REVOLUTION FROM THE UNDERGROUND" CBS SPR 30 (D)	025
	Multicolored vinyl	
1975	2,5 - LP-2 "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA PG 33169 (US)	031

1983	3 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	554
1983	3 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
?	1-15 - CD-2 "THE LIVE ADVENTURES OF MB & AK" COLUMBIA 475978-2 (NL)	374
?	1-15 - CD "THE LIVE ADVENTURES OF MB & AK" EDSEL CD 261 (UK) minus track (12)	
1989	3 – LP "MIKE BLOOMFIELD" (N. 37 de "IL ROCK") De Agostini IGDA 1075/76 (Italy)	
1994	6,14 - CD "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)	
199?	2,5 - CD "AL'S BIG DEAL/UNCLAIMED FREIGHT" COLUMBIA (JAP)	
1995. Sep.	5 - CD "HITS OF THE 60's" SONY	
1997. Mar.	1-15 - CD "THE LIVE ADVENTURES OF MB & AK" SONY 64670	
?	1,9,14 – CD "THE BEST OF MIKE BLOOMFIELD" CBS/SONY SOPM-93 (JAP)	
2003	16 – CD "SUPER SESSION" COLUMBIA LEGACY CK 63406 (US)	400
2008	3 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518
2008	5,6,9,13,14 - CD "DON'T SAY I AIN'T YOUR MAN - ESSENTIAL BLUES 1964-1969" Tracks 5,9,13 are "bonus" on this rerelease.	552 BLUE LABEL SPV 42472-2 (D)
2009	6 – CD "Live at Bill Graham's Fillmore West 1969" RAVEN RVCD-293 (AUS)	534
2012	16 – CD "BLUES AT THE FILLMORE 1968-1969" RAVEN RVCD-351 (AUS)	541
2014	1,2,4-6,16 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS" COLUMBIA 88765476342 (EU)	539



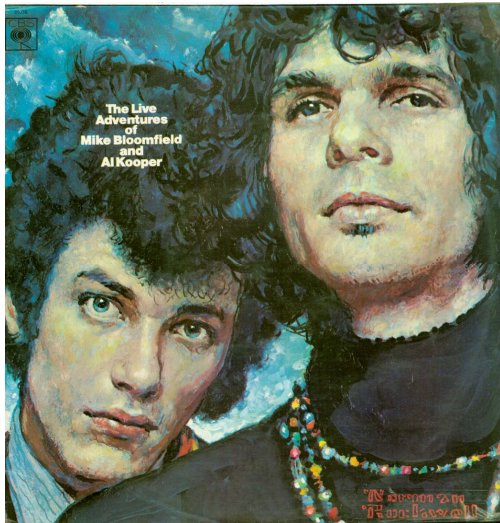
Coupled with "Man's Temptation" from Super Session





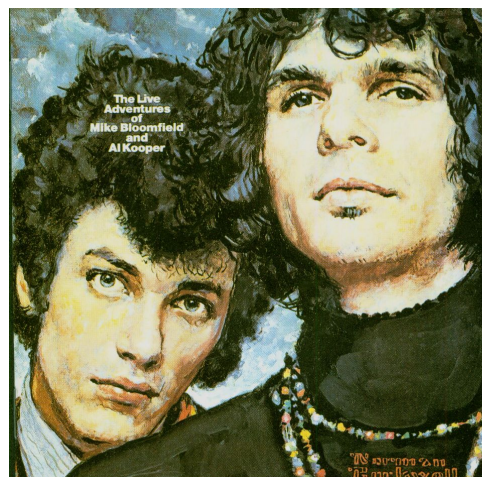
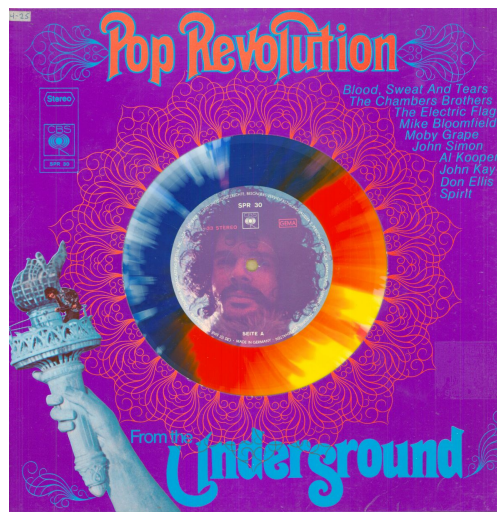
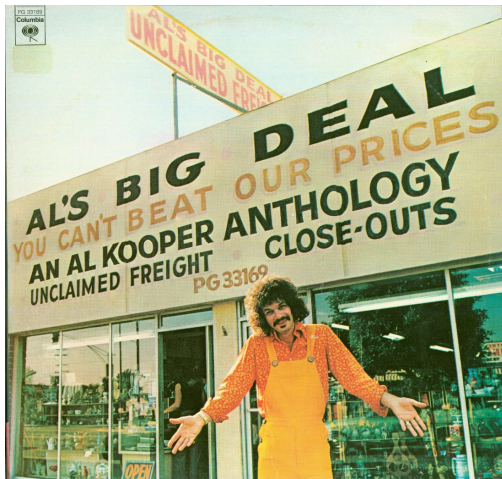
US release with CBS stickers only on the labels for the European market

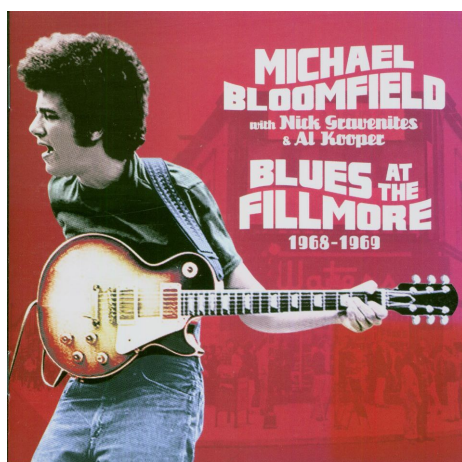
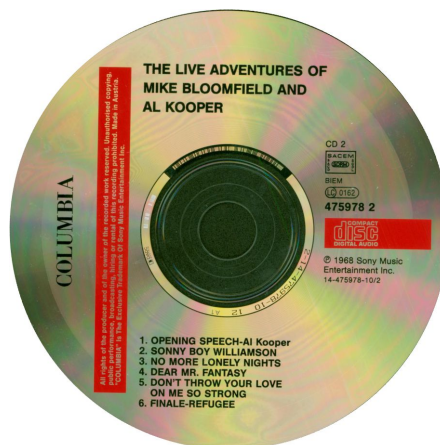
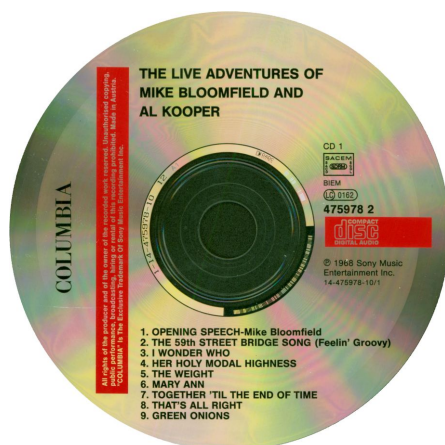




UK release







JAMES COTTON Blues Band

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

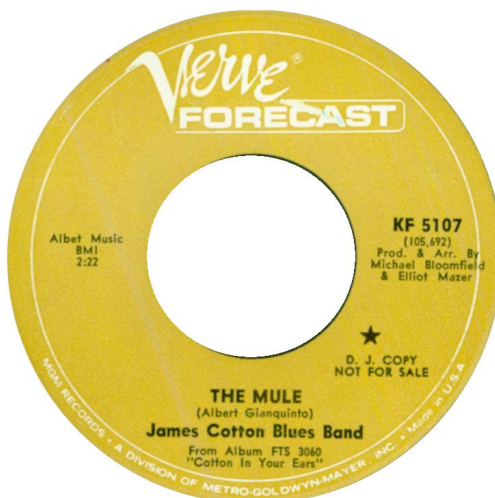
James Cotton, hca, vocals - Bill "Stumuk" Nugent, alt sax - Luther Tucker, guitar, vocals 4,5 - Robert "Bob" Anderson, bass - Francis Clay, drums - David "Fathead" Newman, baritone sax, 1 - Barry Smith, drums - Gordon Kennerly, coach - Guest players: Mark Naftalin, organ, piano - Michael Bloomfield,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

1. "Back to St. Louis" (7.01)
2. "Motorized Blues" (4.20) (w/m Gravenites)
3. "The Mule" (2.25)
4. "With You on My Mind" (4.47)
5. "I Can't Live Without You" (1.53)
6. "(Please) Tell Me Partner" (4.36) w/m MB
7. "Duke Patrol" (1.53) w/m MB
8. "Take Me by the Hand" (4.10)
9. "The Coach's Better Days" (3.41) instrumental
10. "Take Your Hands off Her" (2.18)

According to the Verve catalogue the single "The Mule/Coach's better days" was recorded on Dec, 17, 1968 with this line-up: James Cotton (hca, vocal) Mark Naftalin (p, org) Mike Bloomfield, Luther Tucker (g) Robert Anderson (el-b) Francis Clay (d) unidentified tp, tb, sax (look above for the names!). On the back of the cover the recordings are listed as from Oct. 1968.

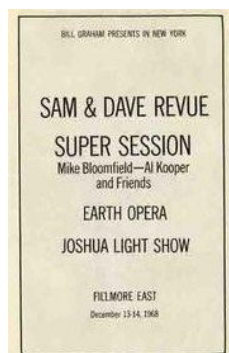
Bloomfield is in three photos on the back of the album, two of them playing guitar in the studio. He is not credited for any playing. He could easily play on track (4) with Tucker handling the vocals. And also the guitar in the right hand speaker on tracks (8,9) (all other guitar on the record is in the left speaker or mixed in the middle). The track (9) ends with MB saying: "Beautiful, that's the one!" Mark Naftalin is playing a major role on most tracks. It's a fine bluesy record.

1969	3,9 - 7" "THE MULE/THE COACH'S BETTER DAYS" VERVE KF 5107 (US)	384
1969	1-10 - LP "COTTON IN YOUR EARS" VERVE FTS-3060 (US) DJ Wh.lab.	265
1969	1-10 - LP "COTTON IN YOUR EARS" VERVE FTS-3060 (US)	244
1995	1,2 - CD "BEST OF THE VERVE YEARS" VERVE 314 527 371-2 (US)	
1995	1,2 - CD "THE BEST OF THE VERVE YEARS" VERVE 527 371-2 (D)	060

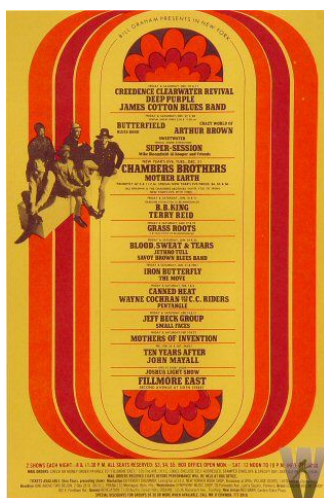




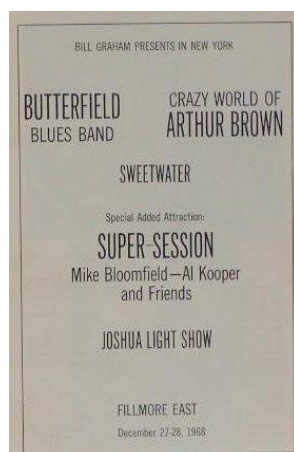
Dec. 13, 14, 1968 -- Fillmore East -- Bloomfield-Kooper Super Session / Sam & Dave Review / Earth Opera



Dec. 20, 1968 – Fillmore East Super Session



Dec. 27, 28, 1968 -- Fillmore East -- Super Session / Butterfield Blues Band / Sweetwater / Crazy World of Arthur Brown
2 shows both days - Fillmore East in NY was the former Village Theater



SUPER SESSION LIVE

1968. Dec. 13 Recorded live at Fillmore East

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

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

From the official released CD:

10. “MB’s Introduction” (1.27)
11. “One Way Out (4.21)
12. “Mike Bloomfield’s introduction of Johnny Winter” (0.59)
13. “It’s My Own Fault” (10.57)
14. “59th Street Bridge Song (Feelin’ Groovy)” (6.16)
15. “(Please) Tell Me Partner” (10.21) W/M MB
16. “That’s All Right Mama” (3.40)
17. “Together Till The End Of Time” (4.30)
18. “Don’t Throw our Love On Me So Strong” (8.41)
19. “Season Of The Witch” (8.59)
20. “Santa Clause” (4.41) previously unreleased

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

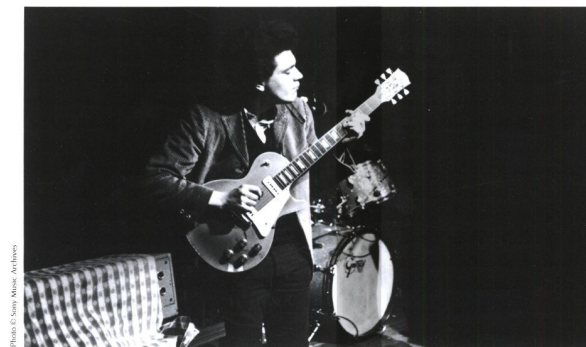
In the official released CD from 2003 MB’s intro is slightly edited, so you don’t hear that he does not know the name of the piano player. Given the informal nature of the gig and the intro, it should have remained unedited. The CD cover states that it was recorded from the 13th & 14th. The Johnny Winter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

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

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

1968. Dec.	1-9 – TAPE “SUPER SESSION LIVE FILLMORE EAST” Bootleg	347
2003. Apr.	10-19 CD “THE LOST CONCERT TAPES 12/13/68” COLUMBIA CK 85278 (US) Columbia Legacy issued two promo pictures with this release.	511

- 2003 10-19 CD "THE LOST CONCERT TAPES 12/13/68" COLUMBIA/Legacy 5060342
- 2012 11-13, 18 – CD "BLUES AT THE FILLMORE 1968-1969" RAVEN RVCD-351 (AUS) 541
- 2014 10,11,14,16,18,20 - CD-3 + DVD "FROM HIS HEAD TO HIS HEART TO HIS HANDS"
COLUMBIA 88765476342 (EU) 539
Track (14) is half from this show and half from "The Live Adventures of..." LP-2



Mike Bloomfield



L to R: Mike Bloomfield and Al Kooper



Promo pics
