

Now here is something I haven't gotten to the bottom of yet!!!

MICHAEL BLOOMFIELD & FRIENDS

(These recordings have been released so many times on different LP's and CD's that I have given up trying to pin them down! Sorry. I know it's a mess. Paul Thompson has tried to sort it out and I have used his numbering to the left. Anyway it's fine music!)

1977 Recorded live at McCabe's, Santa Monica, California - producer Denny Bruce -

Mike Bloomfield, guitar, vocals - Mark Naftalin, piano - Buddy Helm, drums - Buell Neidlinger, bass

Paul's:

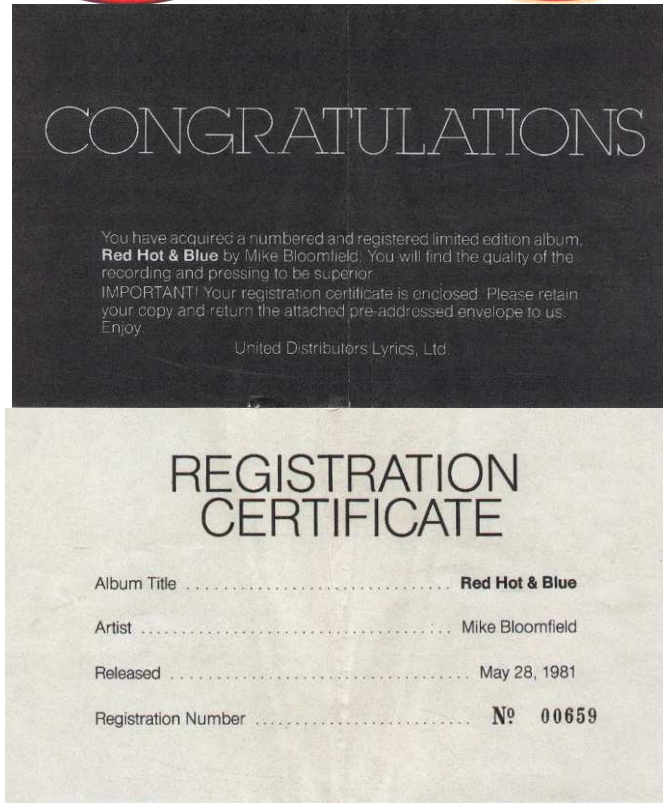
- | | |
|----|--|
| 1 | 1. "Eyesight to the Blind" (4:11) band |
| 2 | 14. "Women Lovin' Each Other" (8.19) band |
| 3 | 2. "Linda Lu" (3.51) band |
| 4 | 3. "Kansas City Blues" (3:34) solo |
| 5 | 1a. "Toilet story" (0.56) |
| 6 | 2. "Frankie And Johnny" (4.38) |
| 7 | 7. "Lord, Though I Am with Thee" (3:38) solo ("I'm With You Always") |
| 8 | 8. "Jockey Blues (3:50) piano + guitar ("My Father Was A Jockey") |
| 9 | 16. "Blues In B-flat" (5.56) piano + guitar |
| 10 | 4. "Darktown Strutters' Ball/Mop Mop/Call Me A Dog" (3.59) solo |
| 11 | 9. "Stagger Lee" (4.20) |
| 12 | 5. "I'm Glad I'm Jewish" (3:02) solo |
| 13 | 6. "Great Gifts From Heaven" (3:32) solo |
| 14 | 9. "Between the Hard Place and the Ground" (6.56) band |
| 15 | 17. "Don't You Lie To Me" (3.30) band |
| 16 | 15. "Cherry Red" (4.40) band |
| 17 | "We Love You" (6.08) |
| 18 | 11. "Wee Wee Hours" (7:25) band |
| 19 | 12. "Vamp in C" (4:13) band |
| 20 | 5. "Some Of These Days" (4.59) solo |

Live recorded at The Old Waldorf?? 1-13

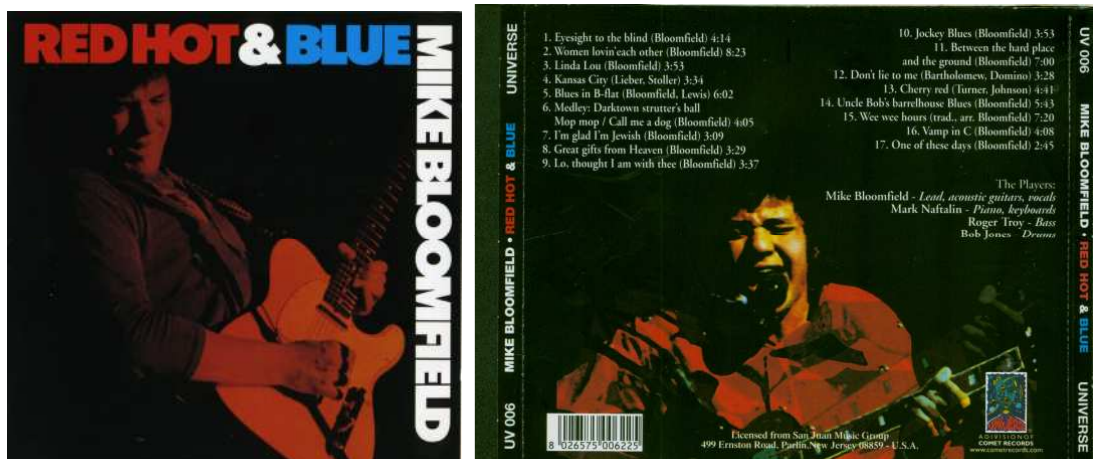
- | | | |
|------|---|-----|
| | 1. "Eyesight to the Blind" (4:15) band | |
| | 2. "Linda Lu" (4:01) band | |
| | 3. "Kansas City Blues" (3:44) solo | |
| | 4. "Darktown Strutter's Ball/Mop Mop/Call Me A Dog" (4:06) solo | |
| | 5. "I'm Glad I'm Jewish" (3:11) solo | |
| | 6. "Great Gifts From Heaven" (3:32) solo | |
| | 7. "Lord, Though I Am with Thee" (3:46) solo ("I'm With You Always") | |
| | 8. "Jockey Blues (3:50) piano + guitar ("My Father Was A Jockey") | |
| | 9. "Between the Hard Place and the Ground" (7:07) band | |
| | 10. "Uncle Bob's Barrelhouse Blues" (5:46) band | |
| | 11. "Wee Wee Hours" (7:25) band | |
| | 12. "Vamp in C" (4:13) band | |
| | 13. "One of These Days" (2:34) solo | |
| | 14. "Women Lovin' Each Other" (8.27) band | |
| | 15. "Cherry Red" (4.40) band | |
| | 16. "Blues In B-flat" (6.00) piano + guitar | |
| | 17. "Don't You Lie To Me" (3.30) band | |
| 1981 | 1-17 - LP-2 "RED, HOT & BLUE" UN.DISTRIB. LYRICS LTD. UDL-2328/2322 (US) | 216 |
| | Bootleg | |
| ? | 2,11,15,17+6 more? - LP - "UNCLE BOB'S BARRELHOUSE BLUES" | |
| | PULSAR PULS 013 (EEC) Bootleg | |
| 1989 | 1-5,8-17? - LP-2 "INITIAL SHOCK" COBRA 001 (I) Bootleg | |
| 1989 | 1-5,8-17 - CD "INITIAL SHOCK" COBRA 001 (I) Bootleg | 062 |
| 198? | 3,5,6,10,11 - LP "LA GRANDE STORIA DEL ROCK 62" CURCIO GSR-62 (I) | 170 |
| | Italian bootleg LP the cover says "Mike Bloomfield & Electric Flag". Side 2 is with Otis Spann. | |
| ? | 1-13 - CD "BETWEEN A HARD PLACE AND THE GROUND - | |
| | IN CONCERT" MAGNUM MACD 012 (US) | |

1990	1-13 - LP "BETWEEN THE HARD PLACE AND THE GROUND" THUNDERBOLT THBLP 076 (UK)	
1990	1-13 - CD "BETWEEN THE HARD PLACE AND THE GROUND" THUNDERBOLT THBCD 076 (UK)	
1994	1-13 - CD "BLOOMFIELD BLUES" COLUMBIA RIVER ENTERTAINMENT GROUP CRG 120004 (CAN)	280
1995?	1-13? - LP "BETWEEN THE HARD PLACE AND THE GROUND" MAGNUM 76	
1995	1-13? - CD "BETWEEN THE HARD PLACE AND THE GROUND" MAGNUM AMERICA 12	
1998. Mar.	1,13 - CD-2 "BLUES BALLADS"	
1998. Mar.	8,15 - CD-2 "CROSSROADS"	
1998. Mar.	14 - CD-2 "EVERYDAY I HAVE THE BLUES"	
1999. Nov.	14 - CD-2 "RAW BLUES"	
2000. Jan.	15,17 - CD-3 "BLUES BREAKERS"	
2000. Jan.	8,15 - CD-4 "BLUES BREAKERS"	
2000. Jan.	15 - CD-2 "GUITAR HEROES"	
2000. Jan.	1 - CD-3 "GUITAR HEROES"	
?	14 - CD-3 "THE GUITAR PLAYERS"	
?	15 - CD-2 "ROCK GUITAR"	
2000. Feb.	1-17 - CD "RED, HOT & BLUE" UNIVERSE UV 006 (US) Bootleg	515
2000. Feb.	1-15,17 - LP-2 "RED, HOT & BLUE" UNIVERSE 27 (I) Bootleg 180 gr. vinyl	
2000. Apr.	15 - CD-10 "PLAY ME THE BLUES - THE LEGENDARY BLUES SINGERS"	
2000. Dec.	1-13 - CD "BETWEEN THE HARD PLACE AND THE GROUND" MMG	
2001. Aug.	15 - CD "REALLY GOT THE BLUES" MIDNITE	
2006. Oct.	1,3,4,8-17 - CD "CELEBRATING THE BLUES" MUSIC AVENUE 250148 (EU)	

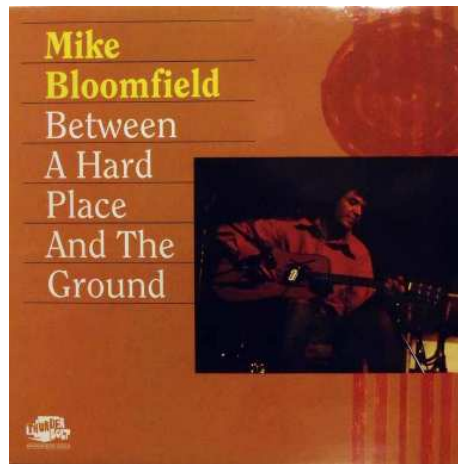




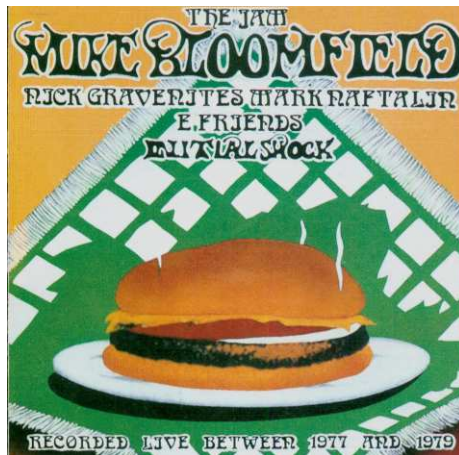
1981 - LP-2 "RED, HOT & BLUE" UN.DISTRIB. LYRICS LTD. UDL-2328/2322 (US) Bootleg
Scans: Jay Crouch

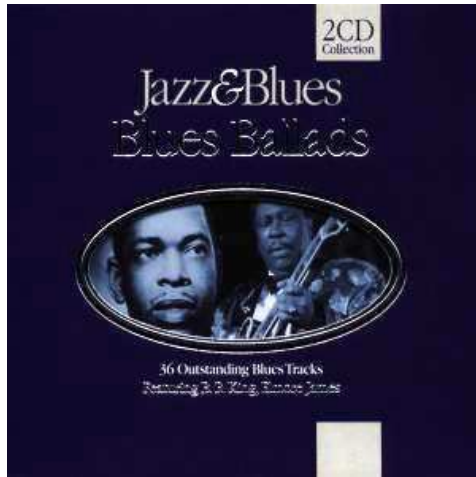
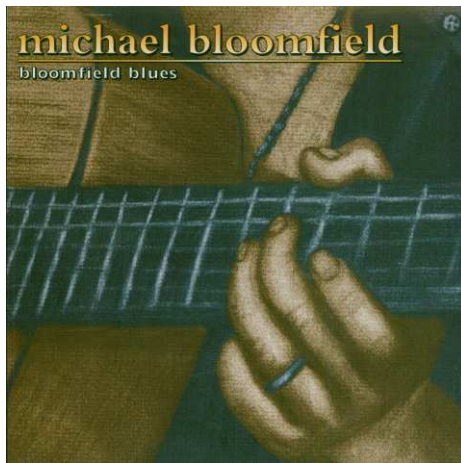


CD "RED, HOT & BLUE" UNIVERSE UV 006 (US)

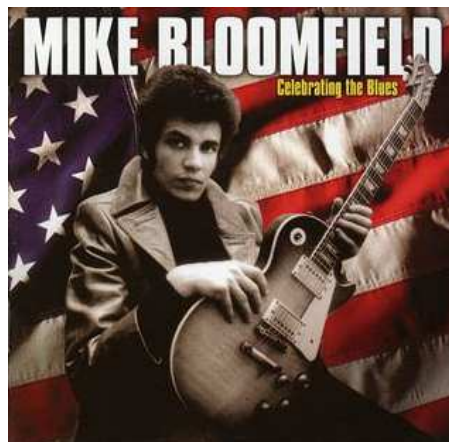


THUNDERBOLT THBLP 076 (UK)



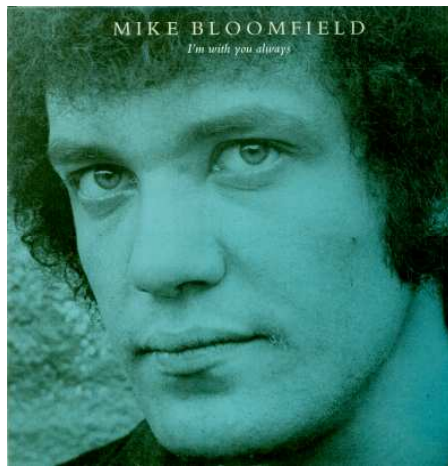


CD-2 "BLUES BALLADS" - CD-4 "BLUES BREAKERS"



Michael Bloomfield, vocals 1-6,8-11 guitar 1-11 - Mark Naftalin, piano 1,4,6,11 - Buddy Helm, dr 1,4,6,11 - Buell Neidlinger, bass 1,4,6,11 - the solo recordings (2,3,5,7-10) are acoustic, and the group recordings (1,4,6,11) are electric. Between 1 and 2 is a spoken "toilet story".

1. "Eyesight to the Blind" (4:15) band
2. "Frankie And Johnny" (5.38)
3. "I'm With You Always" (3.40)
4. "Jockey Blues/Old Folks Boogie" (3.52)
5. "Some Of These Days" (4.59)
6. "Don't You Lie To Me" (3.33)
7. "Hymn Tune" (3.34)
8. "Darktown Strutters Ball" (4.09)
9. "Stagger Lee" (4.32)
10. "I'm Glad I'm Jewish" (3.15) w/m MB
11. "A-Flat Boogaloo" (5.20) w/m MB



LP "I'M WITH YOU ALWAYS" DEMON FIEND 92 (UK)

MICHAEL BLOOMFIELD**1977**

Recorded live at McCabe's

Michael Bloomfield, vocals, piano 1-3,9, guitar 4-8,10 – and ??

1. "Hully Gully" (4.01)
2. "Wings Of An Angel" (3.55)
3. "Walkin' The Floor" (4.23)
4. "Don't You Lie To Me" (4.09)
5. "Junko Partner" (4.44)
6. "Knockin' Myself Out" (3.45)
7. "Women Lovin' Each Other" (4.43)
8. "Cherry Red" (3.45)
9. "RX For The Blues" (2.20) MB
10. "You Must Have Jesus" (5.36) MB

The covers to some of the CDs state the recordings are from the Chicago club "Big John's", but it's not. Apparently the recordings are from 1977. The overall sound and the choice of songs indicate that these recordings are from the same period as the rest above.

MB is clearly the main artist, but the band plays very well. It must be one of the formations of the "& Friends".

1982 1-10 -LP "JUNKO PARTNER" INTERMEDIA 5068 (US)

1984 1-10 - LP "AMERICAN HERO" THUNDERBOLT THBL 1009 (UK)

027

1982 1-10 -CD "JUNKO PARTNER" INTERMEDIA CQS 5068 (US)

19?? 1-10 - CD "AMERICAN HERO" MAGNUM 1009

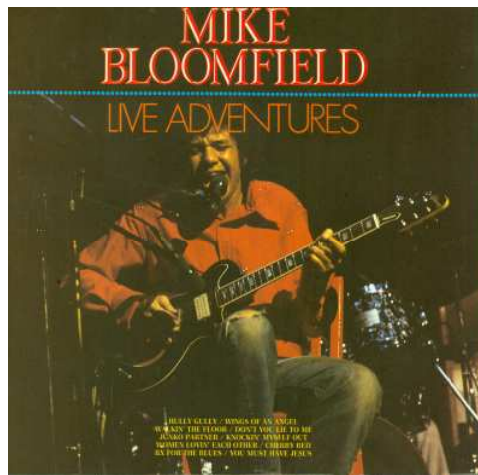
1990 4,10 - CD "IN THE GROOVES" THUNDERBOLT CDTB 053 (UK)

247

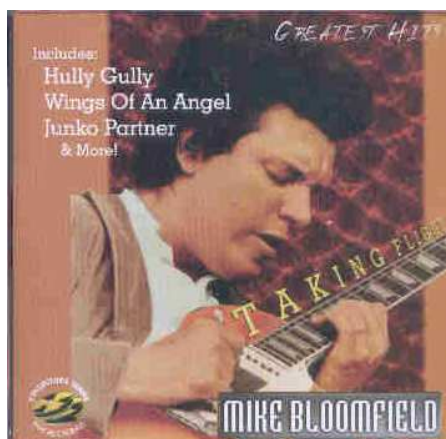
1993	1-10 - CD "RX FOR THE BLUES" PILZ 448204-2 (UK)	063
?	1-10 - CD "RX FOR THE BLUES" SUCCESS 22540 (EEC)	045
1994	1-10 - CD "GREATEST HITS" CSI CLASSIC 7609 (US)	
1995	1-10 - CD "KNOCKIN' MYSELF OUT" PRESTIGE RECORDS CDSGP0216 (UK)	405
1996	1-10 - CD "AMERICAN HERO" THUNDERBOLT CDTB 009 (UK)	106
1996	1-10 - CD "RX FOR THE BLUES" ECLIPSE 64736-2 (US)	
19??	1-10 - LP "LIVE ADVENTURES" MASTERS MA 0020784 (NL)	103
1998	1-10 - CD "TAKING FLIGHT - GREATEST HITS" KRB 5094-2 (US)	
1998. July	1-10 - CD "AMERICAN HERO" MMG	
?	9 - CD-3 "RAW BLUES"	
1998	2,10 - CD "THE HOLY KINGDOM" GOSPEL GLORY CG 76432 (CAN)	542
1999	1-10 - CD "KNOCKIN' MYSELF OUT" SELECTED SOUND CARRIER 3445.2094-2 (CHZ)	312
?	1-10 - CD "KNOCKIN' MYSELF OUT" MIDNITE	
2000. Jan:	1 - CD-4 "ROCK MESSAGES"	
2000. Jan.	1 - CD-3 "ROCK THE NIGHT"	
2000. Jan.	1,10 - CD-3 "GUITAR HEROES"	
2000?	1 - CD-3 "ROCK POWER"	
?	1 - CD-2 "GUITAR KINGS" EXPERIENCE EXPD 29	
?	1 - CD-3 "THE GUITAR PLAYERS"	
?	10 - CD-2 "ROCK GUITAR"	
2000. Apr.	1 - CD-2 "MODERN BLUES FROM BOOGIE TO FUSION" RETRO R2CD040-77 (UK)	
2000. June	1-10 - CD "JUNKO PARTNER" FRUIT 3282871	
2003	3 - CD "FLYING HIGH" PRISM LEISURE PLATCD 936 (BEL)	
2006. Oct.	4,5 - CD "CELEBRATING THE BLUES" MUSIC AVENUE 250148 (EU)	



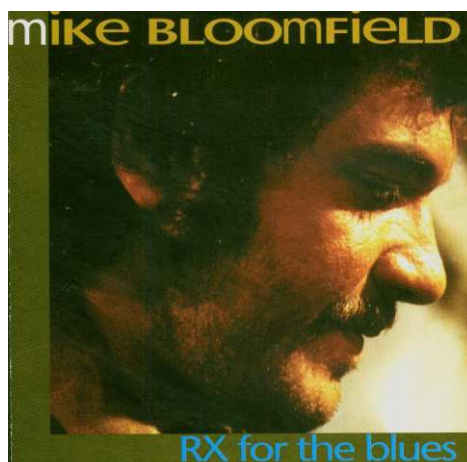
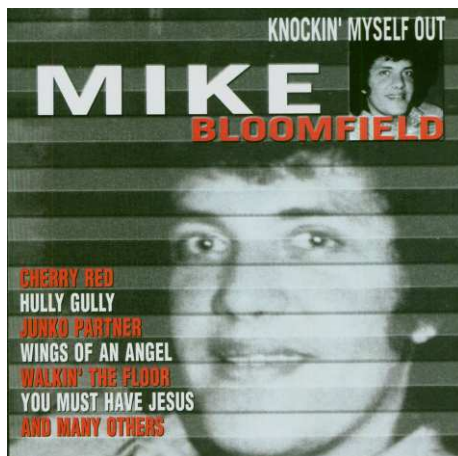
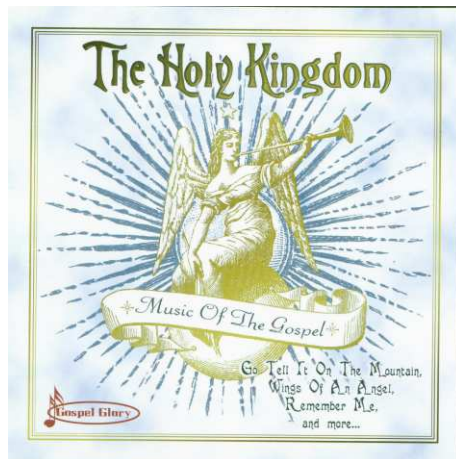
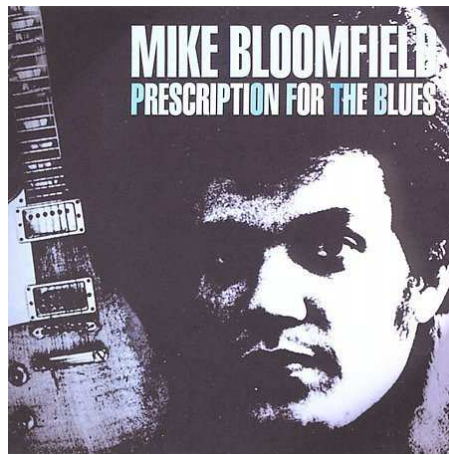
“AMERICAN HERO” THUNDERBOLT THBL

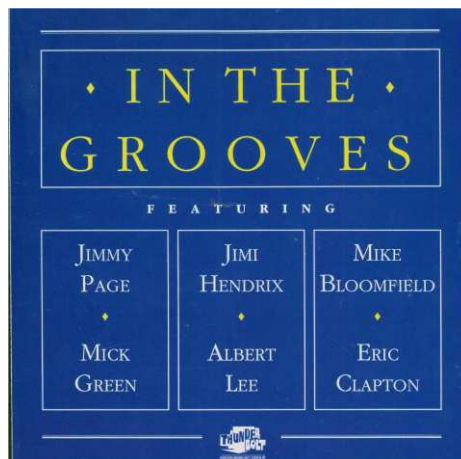
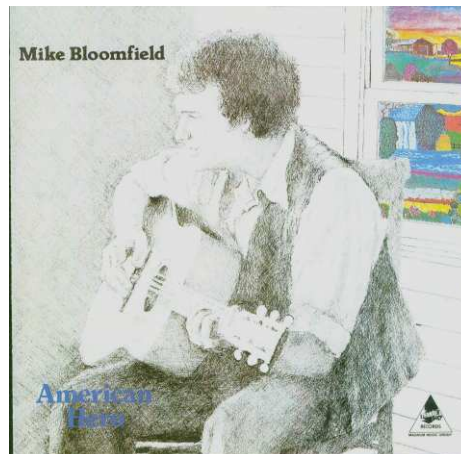
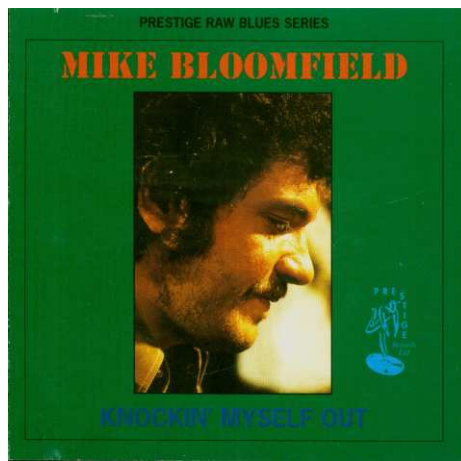


“LIVE ADVENTURES” MASTERS MA 0020784 (NL)



CD “TAKING FLIGHT - GREATEST HITS” KRB 5094-2 (US)





MICHAEL BLOOMFIELD

1977

Recorded at engineer Richard Beggs/American Zoetrope (1,2,4) and Xanadu Recording Co.

Michael Bloomfield, guitar 1-9,11 banjo 1, bass 1,4-6,8, tippie 6, ukulele 6, dr 1,8 piano 1,4,5,11 organ 4,5,9 vocal 1,3,5 - Bob Jones , dr. 4,9,11, vocals 9 - Nick Gravenites, vocals 9, guitar 9 - Roger Troy, bass 9 - Mark Naftalin, piano, accordion 9 - Anna Rizzo, vocals 9 - Marcia Ann Taylor, vocals 9 – Davey Shorey, bass 11

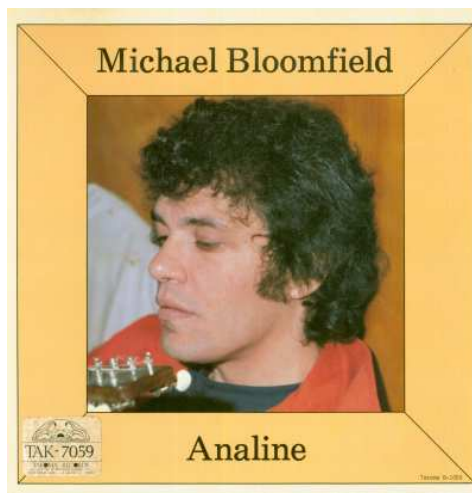
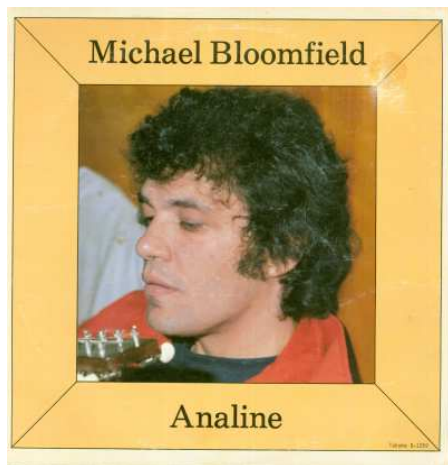
- | | |
|---|---------------|
| 1. "Peepin' An' A Moanin' Blues" (2.38) | w/m MB |
| 2. "Mr. Johnson and Mr. Dunn" (2.52) | w/m MB |
| 3. "Frankie and Johnny" (4.06) | Trad. arr. MB |
| 4. "At the Cross" (4.34) | |
| 5. "Big "C" Blues" (3.52) | w/m MB |
| 6. "Hilo Waltz" (4.05) | w/m MB |
| 7. "Effinonna Rag" (4.29) | w/m MB |
| 8. "Mood Indigo" (5.18) | |
| 9. "Analine" (5.34) | |
| 10. "Analine" (3.17) single edit. (3.00 on label) | |

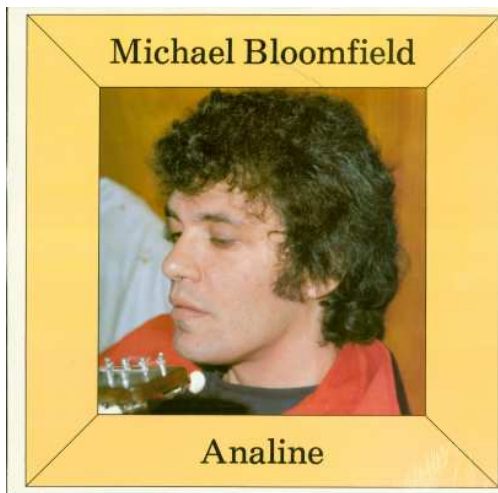
The timings differ some seconds from LP to CD to the real time. American Zoetrope was Francis Ford Coppola's sound studio.

1977	1,10 - 7" "ANALINE"/"PEEPIN' AN' A MOANIN' BLUES"	TAKOMA B-5059 (US) Promo	222
1977	1-9 - LP "ANALINE" TAKOMA B-1059 (US) Promo sticker on back		271
1977	1-9 - LP "ANALINE" TAKOMA B-1059 (US) sticker: TAKOMA TAK 7059		118
1977	1-9 - LP "ANALINE" SONET SNTF 749 (UK)		013
1977	1-9 -LP "ANALINE" IMAGE ILP 782 (AUS)		474
?	9 - LP-2 "TOP OF THE ROCK" COLUMBIA MUSICAL TREASURY P2S 5428 (US)		
1987	1-9 -LP "ANALINE" TAKOMA ST 72759 (US)		101
?	1-9 – LP-2 "IF YOU LOVE THESE BLUES/ANALINE"	GUIMBARDA 30522055/56 (ESP)	488
1993. Dec.	4,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR."	SHANACHIE 99007 (US)	117
1993. Dec.	4,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR."	SHANACHIE 99007	086
1997. Aug.	2,3,7- CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)		132
1999?	4 - CD "TAKOMA SLIDE" TAKOMA TAKCD 8910-2 (US) Sampler		
2002	1,2,4 – CD "KNOCKIN' MYSELF OUT" FUEL 2000 302 061 256-2 (US)		385
2007	1-9 – CD "ANALINE/MICHAEL BLOOMFIELD" TAKOMA CDTAK 7059 (UK) + Takoma LP "Michael Bloomfield"		514

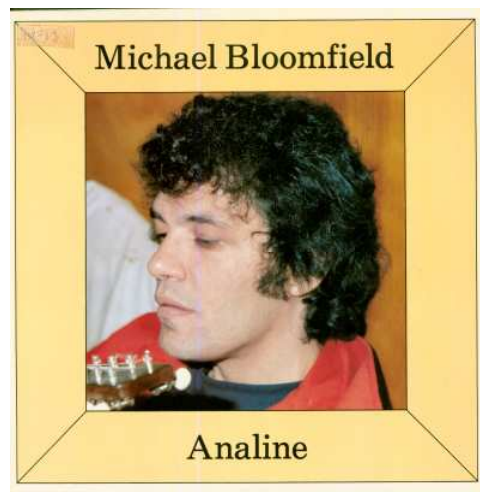


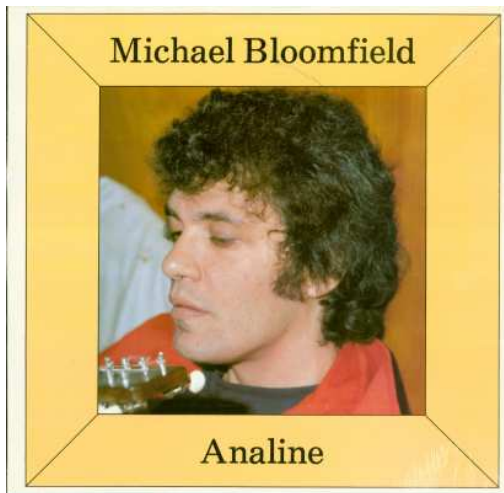
Promo single with short version of "Analine"





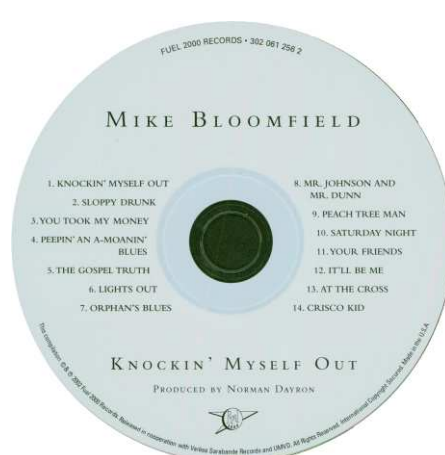
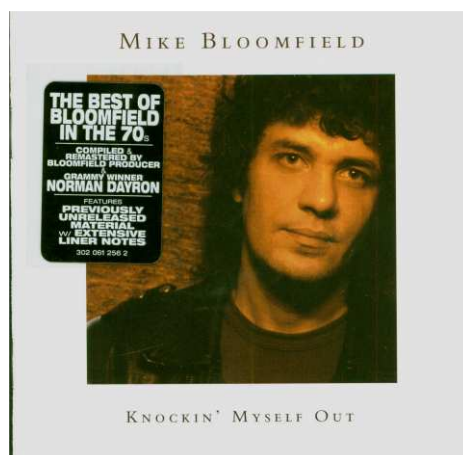
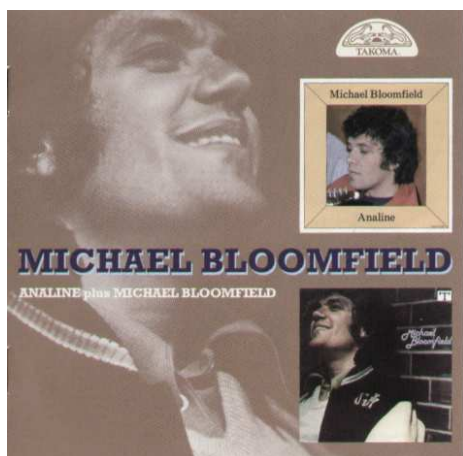
TAKOMA ST 72759 (US)





LP-2





FRANK WAKEFIELD AND THE GOOD OL' BOYS

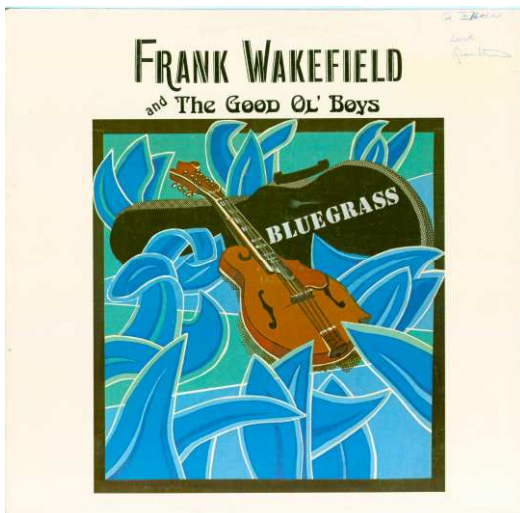
1977. May 4-9. Recorded at 1750 Arch, Berkeley, California – Producers Michael Bloomfield & Mike Melford

Frank Wakefield, mandolin, baritone vocal 2,3,8-10 – Jon Glik, fiddle – Sam Blagden, bass, tenor vocal – Rick “Willy” Lindner, guitar, vocal 5,6,11 – Tom Stern, banjo

1. “Bluegrass Band #1” (3.19) (instrumental)
2. “Blue and Lonesome” (4.15)
3. “T for Texas” (2.32)
4. “Cattle in the Cane” (3.06) (instrumental)
5. “Musicians’ Waltz” (3.00)
6. “The Hobo Song” (5.25)
7. “Sally Ann” (3.35) (instrumental)
8. “I Thought I Heard You Calling My Name” (3.50)
9. “The Train I Ride” (2.43)
10. “David, David” (2.57)
11. “New Musicians’ Waltz” (3.54)
12. “The Greek” (4.39) (instrumental)

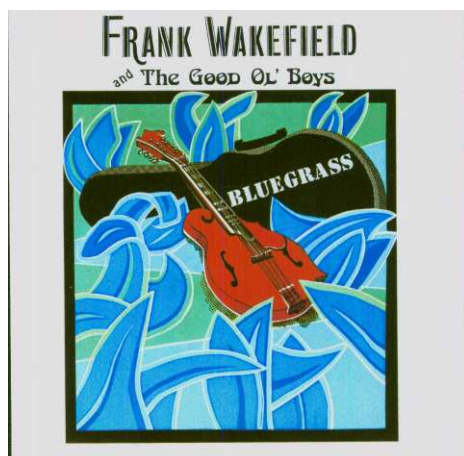
As the cover states – it is bluegrass! Well played with weak vocals, they miss a real “country singer voice” to burn through. Nice mandolin and banjo all over. The fiddler is not fiddling, but playing violin! That’s too “nice”. I wonder what Bloomfield’s contributions as a producer were?

1978	1-12 – LP “BLUEGRASS” FLYING FISH 1304 (US)	306
1978	1-12 – CD “BLUEGRASS” FF049 FLYING FISH 1978 (US)	571



To Eileen
Love
Frank

Frank Wakefield signed the cover to "Eileen"



ANDY'S BAD – The Movie

1977

Director Jed Johnson - prod. Jeff Tornberg & Andy Warhol
Blossom Studios

Carroll Baker - Perry King - Susan Tyrell a.o. Music composed by Michael Bloomfield –
Film length: 107 minutes

1. “Andy’s Bad” (4.03) Title theme
2. “Andy’s Bad” (3.03) Demolishing toilet and cafeteria
3. “Country & Western Guitar” (0.33)
4. “Mrs. Aken on the phone” (0.38)
5. “Mrs. Leachman” (0.46)
6. “Marcia & Glenda” (0.50)
7. “Piano, percussion & horns” (0.46)
8. “No, No, No” (1.33) Band with vocal
9. “Andy’s Bad” (0.36) The hit deal
10. “I Got a Lot of Gas in Me” The fat lady’s medical history
11. “Andy’s Bad” (0.51) with synth. instead of slide guitar
12. “I gave you 5\$” (0.52) Piano & trombone
13. “Rock’n’Roll” (1.16) Stealing a car and setting it on fire
14. “Fur” (0.27) piano
15. “Saving the Last Dance For Me?” (0.39) Tango
16. “That Baby Was Probably Normal” (1.10) Band
17. “Sneaking into the House” (1.36) Band
18. “Do It Yourself!” (0.48) (17 continued)
19. “Walking the Street” (1.06) (17-18 continued)

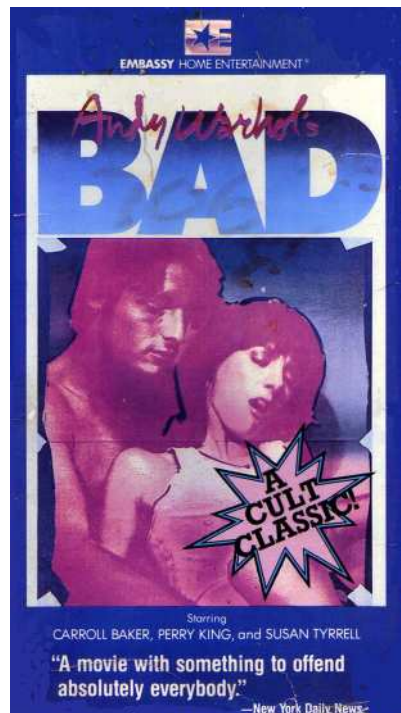
The title theme and end-title theme is “Andy’s Bad”, but without vocal of any kind. There is some fine playing, but it’s more often than not buried under the dialogue. In (6) there’s a fine slide guitar.

Track (10) has nothing to do with the music, but it’s a hilarious conversation, between the fat lady, who wants Marcia & Glenda to kill the neighbor’s dog. It’s called a comedy, but it’s a weird, crazy movie.

The price on the videocassette apparently once was \$59,95!

1985

VIDEO “ANDY WARHOL’S BAD” EMBASSY HOME ENTERTAINING 4029 (US) 238



MICHAEL BLOOMFIELD AND FRIENDS WITH JOHN CIPPOLINA

1977. Apr. 20. Recorded live in San Francisco "Prisoner's Benefit"

Michael Bloomfield, guitar, vocals 7-9, piano 1? - John Cipollina, guitar, vocals - Roger Troy, bass, vocals 1-3, 10 - Mark Naftalin, keyboards - Bob Jones, drums, vocals 4-6

1. "I Don't Want No Wife" (3.21)
2. "Move On Over" (6.02)
3. "You Send Me" (9.07) incl. introduction of the band
4. "Feel So Bad" (8.45)
5. "Mr. Pitiful" (6.34)
6. "Tell Me Like It Is" (7.39)
7. "When I Was a Cowboy" (6.46)
8. "Women Lovin' Each Other" (5.40)
9. "Try It Before You Buy It" (5.42) w/m MB
10. "Too Much Monkey Business" (5.03)
11. "Instrumental" (cut short) (3.17)

An audience recording of low quality. Bloomfield does not shine, but it is fun to hear him sing "When I Was a Cowboy" and a live version of "Try It Before You Buy It" is of course interesting. Tracks (2,4) start with more than one minute of strumming and talking.

1977 1-11 - "MICHAEL BLOOMFIELD AND FRIENDS W/JOHN CIPPOLINA" Bootleg 296

2006? 1-11 CD-2 "MICHAEL BLOOMFIELD" SEYMOUR 019/020 (JAP) Bootleg

MICHAEL BLOOMFIELD & FRIENDS

1977. July 21. Live at Starwood, Hollywood, CA

Michael Bloomfield, guitar, vocals - Nick Gravenites, guitar, vocals 1 - Mark Naftalin, keyboards – Roger Troy, bass, vocals 2 - Bob Jones, drums, vocals

1. "Brown Paper Bag" (8.20)
2. "Heartbreak" (4.47)

I will let my dear friend Peggy comment on this one:

"To honor Michael today, on this 30th anniversary of his passing, I'm happy to share a previously uncirculated show!! Unfortunately, it's only 2 songs but I'm always grateful for these discoveries and what a treat to hear a new song!! "Brown Paper Bag", the first track, I'm assuming is a Nick penned tune. It has a country sound. The band is really tight and the audience is very enthusiastic and appreciative. Michael's guitar riff is just beautiful, along with a fabulous 3-part harmony sung by Nick, Roger and Bob! A 9 minute tune that really delivers, in my opinion! The 2nd track is the familiar "Heartbreak" sung by Roger Troy with more fantastic guitar playing. Michael & Friends opened for John Mayall."

I send a great Thank You to Peggy for keeping Michael Bloomfield's name and reputation alive and for unearthing so many golden nuggets with our hero. Keep looking, my dear, it's out there!

1977 1-2 – CD "LIVE AT STARWOOD" Bootleg

532

In honor of the 30th anniversary of the passing of
Michael Bloomfield

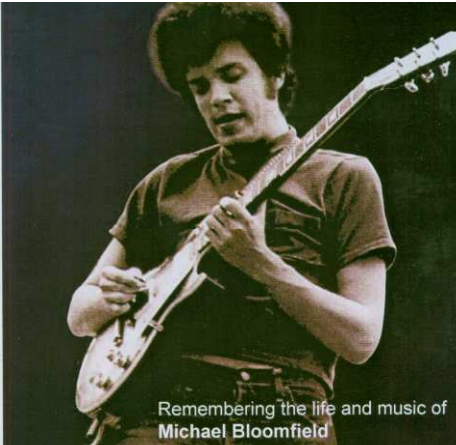
1. Remembering the life and music of Michael Bloomfield
By Jason Marck Feb. 15, 2011
Eight Forty-Eight - WBEZ91.5, Chicago

and bonus, 2 previously uncirculated tracks

2. Brown Paper Bag
3. Heartbreak

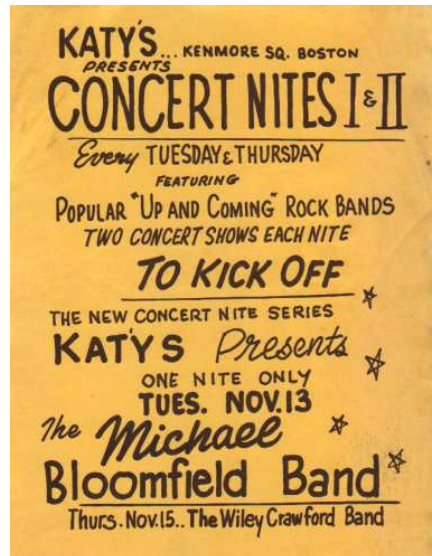
Michael Bloomfield & Friends
Starwood, Hollywood, CA
July 21, 1977
Michael Bloomfield, guitar
Nick Gravenites, guitar and vocals
Mark Naftalin, keyboard
Roger Troy, bass and vocals
Bob Jones, drums and vocals

To honor Michael today, on this 30th anniversary of his passing, I'm happy to share a previously uncirculated show!! Unfortunately, it's only 2 songs, but I'm always grateful for these discoveries and what a treat to hear a new song!! "Brown Paper Bag" - the first track, I'm assuming is a Nick penned tune. It has a country sound. The band is really tight and the audience is very enthusiastic and appreciative. Michael's guitar riff is just beautiful, along with a fabulous 3-part harmony sung by Nick, Roger and Bob! A 9 minute tune that really delivers, in my opinion! The 2nd track is the familiar "Heartbreak" sung by Roger Troy with more fantastic guitar playing. Michael & Friends opened for John Mayall.



Remembering the life and music of
Michael Bloomfield

Nov. 13, 1977 – Michael Bloomfield Band at Katy's in Boston



BIG JOE TURNER

1977? Recorded live at The Palms Café, 1406 Polk Street, San Francisco

Big Joe Turner, vocals - Michael Bloomfield, guitar - Mark Naftalin, piano – Ben “King” Perkoff?, sax - Pat Campbell, bass - Bob Scott, dr

1. “Every Day I Have the Blues” (9.43)
2. “Early One Morning” (6.13)
3. “Hide and Go Seek” (4.44)
4. “The Night Time Is the Right Time” (7.26)
5. “Shoo Shoo Boogie Boo” (7.27)
6. “I’ve Got A Pocket Full of Pencils/I Want My Baby to Write Me” (13.13)
7. “Stormy Monday Blues” (6.41)
8. “Roll ‘Em Pete” (3.31)
9. “Shake, Rattle And Roll” (5.26)
10. “When the Sun Goes Down” (4.20)
11. “How Long Blues” (3.26)
12. “Flip, Flop and Fly” (6.10)
13. “Honey Hush” (“Hi Ho Silver”) (5.48)
14. “TV Mama” (5.11)
15. “Chicken and the Hawk” (4.48)
16. “Write Me a Letter” (5.48)
17. “Chains of Love” (7.25)
18. “Corinna, Corrine” (5.42)
19. “Shake, Rattle and Roll” (7.20)
20. “I Hear You Knockin’” (8.00)
21. “Give Me an Hour in Your Garden” (11.22)
22. “Roll Me Baby” (8.02)
23. “Ain’t Gonna Be Your Lowdown Dog” (3.26)
24. “Stormy Monday Blues” (6.30)
25. “Roll ‘Em Pete” (3.58)
26. “Shake, Rattle And Roll” (3.20)
27. “When The Sun Goes Down” (3.24)
28. “Morning, Noon And Night” (3.21)
29. “Hide And Go Seek” (4.40)
30. “How Long Blues” (6.49)
31. “The Night Time Is the Right Time”
32. “The Things I Used To Do” (9.28)
33. “Shoo Shoo Boogie Boo”
34. “On My Way To Denver”
35. “Jump For Joy”

Mark Naftalin: "The Big Joe Turner records are all bootlegs, no matter what label they are on. The original release of this material was unauthorized and all other releases follow from that. Permission was never granted by Big Joe Turner or by any of the musicians for the use of our performances. These are bootlegs.

On some of the recordings with Big Joe the rhythm section was Bob Scott, drums, and Pat Campbell, bass. There may have been a different rhythm section on some of the songs; we did about six nights altogether with Big Joe (it was at the Palms Cafe in San Francisco). I don't remember who the sax player was (Comp.: Apparently it was Ben "King" Perkoff.).

As for my piano playing... Big Joe swung harder than anyone I can think of and so it makes sense that my playing with him would be at its most-swinging."



Big Joe Turner at The Palms Café

All the above-mentioned recordings are with the same band, and probably from the same venue, but from different nights.

Big Joe Turner (who was born May 8, 1911 in Kansas City and died in Los Angeles November 24, 1985) was one of the last "blues shouters" in the boogie-woogie style. His singing/shouting is swinging but monotonous. His biggest recording "Shake, Rattle and Roll" can be recognized in almost every song he sings, no matter the original melody. He varies the tunes in tempo only, going from slow to medium to a little faster.

The band is a real swinging quintet. Big Joe Turner was used to play with local bands, so he never mentions any of the players by their names, as he probably didn't know them! He only mentions the instrument they play: "Play, Guitar man!" or "Take it, Piano man!" that way he never had to learn any names and he never got them wrong!

From the timings of each song, you can see that Big Joe was generous to the players, letting them do solos in which they really stretch out. The piano and the sax player have lengthy solos throughout, sounding great. MB plays some beautiful guitar on some of the songs. On (14) he plays a great slide.

It does not sound like the band is very well rehearsed, but nevertheless they play well together. Maybe the bass, drum and sax were more or less used to being Big Joe's backing?

(31-34) have not been heard and two of the tracks maybe the same as some mentioned before (4,5).

Mark Naftalin tells in an interview with Jan Mark Wolkin, that it is a (former!) friend of his and Bloomfield's that might have recorded the concerts, and released them without permission. The quote of Naftalin is from an e-mail.

There have been so many releases, so this is not complete.

See next pages for Paul Thompson's fine and finally result on the Big Joe Turner tracks!

1982	17-21 - LP "THE VERY BEST OF JOE TURNER" INTERMEDIA QS 5026 (US)	
1983?	1,2,6,12-16 - LP "EVERY DAY I HAVE THE BLUES" CLEO CL 0018983 (NL)	128
1983?	22-30 - LP "ROCK THIS JOINT" CLEO 0019983 (NL)	162
19??	22-30? - CD "ROCK THIS JOINT" INTERMEDIA QS 5008 (US)	

19??	31-34 - LP "BOSS BLUES"? QUICKSILVER QS 5030 (US)	
19??	31-34? - CD "BOSS BLUES" INTERMEDIA QS 5030 (US)	
1988	5,12-14,17,18,21,31 - CD "JOE TURNER LIVE!" INTERACTIONS PCD-908 (JAP)	209
19??	17-21 - CD "THE VERY BEST OF JOE TURNER" INTERMEDIA QS 5026 (US)	
19??	? - CD "ROLL ME BABY" INTERMEDIA QS 5043 (US)	
1993	17-21 - CD "LIVE: SHAKE, RATTLE AND ROLL" PILZ 449319-2 (US)	160
19??	17-21? - CD "LIVE" P-VINE PCD-908 (US) (Probably the same as the Pilz or Interactions CD)	
1993	14,22 - CD "BLUES SUMMIT" PILZ 449300-2 (Percy Mayfield) 2 songs by Joe Turner	
1997	2-4,9,17,18,28,35 - CD "LIVE...IN CONCERT" BLUE DOG RECORDS KRB5104-2	
1994	1-11 - CD "EVERY DAY I HAVE THE BLUES" SUCCESS 16234 (UK)	161
19??	1-11? - CD "EVERYDAY I HAVE THE BLUES" INTERMEDIA QS 5036 (US)	
19??	? - CD "BLUES SUMMIT" PILZ 449300-2 (Percy Mayfield) 2 songs by Joe Turner	
1998	17,32 - CD-2 "BLUES ANTHOLOGY" SUPER DOUBLES SD 886362 (UK)	169
2000	1-11 - CD "EVERY DAY I HAVE THE BLUES" ELAP 16234CD (DK)	375

**BIG JOE TURNER with
Mike Bloomfield and Mark Naftalin**
ca.1977
The Palms Café, 1406 Polk Street, San Francisco

Additional info available in *The Complete Michael Bloomfield Discography*, compiled by René Aagaard

LPs



Every Day I Have the Blues
Cleo CL 0018983 (NL) 1983?



Rock This Joint
Cleo CL 0019983 (NL) 1983?



CDs



Every Day I Have the Blues
Success 16234CD (UK) 1994



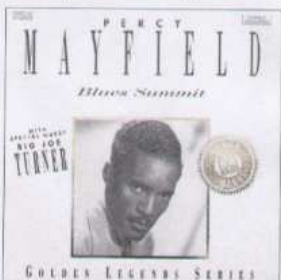
Live...In Concert
Blue Dog KRB5104-2 (US) 1997



Joe Turner Live!
P-Vine PCD-908 (Japan) 1988



Live: Shake, Rattle and Roll
Pilz 449319-2 (US) 1993



Blues Summit
Pilz 449300-2 (US) 1993



Boss Man's Blues
Fuel 2000 302 061 536 2 (US) 2006

BIG JOE TURNER with
Mike Bloomfield and Mark Naftalin
ca.1977
The Palms Café, 1406 Polk Street, San Francisco

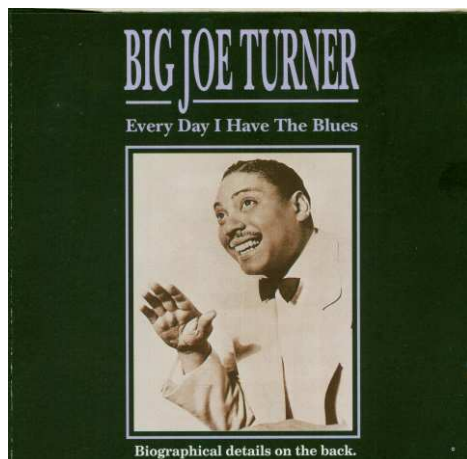
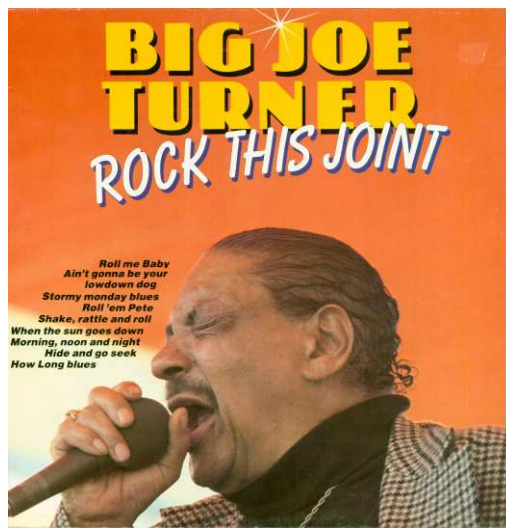


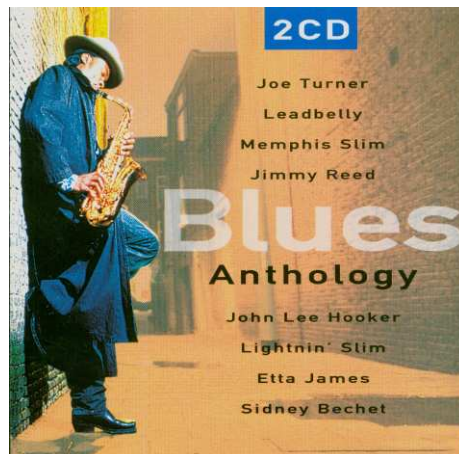
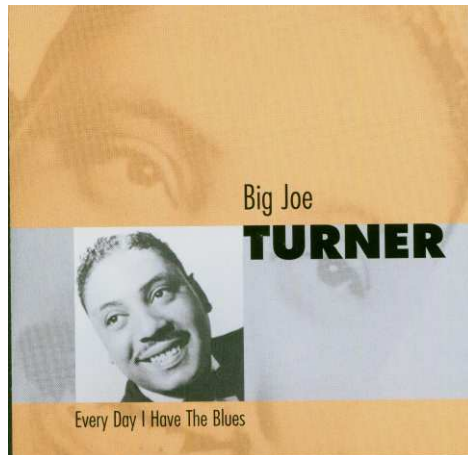
Disk 1 73:35	René #								
1 Every Day I Have the Blues	9:43	1	A1 9:56	1 9:43					
2 Early One Morning	6:13	2	A2 6:20	2 6:13	6 6:20				
3 Hide and Go Seek	4:47	3, 29		B3 4:40	3 4:44 ¹	7 4:35			
4 The Night Time Is the Right Time	7:26	4, 31			4 7:26	3 7:16	7 7:09		8 7:19
5 Shoo Shoo Boogie Boo	7:26	5, 33			5 7:27		8 7:10		
6 I've Got a Pocket Full of Pencils ^A	12:57	6	A3 11:07		6 12:57				
7 Stormy Monday Blues	6:41	7, 24		A3 6:30	7 6:41				
8 Roll 'Em Pete	4:42	8, 25		A4 3:58 ²	8 3:31 ³				6 3:55 ⁴
9 When the Sun Goes Down	6:08	10, 27		B1 3:24 ⁵	10 4:20 ⁶				
10 Shake, Rattle and Roll ^B	7:18	9, 19			9 5:26 ⁷	1 5:18 ⁸		3 7:20	
Disk 2 66:40									
11 How Long Blues	6:53	11, 30		B4 6:49	11 3:26 ⁹				
12 Flip, Flop and Fly	6:07	12	B1 6:22			1 6:07			
13 Honey Hush	5:48	13	B2 5:59			3 5:48			
14 TV Mama	5:08	14	B3 5:11			4 5:08		3 5:12	
15 Chicken and the Hawk	4:50	15	B4 4:48						
16 Write Me a Letter	5:49	16	B5 5:48						
17 Chains of Love	7:14	17				4 7:20	2 7:14	1 7:25	
18 Corinna, Corinne	5:34	18				8 5:38	3 5:34	2 5:42	
19 I Hear You Knockin'	8:00	20						4 8:00	
20 Give Me an Hour in Your Garden	11:04	21					6 11:04	5 11:22	
Disk 3 45:19									
21 Roll Me Baby	7:56	22		A1 8:02					4 8:05
22 Ain't Gonna Be Your Lowdown Dog	3:28	23		A2 3:33					
23 Morning, Noon and Night	6:31	28		B2 3:21 ¹⁰		5 6:31			
24 The Things I Used to Do	9:28	32							
25 On My Way to Denver	11:04	34							7 11:04
26 Jump For Joy	3:23	35					2 3:23		
27 Shake, Rattle and Roll ^C	3:20	26		A5 3:20					

A Full title: I've Got a Pocket Full of Pencils/I Want My Baby to Write Me
B Closes out a set
C Closes out the night
1 Missing 1 sec. of fade-out
2 Missing 0:45 at end
3 Missing 1:10 at 1:23
4 Very different mix; fades out, missing 0:40 at end
5 Missing saxophone solo
6 Missing guitar solo
7 Missing 2:00 at 3:07 (continuation of sax solo)
8 Same as above(?); mastered at different speed
9 Fades out, missing about 3:20 at end
10 Missing 1:55 at 2:14; fades out, missing 1:15 at end
All other timing variations due to different mastering speeds.
Track order is completely arbitrary.
Source for compilation
Partial source

Paul Thompson has tried to pin down these recordings in this chart.







MICHAEL BLOOMFIELD
1976-79?? Prod. Norman Dayron

Michael Bloomfield, guitar - ? bass 1,4 - ? piano 1,4 - ? drums 1,4

1. "Memphis Radio Blues" (3.33) (AKA "WDIA") w/m MB
2. "Blake's Rag" (1.45)
3. "Hawaiian Guitar Waltz" (4.05)
4. "Blues For Norman" (4.42)
5. "Wheelchair Rag" (4.35)

All five numbers are written by King/David. Tracks 2-5 are previously unreleased, and the "Memphis Radio Blues" (or "WDIA" is one of the best instrumentals with MB. It's from the Guitar Player – LP from 1976.

The CD also includes 6 tracks from "Aniline", "Bloomfield/Harris" and "Count Talent & The Originals".

The promotional release of the CD has a picture of MB on the disc.

1993. Dec. 1-5 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTRUMENTALS"
SHANACHIE 99007 (US) promo pic. disc 117

1993. Dec. 1-5 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR."
SHANACHIE 99007 (US) 086



The promo CD has Bloomfield on the disc

MICHAEL BLOOMFIELD

1978 Recorded at Tres Virgos/Tamarin, Mill Valley, California - producer Norman Dayron –
Track (4,5) recorded in a bar on Divisadero Street, SF

Michael Bloomfield, vocals 2-7, guitar 1-8, piano 1-3,7,8, accordion 7, tippie 7, Moog 8, organ 8, six string banjo 2,6, bass 8 - Bob Jones, dr 1-8, tambourine 3, background vocals 3 - David Shorey, bass 2,3,6,7, background vocals 2,3 - Douglas Kilmer, bass 4,5 - Ira Kamin, piano 4,5 - Kraig Kilby, trombone 6

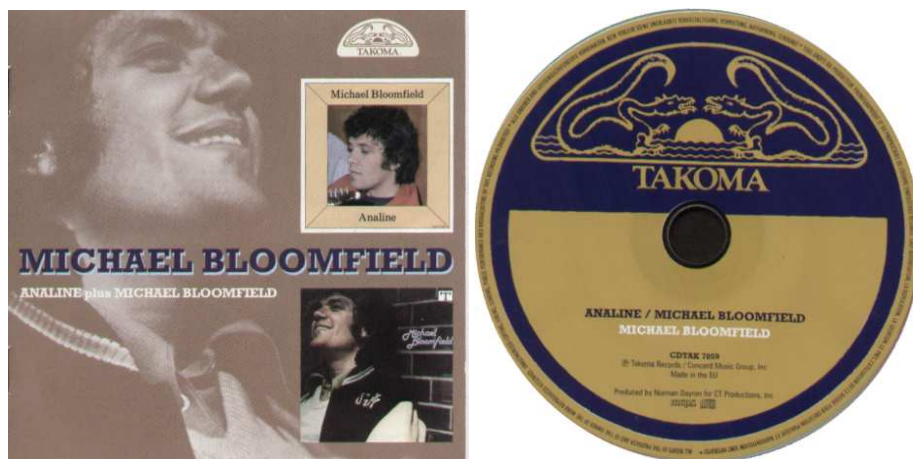
1. "Guitar King" (4.10) Trad. arr. MB
2. "Knockin' Myself Out" (4.05)
3. "My Children, My Children" (4.35)
4. "Women Loving Each Other" (6.12) Trad. arr. MB
5. "Sloppy Drunk" (5.58) Trad. arr. MB
6. "You Took My Money" (3.58) Trad. arr. MB
7. "See That My Grave Is Kept Clean" (4.50)
8. "The Gospel Truth" (4.00)
9. "The Crisco Kid" (6.45) (previously unreleased) w/m MB

The original title for the album should have been: "Guitar King meets The Crisco Kid", but when "the label heads" heard the title track (9), it didn't even make the album! Only release the best of CD with tracks from the 1970's.

Tracks (4,5) were recorded live in a club called The Old Old Waldorf on Divisadero Street in SF and that explains the different musicians.

1978	1-8 - LP "MICHAEL BLOOMFIELD" TAKOMA B-1063	
1978	1-8 - LP "MICHAEL BLOOMFIELD" TAKOMA B-1063 (on cover) TAK 7063 (on sticker and labels)	018
198?	1-8 - LP "MICHAEL BLOOMFIELD" TAKOMA ST 72763 (US)	
1987	2,5,6,8 - CD "THE BEST OF MIKE BLOOMFIELD" TAKOMA TAKCD 7115	324
1996. Nov.	2 - CD "GOSPEL TRUTH" MAGNUM AMERICA MACD 74 (US)	
1997	2 - CD "GOSPEL TRUTH" THUNDERBOLT 179 (UK)	
1997. Aug.	7,8 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
?	2 - CD-3 "RAW BLUES"	
2002	2,5,6,8,9 - CD "KNOCKIN' MYSELF OUT" FUEL 2000 302 061 256-2 (US)	385
2007	1-8 - CD "ANALINE/MICHAEL BLOOMFIELD" TAKOMA CDTAK 7059 (UK) + "Analine"	514





TAKOMA CDTAK 7059



MICHAEL BLOOMFIELD

1978. July 2. Recorded at The Other End Café, San Francisco, California

Michael Bloomfield, guitar, vocals 1-14 – John Cramer, piano, vocals 15

1. "Kansas City" (4.48)
2. "Death Cell Rounder Blues" (9.39)
3. "Guitar King" (7.44)
4. "I'm With You Always" ("Lo, Though I Am With Thee") (3.09)
5. "Instrumental" (1.57)
6. "Katie Mae" (7.16)
7. "Come On In My Kitchen" (5.46)
8. "Rx For The Blues" (2.58)
9. "Junko Partner" (5.52)
10. "Goodnight Irene" (6.43)
11. "Shake Rattle And Roll" (4.09)
12. "Frankie And Johnnie" (4.07)
13. "Little Sheba" (6.00)
14. "Women Lovin' Each Other" (6.19)
15. "Snowblind" (9.29)

A very intimate concert with Bloomfield sounding like he is in a good mood. John Cramer's vocals are close to terrible. The timings include talking to the audience and between the two musicians. The instrumental (5) probably is the closing of (4). Nice slide work. The date could have been Feb. 7 instead! Due to the battle between the American way and the European way of writing the date!

MICHAEL BLOOMFIELD

1978. Sep. 8. Recorded live at Antone's, Austin, Texas

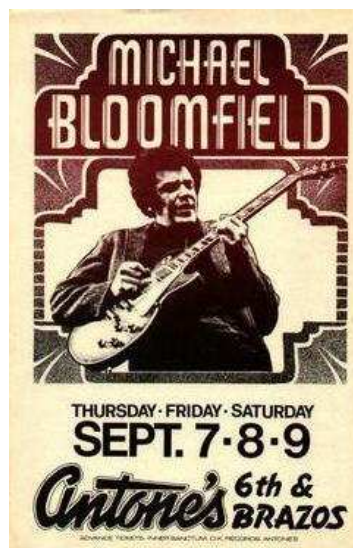
Michael Bloomfield, vocals 1-7,14-16, guitar – Mark Naftalin, piano – Bob Jones, drums, vocals 8-12 – Dave Shorey, bass

1. “Big Chief From New Orleans” (3.05)
2. “They Took My Money” (7.18)
3. “Women Lovin’ Each Other” (6.44)
4. “Knockin’ Myself Out” (6.57)
5. “Snowblind” (9.34)
6. “Linda Lu” (3.58)
7. “She’s 19 Years Old” (6.42)
8. “Movin’ Down A Back Road” (4.26)
9. “It’s Gonna Be All Right” (8.57)
10. “Feel So Bad” (5.06)
11. “Goin’ Down The Street” (4.40)
12. “Tell It Like It Is” (5.25)
13. “Louisiana Blues” (4.10) (Mojo Hand)
14. “Don’t You Lie To Me” (4.32)
15. “Stranger In My Own Hometown” (5.01) fades out
16. “Times Tough” (6.25) fades out

This is a fine example of MB live. His singing is all right and his playing is great.

“Big Chief...” has MB playing a stinging guitar intro. On track (2) MB is playing acoustic guitar (nice sliding!) and the melody is similar to “Peach Tree Man” from the Count Talent album. More fine slide on (3). It sounds like MB is in a good spirit. His long intros are fine examples of his abilities as a guitarist. The nine minutes long “Snow Blind” is almost too slow, it never really lifts off the ground despite a fine little solo from MB after approx. 6 minutes. From track (6) the electric guitar is back. To track (7) again we get a beautiful intro on this Muddy Waters favorite. Track (8) is a kind of funky soul piece with another than MB as vocalist (the same as on track (9-13)). MB’s playing on track (9) is superb. Also tracks (14 and 15) stand out and have MB back on vocals. The last track is reggae with nice guitar work. Unfortunately the last two tracks are not complete but faded out.

1978. Sep. 1-16 – TAPE “BLOOMFIELD AT ANTONE’S AUSTIN TEXAS SEPT. 8, 1978” 351



October 1, 1978 – Greek Theater, Berkeley -- Tribal Poster for the Butterfield Blues Band Reunion Concert



PAUL BUTTERFIELD BLUES BAND

1978. Oct. 1. Recorded live at the, University of California at Berkeley

Paul Butterfield, hca, vocals 2-6,8 - Michael Bloomfield, guitar, backing vocals 13 - Elvin Bishop, guitar, vocals 7,9,13 - Mark Naftalin, piano, organ - Sam Lay, drums, vocals 10,11 - Roger Troy, bass, vocals 13 - Maria Muldaur, vocals 10,11,13 -

1. "Introduction by Chet Helms" (2.49)
2. "Born In Chicago" (6.10)
3. "Our Love Is Drifting" (10.33)
4. "Everything Is Gonna Be Alright" (6.08)
5. "Shake Your Moneymaker" (6.31)
6. "Get Out Of My Life Woman" (8.22)
7. "Paying The Price To Feeling Nice" (10.01)
8. "Mystery Train" (7.03)
9. "Little Brown Bird" (9.52)
10. "Got My Mojo Working part 1" (3.32)
11. "Got My Mojo Working part 2" (jam) (6.37)
12. "Getting ready for the encore" (1.22)
13. "Don't You Lie To Me" (9.31)
14. "Wavy Gravy Outtro" (1.13)

This is the reunion concert with the members from the debut recording. In the introduction the promoter of the Family Dogs shows, Chet Helms, talks at length about his demised partner, John Carpenter, who took in the BBB and let them sleep in his house, which was full of puppies and dog shit and stuff. Someone from the band expresses that the sight of "all these girls with no brassieres on, it blew my mind, man!"

A great show, but obviously the band doesn't gel as before. My guess is that they haven't rehearsed much before entering the stage, but nice solos all over on this historic recording. Butterfield is carrying the biggest load, and seems to be on top form. MB is playing with a wailing tone throughout the show.

At some point the audience is yelling for "East-West", but MB cuts through, blasting away into "Shake Your Moneymaker". The first half of track (7) is about taking drugs ("Sometimes I might take me a little sniff of cocaine, but that's just to ease the pain"), and the last half of the track is a long rap about drugs and warnings against them. MB plays a great solo on this track. After "Mystery Train" "Maria Muldaur, a friend of our band" is called upon stage to sing, but she's buried in the background of (9-11). The encore (13) has a lengthy intro by Naftalin on piano, but suddenly it's ripped to pieces by a fiery guitar.

It sounds like it's Elvin Bishop singing "Little Brown Bird", the first guitar solo is MB and the second slide solo must be Elvin showing off (in a good way, that is!). Sam Lay is featured as vocalist on track (10,11), which brings memories of the Fathers and Sons recording, where Mojo also was cut in two parts.

The timings include applause, strumming and so on. Mark Naftalin is trying to fill out the longest pauses with a little piano doodling.

In 2009 a video of the first half of the concert appeared! Pro-shot with at least two cameras and in a fine quality. You could/can download it from www.dimeadozen.org. This is the text following the DVD download.

The Paul Butterfield Blues Band
original band reunion (except Roger Troy instead of Jerome Arnold on bass)

October 1, 1978
The Greek Theatre
Berkeley, California, USA

"A Tribal Stomp"

Paul Butterfield, Mike Bloomfield, Elvin Bishop, Mark Naftalin, Roger Troy and Sam Lay.

This video is incomplete - The audience audio cassette master source that includes the complete Butterfield set and all of the other bands who appeared at this show was posted separately at:

<http://www.dimeadozen.org/torrents-details.php?id=273288&viewcomm=3594863#comm3594863>

NTSC DVD video - decent quality though there are video "gremlins" in a few spots. The video is unfortunately shot rather poorly with the camera rarely on Mike Bloomfield as he rips off those amazing guitar leads. The audio sounds like a "rough soundboard" but still OK enough to go along well with the video content.

This is only about half of their set. Perhaps more will surface eventually since presumably the rest does exist somewhere out there in the "non-trading" realm.

00:00:00 Chet Helms band intro >
00:01:01 Born in Chicago
00:07:35 Our Love is Drifting
00:16:04 You're Looking Good Tonight
00:23:01 Shake Your Money Maker
00:29:38 Get Out of My Life Woman
00:38:26 Payin' the Price For Feelin' Nice [cut]
00:47:13 documentary segment "Last Boogie In Berkeley"
00:54:02 end

Low gen. Beta tape > Sony SL-HF1000 (playback) > Sony DVMC-DA2 Media Converter > Apple Macintosh Final Cut Pro (minor "nip and tuck" edits, filter to mask bottom of screen "head switch jitter" and chaptering) > Compressor > DVD Studio Pro (menu and authoring) > VIDEO_TS file set.

Audio post capture processing in Pro Tools (normalization plus a few clicks seamlessly removed). Audio placed back into Final Cut Pro before Compressor down-sampling.

Video - NTSC 720x480 VBR 7.7 Mbps peak, 6.2 Mbps average data rate, 2-pass.
Audio - choice of: Dolby Digital 2/0 (L,R), 48 kHz sample rate, 448 kbps data rate
or:
Linear PCM (2 channel 48kHz 16 bit).

Note: the documentary credits had a released audio track (Youngbloods "Get Together"), so the audio was clipped before that. If you can, just play your copy of that while the credits roll (or just sing the lyrics). "Love is but a song we sing, fear's the way we die..."

I also have video of the complete Country Joe and The Fish set from this show and will post it after this one seeds.

Enjoy and SHARE!

1978 1-14 – TAPE “THE BUTTERFIELD BLUES BAND REUNION CONCERT” Bootleg 342

1978 1-7 – DVD “THE BUTTERFIELD BLUES BAND REUNION CONCERT” Bootleg 521

MICHAEL BLOOMFIELD

1978? Recorded at Xanadu Recording Co., San Francisco, California -
Producer Norman Dayron -
5 – recorded in SF in 1974 – prod. MB

Michael Bloomfield, vocals 3,8, back up vocals 9, guitar 1-10 organ 2,7 six string banjo 3, piano 3,4,7,8 bass 3,8, Fender Rhodes 7, percussion 7,9 - Bob Jones, vocals 1,10 dr 1-10 guitar percussion 1,9 back up vocals - Mark Naftalin, piano 1,3,5,6,9,10 accordion 2 Fender Rhodes Arp synthesizer 4 - Soma, bass 1,4,6 - Clay Cotton, clavinet 1 - Roger Troy, vocals 2,6, backup vocals 6 - Thaddeus Reese, bass 2 - Ann Rizzo, vocals 5,6 back up vocals - Ted Ashford, organ 5, Hohner pianette 10 - Jack Blades, bass 5,10 - Jerry Martini, saxophone 5,10 - Dennis Marcellino, saxophone 5,10 - Max Haskett, trumpet 5,10 - Andrew Goldstein, trombone 5,10 - Nick Gravenites, vocals 7 - David Shorey, bass 7,9 vocals 9 back up vocals - Marcia Ann Taylor, vocals 9 back up vocals - The Scabs 1-3,6,9: Ray Loeckle, saxophone - Cal Lewiston, trumpet - Chuck Bennett, trombone (and clarinet 3)

1. “Love Walk” (3.59)
2. “You Was Wrong” (2.43) w/m MB
3. “Peach Tree Man” (3.46) w/m MB
4. “When I Need You” (5.12)
5. “Sammy Knows How to Party” (3.04) version 1 w/m MB recorded in 1974
6. “I Need Your Loving” (3.19)
7. “Bad Man” (4.47) w/m MB
8. “Saturday Night” (1.51) w/m MB
9. “You’re Changin’” (5.31) w/m MB
10. “Let the People Dance” (3.00) w/m MB

“Sammy Knows How To Party” is the second of three different recordings of the song. The first is from 1974 and the last is on “Living in the Fast Lane”. See 1980.

It’s evident why “When I Need You” was picked for the “Blues, Gospel and Ragtime” sampler CD in 1993. MB is playing the slide at his best.

In one of his radio shows Bob Jones tells that MB wasn’t around when the cover photo was taken, so he was shot sometimes later and added to the picture!

1978	1-10 - LP “COUNT TALENT AND THE ORIGINALS” CLOUDS #8005 (US)	017
1978	1-10 - LP “COUNT TALENT AND THE ORIGINALS” CLOUDS CL-88005 (US)	
1978	1-10 - LP “COUNT TALENT AND THE ORIGINALS” T.K. TKR 82516 (NL)	
1978	1-10 - LP “COUNT TALENT AND THE ORIGINALS” T.K. PTK 92022 (CAN) Gatefold cover – lyrics on inner cover	269
1978	1-10 - LP “COUNT TALENT AND THE ORIGINALS” EPIC ELPS 3914 (AUS)	473
1993	4 - CD “I GOT THE BLUES” COLUMBIA 474 323-2 (D)	3.198
1993. Dec.	4 - CD “BLUES, GOSPEL AND RAGTIME GUITAR INSTR.” Promo pic. disc SHANACHIE 99007 (US)	117
1993. Dec.	4 - CD “BLUES, GOSPEL AND RAGTIME GUITAR INSTR.” SHANACHIE 99007	086
2002	3,8 – CD “KNOCKIN’ MYSELF OUT” FUEL 2000 302 061 256-2 (US)	385



Australian issue w/promo stamp on back



CD release

MICHAEL BLOOMFIELD & FRIENDS

1978. Oct. (20?) Live at My Father's Place, Roslyn, NY

Michael Bloomfield, guitar, vocals 6-8 – Bob Jones, drums, vocals 1-5,8 – Mark Naftalin, piano – Dave Shorey, bass, vocals 8?

1. "Feel So Bad" (4.57)
2. "I'm Ready" (3.21)
3. "Sweet Hurricane" (4.21) (w/m Dave Shorey)
4. "Stand By Me" (6.12)
5. "In the Same Old Boat" (9.49)
6. "Guitar King" (5.34)
7. "(Time's Tough) Higher and Higher" (7.14) [cut short]
8. "Love Walk" (4.44)
9. "Maria Eleña" (9.49) instrumental

MB is sliding away on (4) nice, really nice. Bob Jones should stick to the drums... On track (6) MB is giving it all in the solo. His singing is not the best we've heard. Even if track (7) is cut short, it still clocks in at (7.14)! Sometimes it sounds like MB is lost, but he manages to find back. After track (8) someone on the stage says "Goodbye!" Track (9) is instrumental and takes forever to get started. It sounds like it's from this show, but it is "added on", so it could be from another date or maybe it's a kind of encore for the first set?

1978 1-9 - CDR "MY FATHER'S PLACE, ROSLYN, NY" 563

Oct. 22-23, 1978 -- The Bottom Line, NY - MICHAEL BLOOMFIELD
JOHNNY'S DANCE BAND

Jan. 27, 1979 -- Café Campus in Montréal, Québec

MICHAEL BLOOMFIELD

1979. Feb. 20. Live at The Earth Tavern, Portland, Oregon

Michael Bloomfield, guitar, vocals 1-5, backing vocals 9 – Dave Shorey, bass – Bob Jones, drums, vocals 6?,7-9 – Austin Delone, piano

1. "Big Chief from New Orleans" (8.12) (fades in)
2. "Blue Ghost Blues (My House Is Haunted)" (11.36)
3. "Saturday Woman" (7.33)
4. "She Took My Money" (10.12)
5. "Kansas City" (6.08)
6. "Rock Me Baby" (0.23) cut short
7. "Stand By Me" (8.04)
8. "Feel So Bad" (6.46)
9. "Movin' Down The Back Roads" (5.02)

MB is on top of it all, singing and playing at his best. A really great show and an almost perfect recording (a little distortion here and there).

Before track (3) MB praises the audience for liking the country-blues he likes to play and the band "that can really play". The piano player does a really fine job. The long numbers and solos must be an evidence of MB having fun. Stinging solos on all tracks. Just the way we love so much.

MB dedicates track (7) to "Ace Donner and his lady. Pleasure to play for you". Bob Jones takes the vocals and he sounds like he has a sore throat... but he is a fine drummer. MB introduces the last track after a minute: It's written by our drummer Bob Jones, and it's about anal love... "Movin' down the back roads tryin' to get you"...

This was the first set as MB promises that the band will come back later.

1979 1-9 – CD – "BLOOMFIELD AND FRIENDS AT THE EARTH TAVERN" Bootleg 530

MICHAEL BLOOMFIELD

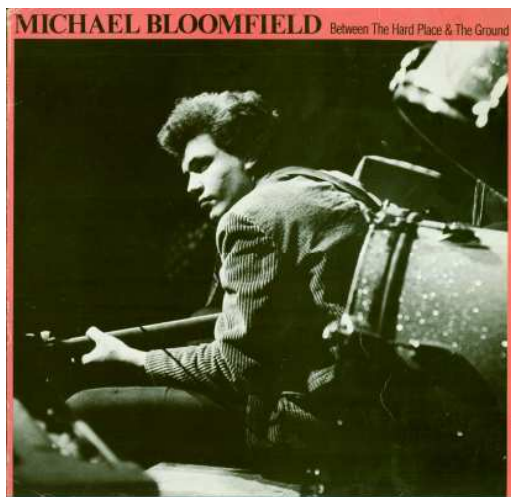
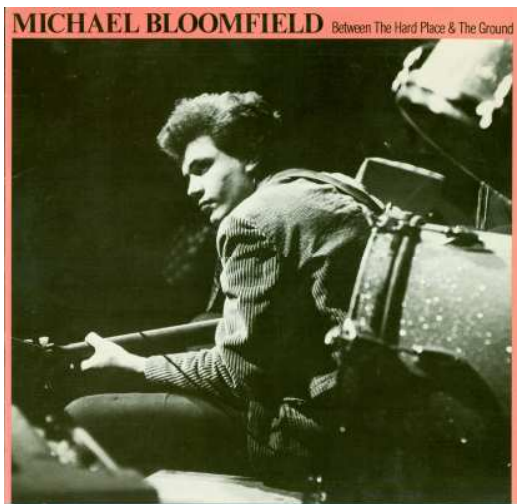
1979 Producer Norman Dayron, - Executive Producer, Nigel Molden - Liner Notes - John Tobler
Recorded at The Old Waldorf, San Francisco

Michael Bloomfield, vocals 1-6 guitar 1-7 - Barry Goldberg, piano 1, organ 2,5,7 - Ira Kamin, organ 1, piano 3,4 - Bob Jones, dr 1-7 - Roger Troy, bass 1,2,5-7 vocals 7 - The Originals: baritone & tenor saxophone Hart McNee - Mark Naftalin, piano 2,5-7 - Doug Kilmer, bass 3,4 - Mark Adams, hca 5 - Voices: Anna Rizzo, Bill McEuen, Mary Stripling, David Shorey, Betsy Rice, Sophie Kamin

1. "Lights Out" (1.44)
2. "Between the Hard Place and the Ground" (3.37)
3. "Big Chief from New Orleans" (6.15)
4. "Kid Man Blues" (4.50)
5. "Orphan's Blues" (5.06)
6. "Juke Joint" (7.00)
7. "Your Friends" (6.45)

This session was recorded in 1979 at the Old Waldorf in San Francisco according to the booklet in "The Best Of MB", but apparently track (5) was from a live broadcast at KSAN-FM from November 10, 1974 (see that date for further info on the players).

1979	1-7 - LP "BETWEEN THE HARD PLACE AND THE GROUND" TAKOMA TAK 7070 (US)	019
1978?	1,5,7 - LP "BEST OF MIKE BLOOMFIELD" TAKOMA 7115 (US)	
1987	1,5,7 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA TAKCD 7115	324
1997	2,5,7 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905-2 (US)	
1997. Aug.	2,5,7 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
1981	1-7 - LP "BETWEEN THE HARD PLACE AND THE GROUND" LINE 6.24822 AS/LLP 5110 (D)	102
198?	1-7 - LP "BETWEEN THE HARD PLACE AND THE GROUND" TAKOMA ST 72770 (US)	
1996. Nov.	1,5-7 - CD "GOSPEL TRUTH" MAGNUM AMERICA MACD 74 (US)	
1997	1,5-7 - CD "GOSPEL TRUTH" THUNDERBOLT 179 (UK)	
1997. July	7 - CD "TAKOMA ECLECTIC SAMPLER" TAKOMA CDTAK 8904 (UK)	
?	1-7 - CD "BETWEEN THE HARD PLACE AND THE GROUND AND MORE" + "CRUISIN' FOR A BRUISIN'" FUEL/VARESE SARABANDE 2014	
2002	1,5,7 - CD "KNOCKIN' MYSELF OUT" FUEL 2000 302 061 256-2 (US)	385
2008	1-7 - CD "BETWEEN THE HARD PLACE AND THE GROUND AND MORE" ACE + "CRUISIN' FOR A BRUISIN'"	



MICHAEL BLOOMFIELD & Friends

1979? Recorded live at (probably) The Catalyst, Santa Cruz, California

Michael Bloomfield, guitar, vocals 1, 3, 9

Chicago Blues Power:

Steve "The Honey Dripper" Mallory, bass – King Perkoff, sax, vocals - "Too Tall" Monty Starr, piano - "The Mighty Thor of Thunder Cloud" John Chambers, drums - Applejack, hca - Ronnie ?, guitar, vocals?

1. "Lights Out" (2.30)
2. "Instrumental Jam" (9.40)
3. "Guitar King" (5.38)
4. "Sunshine Special" (4.00)
5. "(When You Hear Me Holler) I Love You So" (7.01)
6. "Play Boogaloo" (5.18)
7. "Better Keep It To Yourself" (6.07)
8. "We Don't Need No Music" (10.55)
9. "Every Night They Play The Blues" (8.14)

The timings are the actual length of the music. MB probably is present on all tracks, there are a little guitar here and there (track 5) and it sounds like he is in the group singing back up on track (7). Applejack is mentioned as composer of track (4) "but he doesn't sing it" and his name is yelled after track (5), but that must be to get him and his hca started on track (6). During a guitar solo in track (2) MB is yelling: Oh, yeah, Ronnie! Judging from the sound, there have been no rehearsing between the band and MB, even the band does not sound too confident. The vocalist is not the best around. After (6) he yells: Buy me a drink! And his throat sounds like it could use one. A rather large one. Track (9) is pure MB great playing and singing with the band trying to follow. The lyrics are about Chicago: "I'm gong back to the Windy City, 'cause people that's where I belong". It sounds like the band played on after track (9) ends.

King Perkoff is also present on the album "Cruisin For A Bruisin" playing sax. John Chambers played drums with Elvin Bishop's Band for several years.

The second CD in this Chicago Blues Power set is from a radio broadcast on KPOO-FM radio, with Nick Gravenites sitting in for Applejack. The name of the personnel comes from this recording. The announcer, who is a member of the band, names the others but not himself. He must be the Ronnie in question.

1979? 1-9 – CD-2 "THE CATALYST, SANTA CRUZ, CA 1979" Bootleg

268

MICHAEL BLOOMFIELD

19?? Producer Norman Dayron – Blossoms Studios – Zoetrope Studios

Michael Bloomfield, vocals 5,6,8, guitar 1-8, organ 1, piano 6,7, bass 7, percussion, 3, tambourine 1 - Frank Biner, vocal 1 - Mark Naftalin, piano 1, ARP synthesizer 6, electric piano 5,8 - Roger Troy, bass 1,5,8 - George Marsh, dr 1,5,8 - Duke Tito & The Marin County Playboys, background vocals 5,8 - Sons of Kings, vocals 2 - Clay Cotton, keyboards 2 - Carl Severeid, bass 2 - Dwight Dailey, dr 2 - Toots Suite, horns 2 - Bob Jones, vocals 4, bass 4, dr 4,7 - Ann(a) Rizzo, vocals 4 - Mr. Robot, perc. 4 - Mark Adams, hca 5

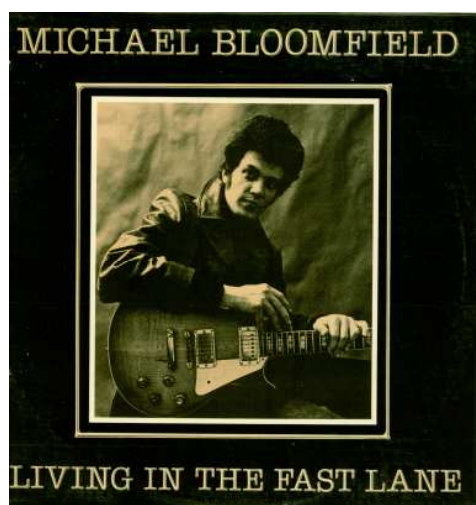
1. "Maudie" (3.06)
2. "Roots" (3.30)
3. "Watkin's Rag"(1.43)
4. "Andy's Bad" (3.50)
5. "Used to It" (2.43)
6. "Big C Blues" (3.31) w/m MB
7. "The Dizz Rag" (3.34)
8. "Sammy Knows How to Party" (2.15) version 2 w/m MB

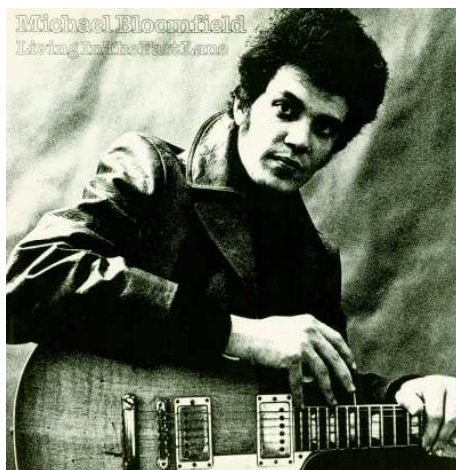
The "extra" tracks on the album "Shine On Love", "Let Them Talk" and "When I Get Home" were originally released on the "Try If Before You Buy It" album in 1975 (see there). The credits differ somewhat from the first time around! Also extra tracks on the German CD.

On the CD-label of ERA 5006-2 “Maudie” is listed as the first track, but has been substituted with “Sammy Knows How To Party” that’s not listed on the CD but is on the cover. The recording of (8) is different than the “Count Talent & The Originals” version that has Ann Rizzo on vocals.

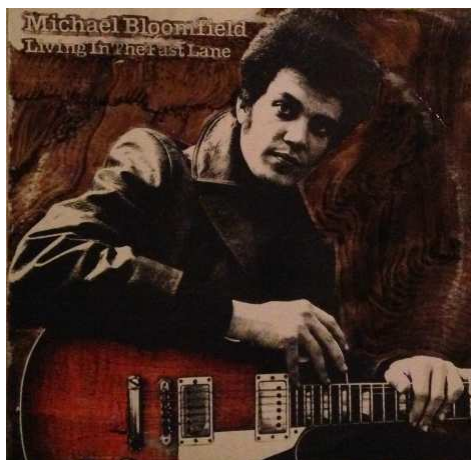
An album with great tracks from a variety of sessions — from great pop to blues and rag to sublime gospel (the three tracks from 1975 not listed here). “Andy’s Bad” is from the 1977 movie of the same name and is a very catchy tune with the drummer Bob Jones whispering the title (in the movie it’s only instrumental). Tracks (1) and (8) are the lesser lights, but still good. Tracks (3,6 and 7) have MB on a lot of instruments and are great showcases for his versatility in the blues genre. Hearing them one thinks he could play that kind of music around the clock. A good album. Might have been released in the US before his death, but it hit Europe immediately after, as the first posthumous release. In a 2001 interview Norman Dayron says, it was initially called “Producer’s Choice” because it consisted of tracks not fitting in anywhere.

1980	1-7 - LP “LIVING IN THE FAST LANE” WATERHOUSE 11 (US)	020
1981	1-7 - LP “LIVING IN THE FAST LANE” LINE 6.24668/LLP 5104 (D) White vinyl	090
1981	1-7 - LP “LIVING IN THE FAST LANE” LINE 6.24668/LLP 5104 (D) color cover	
1982	1-7 - LP “LIVING IN THE FAST LANE” WATERHOUSE DAMP 100 (US)	
198?	2-8 - CD “LIVING IN THE FAST LANE” ERA 5006-2 (US)	071
	1-7? - CD “LIVING IN THE FAST LANE” AJK 5006-2 (US)	
1991	1-7 - CD “LIVING IN THE FAST LANE” LINE LICD 9.00395 (D) + 3 tracks	
1998	6 - CD “TAKOMA ECLECTIC SAMPLER VOLUME 2” TAKOMA (US)	
2006	1-7 - CD “LIVING IN THE FAST LANE” ARKAMA AK 373 CD (I)	531

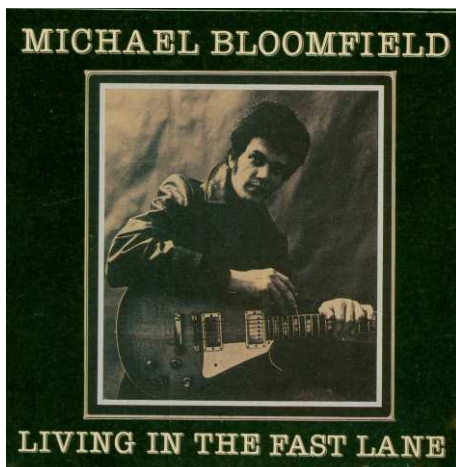


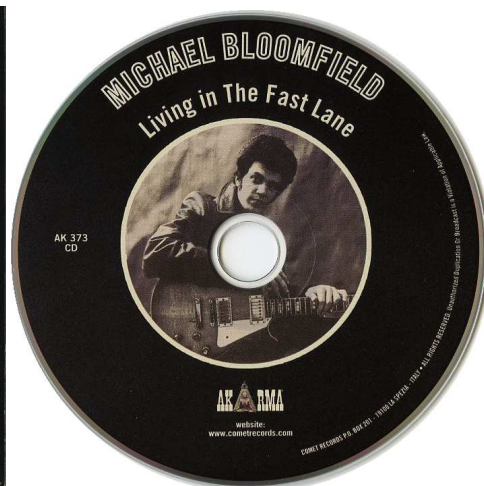
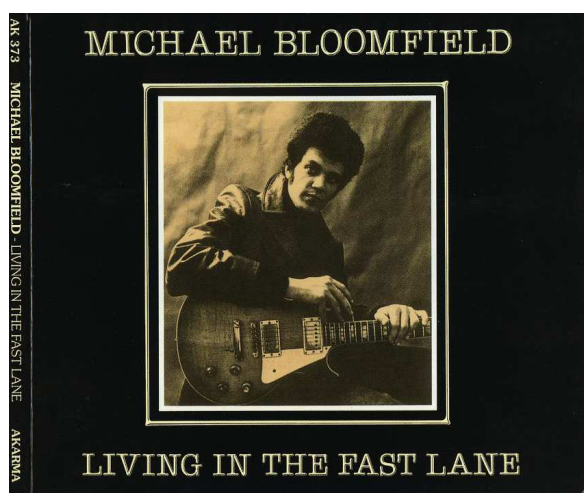


White vinyl – German



Color cover – black vinyl





ARKAMA AK 373 CD (I)

BLOOMFIELD/HARRIS

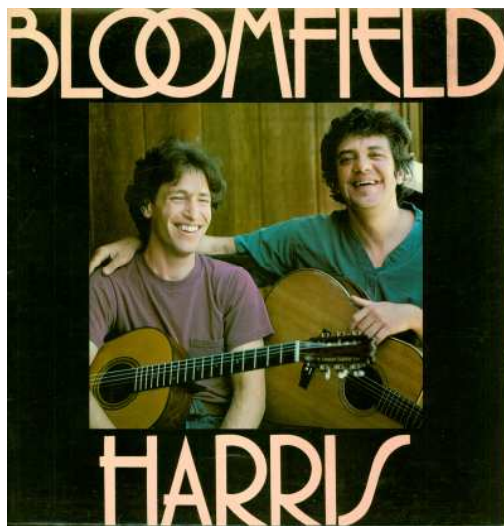
1979. July 9-13. Recorded in Dayron's house in Mill Valley, California, a C.T. Production by Norman Dayron

Michael Bloomfield, guitars - D. Woodfull "Woody" Harris, guitars

- | | |
|--|----------------------|
| 1. "I'll Overcome" (2.24) | Trad. arr. MB/Harris |
| 2. "I Must See Jesus" (3.51) | Trad. arr. MB/Harris |
| 3. "Great Dreams from Heaven" (2.51) | Trad. arr. Harris |
| 4. "Gonna Need Somebody on My Bond" (4.02) | Trad. arr. MB/Harris |
| 5. "I Am a Pilgrim" (2.08) | Trad. arr. MB/Harris |
| 6. "Farther Along" (5.15) | Trad. arr. MB/Harris |
| 7. "Have Thine Own Way" (2.20) | Trad. arr. MB/Harris |
| 8. "Just a Closer Walk With Thee" (2.22) | Trad. arr. MB/Harris |
| 9. "Peace in the Valley" (2.42) | Trad. arr. MB |

Woody Harris is a classical guitarist with a few albums for Arhoolie and Kicking Mule. After the recording of this album and the short European tour with MB in the fall of 1980, he went back to classical music.

1979	1-9 - LP "BLOOMFIELD/HARRIS" KICKING MULE 164 (US)	
1979	1-9 - LP "BLOOMFIELD/HARRIS" KICKING MULE /SONET SNKF 164 (UK)	014
1990	4 - LP "(ALMOST) EVERYBODY SLIDES" SKY RANCH SR 651301 (F) "Dedicated to the late MB"	421
1990	4 - CD "(ALMOST) EVERYBODY SLIDES" SKY RANCH SR 652301 (F) "This CD is dedicated to the late MB"	112.072
1992	1,2,4-9 - CD "A TRUE SOUL BROTHER" SKY RANCH SRM 652328 (F)	054
1993. Dec.	4,6,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007 (US) promo	117
1993. Dec.	4,6,8 - CD "BLUES, GOSPEL AND RAGTIME GUITAR INSTR." SHANACHIE 99007	086
1994	1,2,4-9 - CD "THE GOSPEL OF BLUES" LASERLIGHT 12 356 (US)	064
2004	1-9 - CD "IF YOU LOVE THESE BLUES, PLAY 'EM AS YOU PLEASE" + "Bloomfield/Harris" KICKING MULE LMCD 9801	537



DISC 1

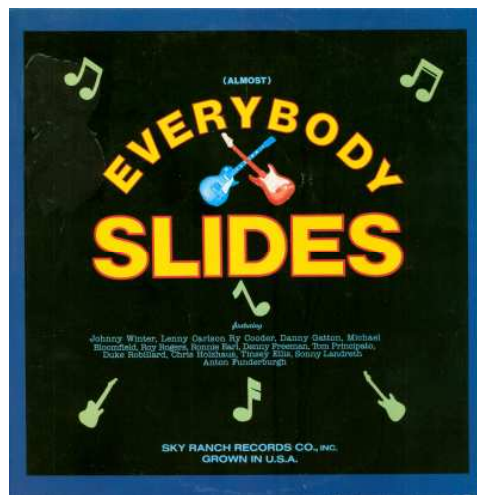
(1) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (2) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (3) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (4) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (5) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar

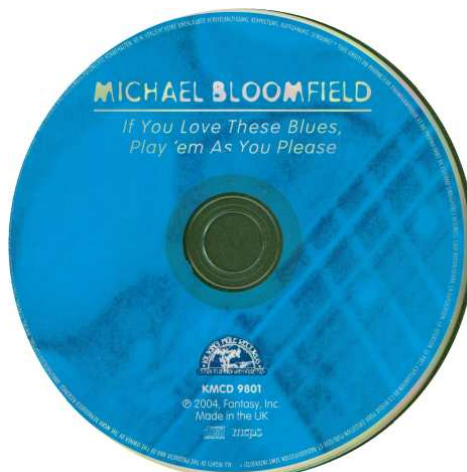
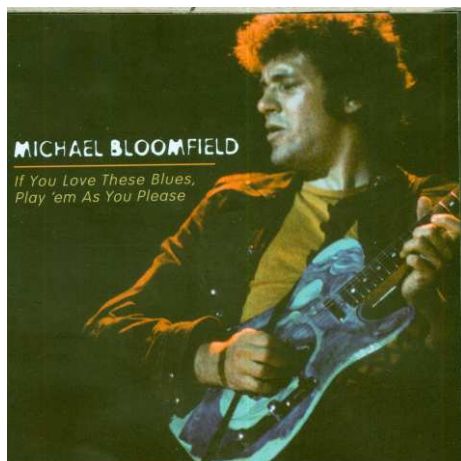
DISC 2

(1) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (2) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (3) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (4) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar
 (5) **DISCUSSIONS**
 Michael Bloomfield - acoustic guitar
 Woody Harris - acoustic guitar

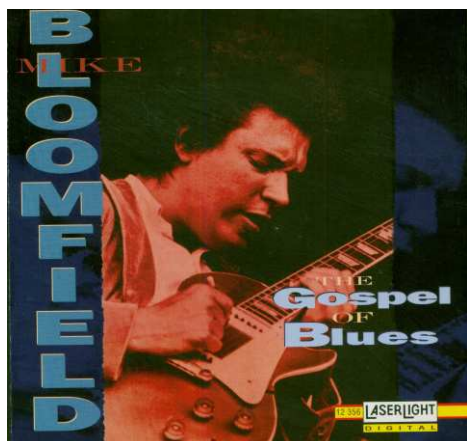
PRODUCED BY NORMAN DAVIES
 Recorded in Mt. Shasta, California, July 8-12, 1979 by Norman Davies using two Neumann UH60 microphones. CD 164A is a stereo remaster of the original master tape. CD 164B is a stereo remaster of the original master tape. All rights reserved. © 1979 Kicking Mule Records USA.

SNKF 164A





KICKING MULE LMCD 9801



Apr. 7-8, 1980 -- The Bottom Line, NY - MICHAEL BLOOMFIELD-WOODY HARRIS

1979. Sep. 23. Private recording for the archive

Michael Bloomfield, speak 6-15, vocals 1,2,4,5 guitar, accordion 4 - Jack "Applejack" Walroth, speak 7-15, vocals 3,4, harmonica

1. "How Can You Stand It"
2. "Black Cat On My Tail" -1 (?)
3. "I Just Can't Be Satisfied" -1
4. "Jole Blond"
5. "Instrumental"
6. "Black Cat On My Tail" - 2 (?)
7. "Story about James Cotton"
8. "Story about Muddy Waters"
9. "Story about Howlin' Wolf"
10. "Story about a biology teacher"
11. "Story about Dan Hicks"
12. "Story about Riley (BB King)"
13. "Me and Big Joe Williams"
14. "Story about Bill Shavers"
15. "Story about Bob Koester"

This is a very informal recording "for the archive", as MB puts it. The titles are mostly taken from the lyrics. Tracks (1-6) are MB and Applejack playing. Tracks (7-15) are the two telling stories. Applejack tells (14) about a record owner, Bill Shavers, that used to give all a nick name. Applejack got his nickname there and MB tells that Shavers called him "Molonius Funk"! MB is cracking up over the story.

1. “Michael Bloomfield speaking about Les Paul Guitar”

MB is interviewed by Robb Lawrence.

MB: “This is a cherry Les Paul Sunburst guitar, one of the greatest of rock’n’roll guitars ever made. I have enjoyed and played one for years and years, though it was not the first Les Paul guitar that I ever played. The first Les Paul guitar that I ever did played was a black fretless wonder given to me by my guitar teacher, a man named Tony Tanaglia, in the suburbs of Chicago in Glencoe, Illinois. For years preceding the time I got that guitar, I used to love to pour through Gibson catalogues, and the Les Paul section was my favorite section of the catalogue, because they were indeed the flashiest guitars. Right around the time I was using this for starters I noticed that over in Europe, European guitar players were picking up this model guitar as well. Keith Richards have played one in the past, and Clapton was currently playing one. When the Butterfield Band went to Europe in 1966, I started noticing that Peter Greene was playing a red Les Paul like this, Sunburst a cherry one. Eric was playing one, Clapton was playing one. I wondered to myself, how did they know that this guitar had all the inherent qualities of sustain, volume and tone that was just better than any other possible rock’n’roll guitar of that time? They had known, the word had gotten out. I guess they experimented by using and trying the guitars and so we found ourselves - this little triumvirate or quartet of very influential American lead guitar players all played the same guitar! Never mentioning among themselves saying “Well my God I wish ... you know it’s a good guitar Eric, maybe you should have one, too”. But all of us, unbeknownst to the other, was playing the same model guitar. I don’t know if this guitar is particular Les’s guitar of choice. I always used to fantasize, that Les Paul when he would play it, he had a souped up guitar that... you couldn’t get them. They were like what Chet Atkins had... you know he would do things with his guitar that was not on the market.”

From “The Wizard of Waukesha; A film about Les Paul” released in 1980 (56 min).



Bloomfield in Italy – from the video

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson
1980. Sep. Recorded live at Mascheroni, Milano, Italy.

Michael Bloomfield, vocals 1-10,15,16, piano 1-6,10-12,16, guitar 7-10,13-15, – Fabio Treves, hca 1-4,16, vocals 16 – Woody Harris, guitar 11,13-16, vocals 16 – Margaret Edmondson, cello 11-14,16, vocals 15,16 – 5 or 6 persons from the audience vocals, 16

1. “Shake, Rattle and Roll” (3.55)
2. “Mean Mistreater” (4.41)
3. “Sloppy Drunk” (4.28)
4. “Where You There When They Crucified My Lord” (5.40)
5. “God’s Song (That’s Why I Love Mankind)” (4.33)
6. “Kathleen (Catholicism Made Easier)” (4.59)
7. “Look Over Yonders Wall” (4.01)
8. “Fool For a Cigarette/Feelin’ Good” (4.16)
9. “Come On In My Kitchen” (4.53)
10. “Motorized Blues” (Country Mechanic) (4.56)
11. “Father Along” (3.24)
12. “At The Cross” (4.45)
13. “Instrumental” (4.24)
14. “I’ll Overcome” (3.48)
15. “Gonna Need Someone on Your Bond” (4.30)
16. “John, John on the Battle Ground” (12.04)

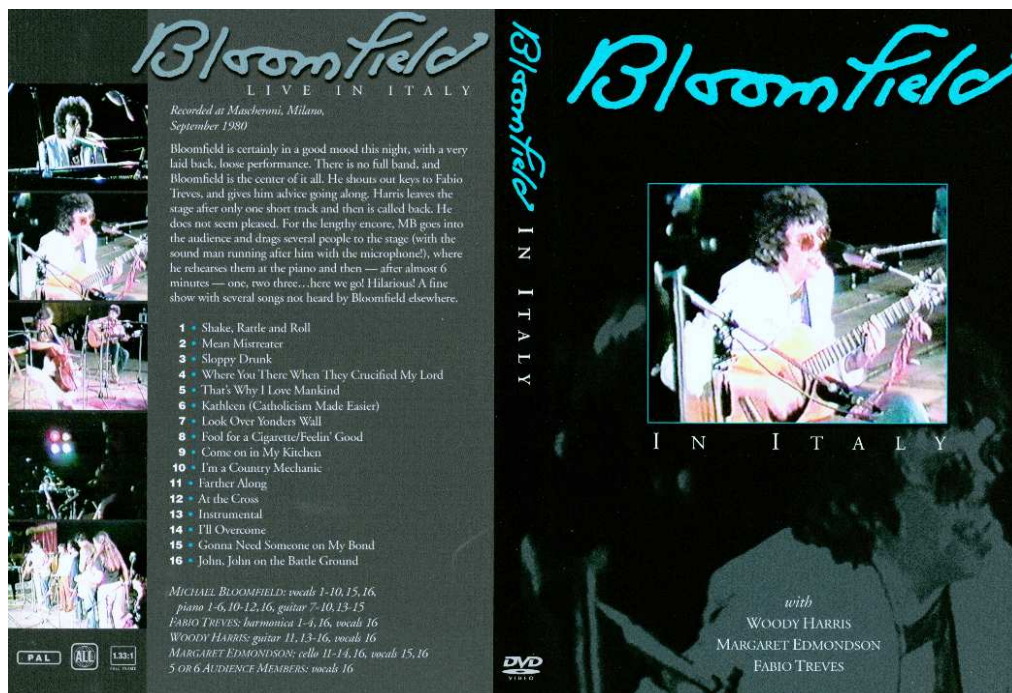
Bloomfield is certainly in a good mood this night. This is a much laid back and a loose performance. He shouts out keys to Fabio Treves, and gives him advice going a long. Harris leaves stages after only one short track and then is called upon to come back. He does not seem pleased. There is no Blues Band in this show, and Bloomfield is the centre of it all. The reason for the very long encore track (16) is that when MB needs a choir for the encore, he goes down to the audience and picks a handful, and drags them to the stage (with the sound man running after him with the microphone!), where he rehearses them at the piano and then – after almost 6 minutes - one, two three....here we go! Hilarious!! Christine Svane is among the choir members.

There is a lot of strumming and so on before most tracks. A fine show with several “new” songs, not heard with MB before. “The Holy Grail” for MB fans!

1980

1-16 – VIDEO “BLOOMFIELD/HARRIS IN ITALY”

337



Homemade cover for the exceptional video

MICHAEL BLOOMFIELD w/Woody Harris**1980. Sep. 8.** Recorded at Ippodrome delle Mulina – Parco delle Cascine – Firenze - Italy

Michael Bloomfield, vocals 7-14,19-22 guitar 11-14,17-22, piano 7-10,15,16 - Woody Harris, guitar 1-6,15,17-21 - Margaret Edmondson, cello 4-6,15-17 vocals 19,21

1. "Rag Rag Rag" (instrumental) (2.37)
2. "Hawaii Guitar Instrumental" (3.54)
3. "Auburn Ravine" (instrumental) (4.07)
4. "Reflections In Water" (instrumental) (4.47)
5. "Radiator Water" (instrumental) (3.06)
6. "Azuriana" (instrumental) (3.12)
7. "She's Gone, Gone, Gone" (3.41)
8. "Alabama Women" (5.09)
9. "I Was Born In The Woods, And Schooled In The Lion's Den" (4.00)
10. "Bartender's Blues" (5.21)
11. "Tryin' To Get To You" (5.55)
12. "Frankie & Johnnie" (5.34)
13. "Spike Driver's Moan" (4.02)
14. "Jesus On The Mainline" (6.04)
15. "Louise" (instrumental) (3.13)
16. "At The Cross" (instrumental) (3.45)
17. "Great Dreams From Heaven" (instrumental) (3.14)
18. "Finger Fat" (instrumental) (1.54)
19. "Knockin' Myself Out" (4.27)
20. "We Shall Overcome" (3.45)
21. "Gonna Need Somebody On Your Bond" (4.52)
22. "Motorized Blues" (Country Mechanic) (3.29)

The timings include talking, presentation, strumming and so on. Another fine recording from the Italian tour. Apparently all shows were recorded, so many more may surface one day. The Harris/Edmondson tracks are OK, but very far from what the public might have expected with Michael Bloomfield as the big name. Margaret Edmondson as back up singer is something special. MB seems to be enjoying himself and he speaks with a Southern drawl here and there, and even tries a few Italian phrases. Anyway, it's a good show.

1980 1-22 - CD-2 "BLOOMFIELD/HARRIS - LIVE IN FIRENZE, ITALY" Bootleg 307

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson**1980. Sep. 12.** Recorded live in Napoli

Michael Bloomfield, vocals, 8-17,22,23 piano 8-12,20,23 guitar 13-19,21 - Woody Harris, guitar 2-7,18-22 - Margaret Edmondson, cello 6,7,18-22 vocals 22

1. "Introduction" (0.54)
2. "Rag Rag Rag" (2.34)
3. "Instrumental" (3.42)
4. "One Step Away" (2.50)
5. "Auburn Ravine" (2.38)
6. "Azuriana" (1.18)
7. "Reflections In Water" (1.00)
8. "Dark Road Blues" (3.04) incl. introduction and instructions!
9. "Prison Bound" (4.25)
10. "It'll be Me" (3.17)
11. "Bartender's Blues" (4.19)
12. "Chillen Chillen Chillen" (3.43)
13. "Tryin' To Get To You" (1.25)
14. "You Better Stop Drinkin' That Wine, Sonny Boy" (3.45)
15. "Frankie & Johnnie" (4.13)
16. "Fool For A Cigarette/Feelin' Good " (4.40)
17. "Crazy 'Bout An Automobile" (3.35)
18. "Finger Fat" (instrumental) (1.40)
19. "Louise" (instrumental) (2.00)
20. "Great Dreams From Heaven" (instrumental) (2.10)
21. "At The Cross" (instrumental) (3.26)
22. "Gonna Need Somebody On Your Bond" (5.10)

23. "Shake Rattle and Roll" (4.20)

This is apparently a soundboard recording but there is a lot of noise (hiss) and the sound is "swaying", maybe from being copied too many times (though the one who put it up on the net, calls it "uncirculated master soundboard!"). There are trouble with the monitors and the amps and Harris is complaining between songs and strumming along to get the monitors right. In the meantime the audience gets impatience and Harris tries to calm them down. It's obvious that Harris cuts his instrumentals down due to the monitor problems. Not even Margaret Edmondson can calm the audience. Anyway it must have been an anticlimax for the attendants to buy ticket to go to a Mike Bloomfield electric Super Session Blues-Rock-Show and then get an unknown acoustic guitar player and a girl playing cello!

After Harris and Edmondson have shouted and begged Marco – the soundman – to get it right. Bloomfield comes on stage and yells: "MARCO! I WANT THIS PIANO FUCKING LOUD!!! TURN IT UP, MAN!" And apparently that helped! MB sure knows how to handle the audience and even the sound of the recording improves a lot as he plays and sings!

During his acoustic guitar set, it sounds like some people are shouting "GO HOME"!

When Harris and Edmondson come back one can hear Edmondson asking for "Bond" after track 18. Apparently she wants them to play "Gonna need somebody on my bond" to end the show and get off stage! MB(?) is saying: Bond!? NOW?! and then they play "Louise". As she couldn't get off that way, she tries by asking for time to change a broken string!

After (21) MB or Harris is loosing his pick and it takes forever to find it or a new one, and people starts calling out what they want to hear, and Bloomfield shouts: Hey, I don't tell you all how to suck cock, don't tell me what to play!" after 2½ minute of nothing they finally start "Gonna Need Somebody....". "Marco, turn this fucker up real loud!" And MB rushes into the encore solo.

I can understand why the audience may be disappointed. They knew MB as a great blues (electric-) guitar player and what they get is a piano playing MB or a mostly acoustic set. Even compared to the Bloomfield/Harris LP the live performances are under par.

1980 1-23 – CD-2 "BLOOMFIELD/HARRIS LIVE IN NAPOLI, ITALY" Bootleg 479

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. 13. Recorded live at Mestre Teatro, San Mauro, Italy

Michael Bloomfield, vocals, guitar 12-16,18,21,23, piano 8-11,19,22 - Woody Harris, guitar 2-6,16-18,20-23 - Margaret Edmondson, cello 5,6,17-20,22 vocals 21,23

1. "Introduction" (0.56)
2. "Rag Rag Rag" (1.41)
3. "Instrumental" (3.11)
4. "One Step Away" (5.10)
5. "Reflections In Water" (3.06)
6. "Radiator Water" (1.23)
7. "Introduction" (0.18)
8. "Dark Road Blues" (3.10)
9. "Arkansas Moonshine Baby" (5.06)
10. "Chains of Love" (5.05)
11. "Bartender's Blues" (4.07)
12. "Tryin' To Get To You" (2.05)
13. "Frankie & Johnnie" (4.31)
14. "Fool For a Cigarette/Feelin' Good" (4.32)
15. "Look Over Yonders Wall" (4.22)
16. "Louise" (instrumental) (2.19)
17. "Over The Rainbow" (instrumental) (2.39)
18. "Finger Fat" (instrumental) (1.40)
19. "At The Cross" (instrumental) (3.32)
20. "We Shall Overcome" (instrumental) (3.22)
21. "Gonna Need Somebody On Your Bond" (4.51)
22. "Great Dreams From Heaven" (2.30)
23. "Knockin' Myself Out" (4.03)

1980 1-23 - CD-2 "BLOOMFIELD/HARRIS LIVE AT MESTRE, ITALY" Bootleg 376

MICHAEL BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. 14. Live at Castel D'Azzano, Verona, Italy

Michael Bloomfield, vocals, guitar 12-23, piano 8-11 - Woody Harris, guitar 1-6,17-22 - Margaret Edmondson, cello 5,6,17-19,21 vocals 20,21

1. "Rag Rag Rag" (instrumental) (1.40)
2. "Instrumental" (2.39)
3. "One Step Away" (instrumental) (2.45)
4. "Instrumental" (2.32)
5. "Reflections In Water" (instrumental) (3.03)
6. "Radiator Water" (instrumental) (1.19)
7. **"Introduction by MB" (0.15)**
8. **"Dark Road Blues" (2.32)**
9. **"Alabama Women" (4.13)**
10. **"Chillen Chillen Chillen" (4.33)**
11. **"Bartender's Blues" (4.54)**
12. **"Tryin' To Get To You" (2.43)**
13. **"Hey Good Looking" (1.57)**
14. **"Frankie & Johnnie" (5.19)**
15. **"Fool For A Cigarette/Feelin' Good" (3.47)**
16. **"Crazy 'bout An Automobile" (3.50)**
17. **"Louise" (instrumental) (2.28) w/intro**
18. **"Finger Fat" (1.18)**
19. **"Over The Rainbow" (instrumental) (3.04)**
20. **"Knocking Myself Out" (4.39)**
21. **"We Shall Overcome" (instrumental) (3.26)**
22. **"Gonna Need Somebody On Your Bond" (5.14)**
23. **"Motorized Blues" (Country Mechanic) (3.22)**
24. **MB names his tunes (1.00)**

The sound quality of this recording is bad, really bad, it is almost impossible to understand what is being said or sung.

Woody Harris introduces (3) as something I wrote this evening.... but he also played it the night before... It is a boring instrumental that never gets off the ground. "Radiator Water" has an intro where Woody Harris names the Japanese rice wine - sake – as a Japanese beer(!) and something about having too much of it.

1980 1-24 - CD-2 "BLOOMFIELD/HARRIS LIVE AT VERONA, ITALY" Bootleg 377

MICHAEL BLOOMFIELD w/Woody Harris (and Treves Blues Band)

1980. Sep. 14.-15. Recorded live at Castel D'Azzano, Verona, September 14, 1980

Michael Bloomfield, vocals, guitar - Woody Harris, guitar - Margaret Edmondson, vocals 1

1. **"Knocking Myself Out" (3.24)** Trad. arr. MB/Harris
2. **"Gonna Need Somebody On Your Bond" (4.39)** Trad. arr. MB/Harris

Recorded live in Palasport, Torino September, 15. 1980

Michael Bloomfield, vocals, piano

3. **"Dark Road Blues" (4.48)**
 4. **"Prison Bound Blues" (4.50)**
- Recorded live in Palasport, Torino, September 15, 1980

Michael Bloomfield, vocals, guitar - Silvano Borgatta, piano - Treves Blues Band: Fabio Treves, hca - Dave Baker, dr - Claudio Bazzari, slide guitar - Chuck Fryers, guitar - Tino Cappelletti, bass

5. **"Shake, Rattle & Roll" (4.36)**
6. **"Five Long Years" (5.00)**
7. **"Don't You Lie to Me" (4.35)**

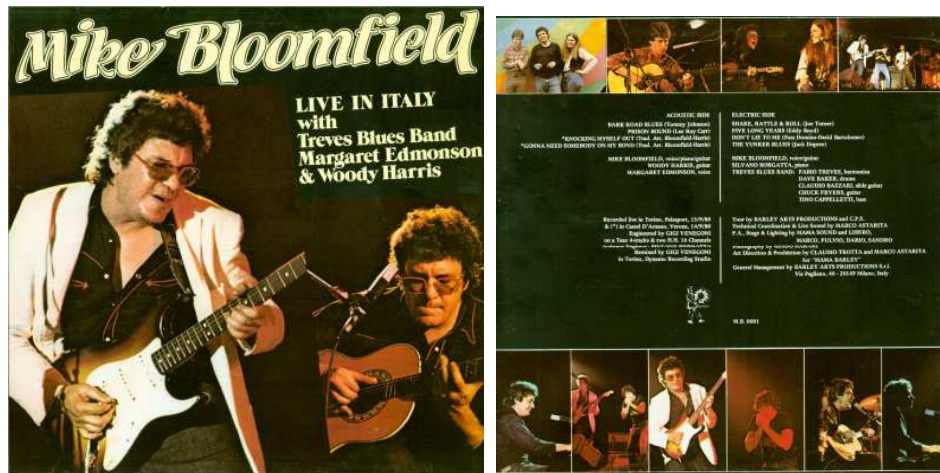
8. "The Junker Blues" (4.14)

This is a bootleg record of the highest possible sound quality. MB was touring Italy with Woody Harris and his wife, and it showed that they were on vacation. MB was very laid back and seemed to enjoy it. He introduced (1, 2) with an accent like he was a native Southerner. The Treves Blues Band must be a local amateur band; they sound like it. Tracks (3, 4) are MB solo at the piano and they are the highlights of the LP. On (8) MB plays a solo of interest.

The recordings are from two different concerts, so more tracks must exist. We can only hope that the CD format can get Mama Barley to release a full CD from these loose concerts. The cover is full of really nice photos from the tour, with a chubby MB in most of them. Remember, these are some of the very last recordings preserved with MB.

1981

1-8 - LP "LIVE IN ITALY" MAMA BARLEY RECORDS M.B. 0001 (I) Bootleg 055



The Italian leg of the tour also went to Pisa. Later on they went to Finland(?) and Sweden.

MICHALE BLOOMFIELD w/Woody Harris & Margaret Edmondson

1980. Sep. 23. Mariahissen, Stockholm

1980. Sep. 24. Uppsala Musikforum, Uppsala

According to a review in the Swedish Blues Magazine "Jefferson" by Hasse Ivarsson, Bloomfield opened his set with an a capella version of "Linin' Track". After playing a couple of songs on the acoustic guitar, came "Frankie & Johnnie". At the piano he played "Nobody Loves You When You're Down And Out", which the reviewer look at as the highlight of the evening. For the encore Bloomfield went into the audience to get a "boy and a girl" on stage to sing with him. He found a girl, but one of the roadies had to be the boy.

You can find Jefferson on the www here: <http://www.jeffersonbluesmag.com/>

Hasse Ivarsson's review:

Mike Bloomfield's concert at Mariahissen in Stockholm on Sept. 23 and at Uppsala Musikforum on Sept. 24 may not belong to the best as far as technically bravado goes. I thought that there was compensated more than enough for that by sheer joy of playing and feelings.

Opening the proceedings was Woody Harris, one of Bloomfield's two co-players on this tour. Bloomfield stood for the powerful and Harris for the fine style. After a couple of numbers on his own, Harris did some together with Margaret Edmondson on cello.

Then it was time for Bloomfield to take the stand. First number was "Linin' Track", only vocals. Then came some songs on guitar, among them "Frankie and Johnnie". Then he changed to piano, where "Nobody Loves You When You're Down And Out" must be the highlight. After an interim all three came on stage.

The mixture of cello, piano and acoustic guitar are not that unfamiliar, but it is probably rarer that there is played blues on the cello, especially when played with a bow. I thought it was a joyous mixture and here and there it worked really fine. Some in the audience was probably disappointed over Bloomfield didn't play electric, but most people seemed to at least have a good time.

Mike Bloomfield thinks that the most important thing of all is that you have fun when you play. I was forced to go before the end to catch the last train from Uppsala to Stockholm, so I don't know how the concert ended at Musikforum. But for the last number at Mariahissen, Bloomfield went out among the audience to get a girl and a boy to join him on stage to sing-a-long. It wasn't easy at Hissen. It's obvious that the girls dare more, because one stood up, but no boy. Instead one of the two roadies went up on the stage at last.

Hasse Ivarsson.

(translation: René Aagaard)

According to an interview with Woody Harris in the book "If You Love These Blues – An Oral History" by Keenom & Wolkin, Bloomfield /Harris played the Bitter End in NY for several nights and The Bottom Line, NY (filmed by French TV). In Boston several times and Washington DC, and The Main Point club in Pennsylvania two or three times. And last in McCabe's in Santa Monica, CA. These performances are supposedly to have happened late Oct. early Nov.

MICHAEL BLOOMFIELD

1980. Oct. 27. - Nov. 29. Recorded At Hyde Street Studios, San Francisco, California -

Producer Norman Dayron

Michael Bloomfield, guitars 1-10 vocals 1,2,4,6,7,10 piano 1,6-10 organ 8 - Henry Oden, bass 1-10 - Tom Rizzo, dr 1-10 - Hart McNee, baritone sax 1,3-5,8 vocal 8 - King Perkoff, tenor sax 1,3-5,8 - Derrick Walker, tenor sax 1,3-5,8 hca 7 - Jonathan Cramer, piano 2,4,5,10

1. "Cruisin' For A Bruisin'" (3.49)
2. "Linda Lu" (2.08)
3. "Papa-Mama-Rompah-Stompah" (3.28)
4. "Junker's Blues" (2.32)
5. "Midnight" (3.46)
6. "It'll Be Me" (3.00)
7. "Motorized Blues" (4.15)
8. "Mathilda" (2.28)
9. "Winter Moon" (4.34)
10. "Snowblind" (5.00)

In a 2001 interview Norman Dayron tells it was recorded at Wally Heider's Polk Street studio.

1981. Feb. 27.	1-10 - LP "CRUISIN' FOR A BRUISIN'" TAKOMA TAK 7091 (US) Test pressing Send out on Jan. 5, 1981.	489
1981	1-10 - LP "CRUISIN' FOR A BRUISIN'" TAKOMA TAK 7091 (US) Promo stamp This LP was reputedly mastered at the wrong speed	520
1981	1-10 - LP "CRUISIN' FOR A BRUISIN'" TAKOMA ST 72791 (US) "Remastered" re-release	120
1981	1-10 - LP "CRUISIN' FOR A BRUISIN'" SONET SNTF 860 (UK)	015
?	1-10 - CD "CRUISIN' FOR A BRUISIN'" TAKOMA D2-72791 (US)	
1987	4,6,10 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA TAKCD 7115	324
1997. Aug.	3 - CD "BEST OF MIKE BLOOMFIELD" TAKOMA CDTAK-8905 (UK)	132
1996. Nov.	1-10 - CD "GOSPEL TRUTH" MAGNUM AMERICA MACD 74 (US)	
1997	1-10 - CD "GOSPEL TRUTH" THUNDERBOLT 179 (UK)	
?	1-10 - CD "BETWEEN THE HARD PLACE AND THE GROUND AND MORE" + "BETWEEN THE..." FUEL/VARESE SARABANDE 2014	
2002	6 - CD "KNOCKIN' MYSELF OUT" FUEL 2000 302 061 256-2 (US)	385
2008	1-10 - CD "BETWEEN THE HARD PLACE AND THE GROUND AND MORE" ACE + "BETWEEN THE..."	

FROM <u>KATHY NELSON</u>		CHRYSLIS RECORDS	DATE <u>1/5/81</u>
		LABEL COPY	
Artist <u>MICHAEL BLOOMFIELD</u>		Release Date <u>2/27/81</u>	
Title <u>"CRUISIN' FOR A BRUISIN'"</u>		Label Order _____	
Catalog # <u>TAK 7091</u>		Matrix # <u>TAK 7091 AS</u> (Side A)	
Job # _____		<u>TAK 7091 BS</u> (Side B)	

IDE 1.	TRACKS	COMPOSER	TIME
1.	CRUISIN' FOR A BRUISIN'	King-David (C.T.Music Corp.)	3:49
2.	LINDA LU	Ray Sharpe (Gregmark Music, Inc./EMI)	2:08
3.	PAPA-MAMA-ROMPAH-STOMPAH	King-David (C.T.Music Corp.)	3:28
4.	JUNKER'S BLUES	Jack Dupree (Dutchess/Lester Melrose/EMI)	2:32
5.	MIDNIGHT	J. Vikki (Recordo Music/EMI)	3:46

Published by _____ Produced by NORMAN DAYRON

Other Credits a C.T. production

(P) 1981 Takoma Records

IDE 2.	TRACKS	COMPOSER	TIME
1.	IT'LL BE ME	J. Clement (Knox Music/EMI)	3:00
2.	MOTORIZED BLUES	Nick Gravenites (Caltee Music/ASCAP)	4:15
3.	MATHILDA	G. Khoury/H. Thierry (Longhorn Music/EMI)	2:28
4.	WINTER MOON	Norman Dayron (C.T. Music Corp.)	4:34
5.	SNOWBLIND	Jonathan Cramer (Wonnice Music/ASCAP)	5:00

Published by _____ Produced by NORMAN DAYRON

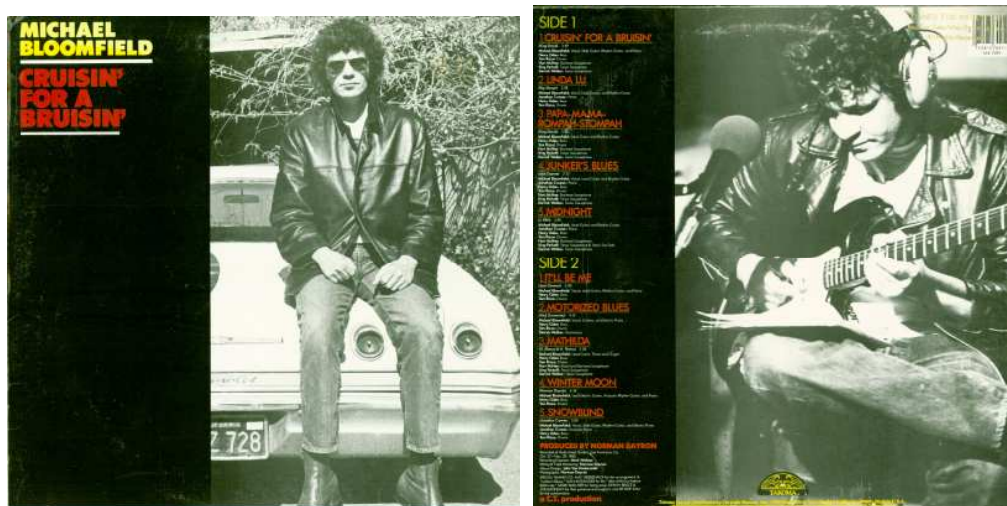
Other Credits a C.T. production

(P) 1981 Takoma Records

From the test pressing of TAKOMA TAK 7091 (US)

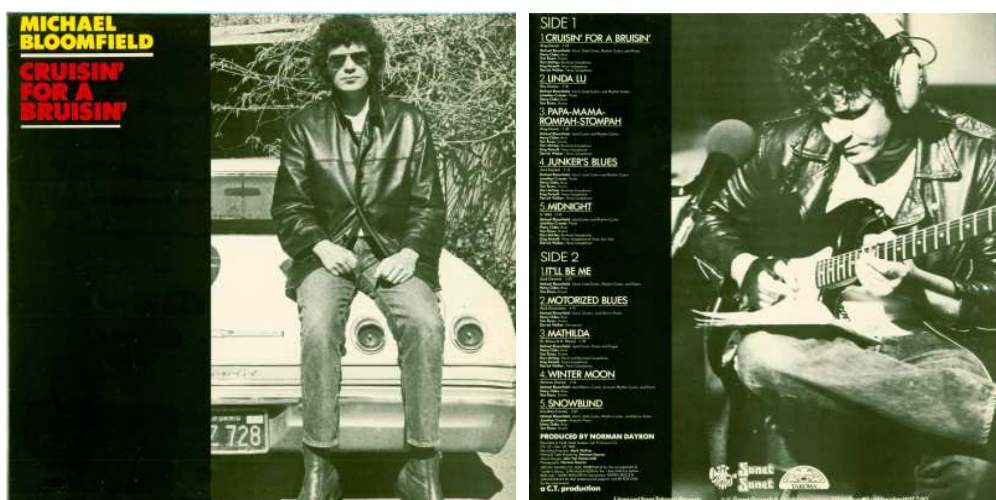


Test pressing of TAKOMA TAK 7091 (US)



Promo stamp on back – upper right corner





BOB DYLAN

1980. Nov. 15. Recorded live at Fox Warfield Theatre, San Francisco, California

Bob Dylan, vocals, guitar, hca - Michael Bloomfield, guitar 7,22 - Fred Tackett, guitar, mandolin - Willie Smith, keyboards - Tim Drummond, bass - Jim Keltner, dr - backing vocals: Clydie King, Carolyn Dennis and Regina McCreary

1. "If I Got My Ticket Lord"
2. "It's Gonna Rain"
3. "Come On In This House"
4. "Saved By The Grace Of Your Love"
5. "Gotta Serve Somebody"
6. "I Believe In You"
- 7. "Introduction by Bob Dylan"/ "Like A Rolling Stone" (7.30)**
8. "Till I Get It Right"
9. "Man Gave Names To All The Animals"
10. "Simple Twist Of Fate"
11. "Ain't Gonna Go To Hell For Anybody"
12. "Girl Of The North Country"
13. "Slow Train Coming"
14. "Walkin' Around Heaven All Day"
15. "Abraham, Martin And John"
16. "Let's Keep it Between Us"
17. "Mary Of The Wild Moor"
18. "Covenant Woman"
19. "Solid Rock"
20. "Just Like A Woman"
21. "Senōr"
- 22. "The Groom's Still Waiting At The Altar" (6.35)**
23. "When You Gonna Wake Up?"
24. "In The Garden"
25. "Blowin' In The Wind"
26. "This Is A City Of Lies"
27. "Love Minus Zero/No Limit"

The complete show: Tracks (1-4) are the backing singers and Willie Smith on piano. Tracks (5-7) are Bob Dylan with the band. Track (8) is sung by Regina McCreary with the band. Tracks (9-11) are Dylan with the band. Track (12) is Dylan acoustic with Willie Smith on piano. Track (13) is Dylan with the band. Track (14) is sung by Carolyn Dennis with the band. Track (15) is sung by Dylan and Clydie King. Tracks (16-26) are Dylan with the band and the last track (27) is Dylan solo acoustic.

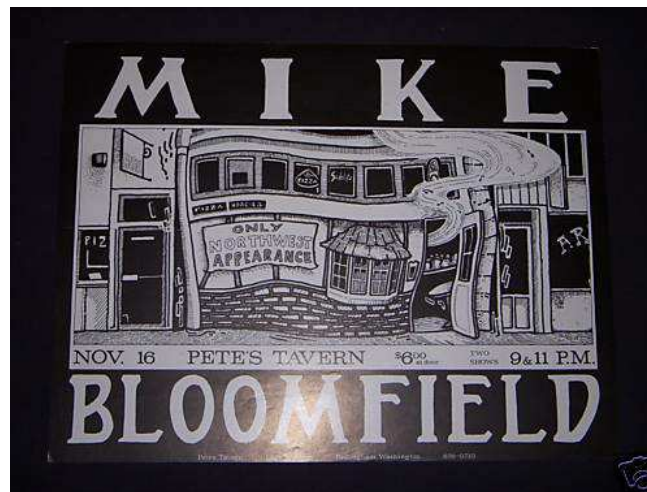
Dylan was on "A Musical Retrospective Tour 1980" and he had a lengthy stay - 12 shows - at the Warfield Theatre, November 9 to November 22. The complete Dylan show lasted 27 songs. Bloomfield came on stage on these two numbers on the Nov. 15 show.

The story goes that Dylan came around to MB's house, and he had to climb through the window to get in. MB had almost isolated himself in the house. Dylan invited MB to come and play, but MB wasn't keen on the project. Nevertheless, he showed up on the 15th.

It seems clear that Dylan loves MB. Before track (7) Dylan, a man of few words when performing, spoke for two minutes about his meeting and playing with MB, a very touching introduction. The little hairs on your arms stand on end. Dylan goes: "Alright, I was playing in a club in Chicago, I guess it was about 1959 or 60. I was sittin' in a restaurant, I think it was, possibly across the street, or maybe it was part of the club, I'm not sure, when a guy came down and said that he played guitar. So he had his guitar with him, and he began to play. I said, well, what can you play, and he played all kind of things, I don't know have you ever heard of a man...Big Bill Broonzy? Ring a bell? Or Sonny Boy Williamson, that type of thing. Anyway, he just played circles around anything I can play and I always remembered that. Anyway we were back in New York, I think it was 1963 or '64, and I needed a guitar player on a session there I was doing. And I called up... I didn't remember his name! He came in and recorded an album. At that time he was working in Paul Butterfield's Blues Band. Anyway, he played with me on the record and I think we played some other, but I haven't seen him too much since then. He played on "Like A Rolling Stone". He's here tonight, give him a hand: Michael Bloomfield!" Then MB shuffled on stage in his slippers! and played very much like what he did on the original release of "Like A Rolling Stone". When finished, Dylan said "Michael Bloomfield, go see him where he plays". MB's contribution to the track is very much the same as on the original release.

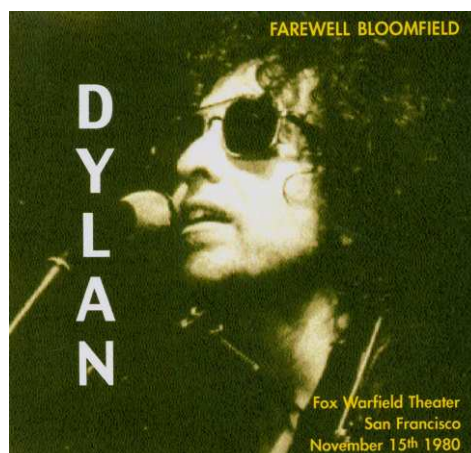
Next time around Dylan introduces: “Here’s a new song. If Michael’s still out there and you wanna play on this.... Where’re you sitting Michael? Anyway, this one’s called “The Groom’s Still Waiting at the Altar”. Can’t seem to find Michael, so we gonna start it....” MB does show up, and plays like in his heyday, licks and solos all over this track. This is the highlight of the entire show. After the song Dylan goes: “Michael, where did you learn to play that way? What’s you been doing?”

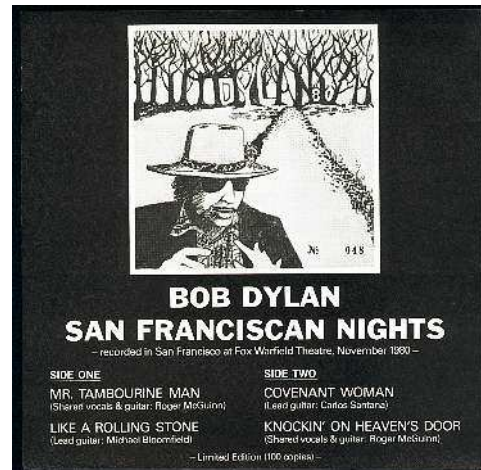
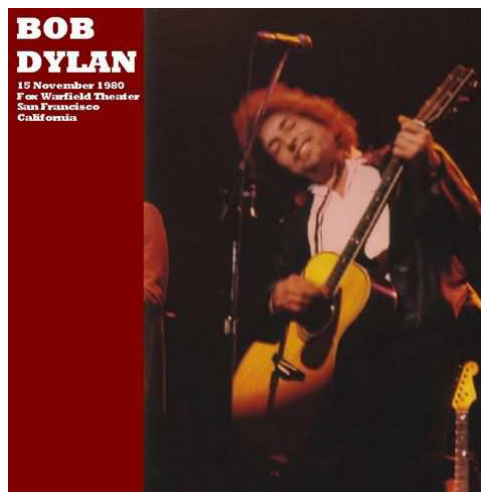
MB did not show up on the following dates, even though he was invited. MB and Mark Naftalin had a show to play in Pete’s Tavern, Bellingham, WA on the 16th.



Nov. 16, 1980 – Pete’s Tavern in Bellingham – Bloomfield-Naftalin

- | | | |
|------|---|-----|
| 199? | 7,22 - CD-2 “FAREWELL BLOOMFIELD” CUTTLEFISH CR004/005 (US) Bootleg 239 | |
| 199? | 7 – EP “SAN FRANCISCAN NIGHTS” Bootleg | |
| 1980 | 1-27 CD-2 “WARFIELD THEATRE” Audience tape | 459 |





EP “SAN FRANCISCAN NIGHTS” Bootleg



MICHAEL BLOOMFIELD
1980. Dec.

In the December 1980 issue of the magazine “High Times” is MB’s essay on Big Joe Williams “Me and Big Joe”, printed for the first time. It has original illustrations by Robert Crump. It was released in pamphlet form later by Re/Search Publications

Dec. 11, 1980 -- Michael Bloomfield, Woody Harris, Margaret Edmondson
 - The Childe Harolde, Washington, DC

MICHAEL BLOOMFIELD – WOODY HARRIS and MARGARET EDMONDSON**1980. Dec. 12** Live Chester Town Meeting House, Chester, CT

Michael Bloomfield, vocals 1-11, piano 1-7,16 guitar 8-14,17-20 - Woody Harris, guitar 12,14-20 – slide 13 –
Maggie Edmondson, cello 14 – 17,19,20

1. “Sloppy Drunk”
2. “Women Lovin' Each Other”
3. “You Took My Money”
4. “Rx For The Blues/Nobody Knows You When You're Down And Out”
5. “I Think He's Hiding”
6. “He Gives Us All Of His Love”
7. “God's Song (That's Why I Love Mankind)”
8. “Frankie & Johnnie”
9. “Come Back Baby, Please Don't Go”
10. “Great Changes”
11. “Snowblind”
12. “Auburn Ravine” (Instrumental)
13. “How Green Was My Valley” (Instrumental)
14. “Reflections In The Water” (Instrumental)
15. “Nightsoil” (Instrumental)
16. “At The Cross” (Instrumental)
17. “Hi Lo Waltz” (Instrumental)
18. “Over The Rainbow” (Instrumental)
19. “We Shall Overcome” (Instrumental)
20. “Finger Fat”

Excellent sounding audience recording. Several never before heard MB tracks. The microphone must have been standing on the scene. The piano is as clear as it gets, the vocals a bit in the background, but the best possible recording you can imagine! Lots of coughing, noisy chairs and clicking from a camera.

Track (3) changes midway from a pop-song to a bluesy lament that could date from the Count Talent period. Track (4) is dedicated to Patty Ramsey – whoever she may be - and evolves into the old blues standard. Tracks (5-7) is announced as “a medley of three songs called the “Monachy of Singing (?)”. All three gospel-like songs and all three written by Randy Newman. After the first part there suddenly comes some hiss on the recording. Track (9) dates back from the BBB days. It sounds like MB – unlike the other concerts - is playing on all the “Harris-Edmondson tracks” except (track 15).

1980 1-20 – CDR “BLOOMFIELD/HARRIS – CHESTER TOWN MEETING HOUSE” 478
Bootleg

MICHAEL BLOOMFIELD**1981. Jan. 31?**Live at the Catalyst, Santa Cruz, California

Michael Bloomfield, vocals, piano 1-5, guitar, 6-11

1. “Toothbrush-intro” (0.26)
2. “Dark Road Blues” (3.05)
3. “Mean Mistreater” (4.58)
4. “Shouldn't Say That” (2.29)
5. “Nobody Knows You When You're Down And Out” (5.06)
6. “Kansas City” (2.17)
7. “TB Blues” (5.19)
8. “Motorized Blues” (2.46) (Country Mechanic)
9. “Frankie and Johnny” (4.00)
10. “Fool For a Cigarette/Feelin' Good” (3.35)
11. “Come On In My Kitchen” (4.07)

The track list makes it reliable that the date is after the Italian tour. Much of the same tracks and the piano playing also indicate that period. The show opens with MB saying: “Put the lights on now!” and then he does the “Toothbrush intro”! It goes like this: “I got loaded last night, then I pissed on the floor, brushed it up with my toothbrush. Don't brush my teeth much anymore”.

The vocals on the piano tracks could sound like MB was trying to impersonate Ray Charles. Especially on track (5) does the moaning and groaning have several Uncle Ray trade marks. When he gets the guitar out, his voice

starts to sound a little tired. He sings nice high notes in the Jimmy Rogers song (7) “TB Blues” and repeats them in the next song too. The guitar playing is just doing the background for his singing, no pyrotechnics here. After (8) he is trying to find a tune, but leaves it and falls back on the traditional “Frankie And Johnny”.

Apparently MB is opening for The Sir Douglas Quintet as he announces them before track (10). “Fool For A Cigarette/Feeling Good” has some nice slide guitar moments. He ends with his “favorite slow blues”. Somebody must do something to amuse MB, because he cracks up during the song, and at other times you can “hear” a smile in his voice. This is a very nice set.

1981.Jan 1-11 CD “MIKE BLOOMFIELD AT THE CATALYST JAN. 31, 1981” Bootleg 391

2006? 1-11 CD “MICHAEL BLOOMFIELD” SEYMOUR 019/020 (JAP)
Bootleg (“bonus” CD with a CD-2)

THE USUAL SUSPECTS

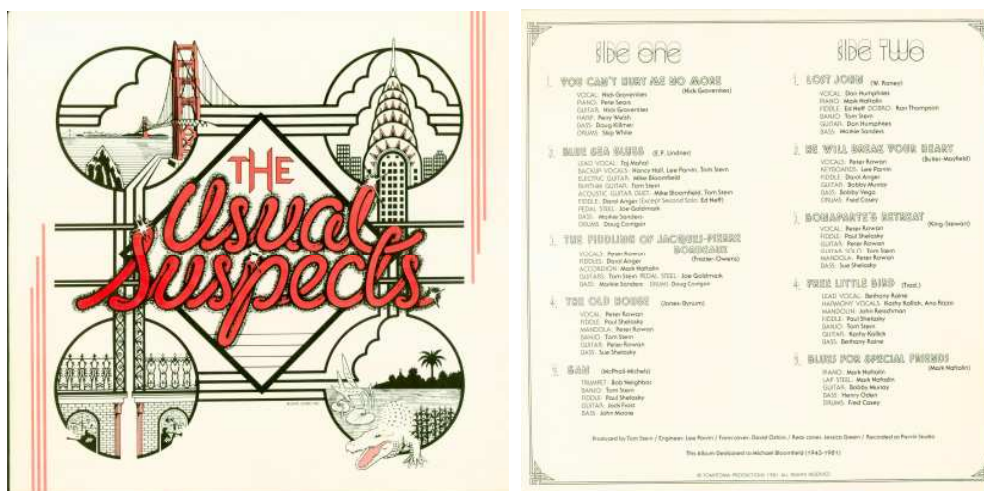
1981 Producer Tom Stern - recorded at Parvin Studio

Mike Bloomfield, el- & ac. guitar 2 - Nick Gravenites, vocals 1, guitar 1 - Pete Sears, piano 1 - Perry Welsh, harp 1 - Doug Killmer, bass 1 - Skip White, drums 1 - Taj Mahal, vocals 2 - Nancy Hall, back vocals 2 - Lee Parvin, back vocals 2, keyboards 7 - Tom Stern, back vocals 2, rhythm & ac. guitar 2, guitar 3,8 banjo 4,5,6,9 - Darol Anger, fiddle 2,3,7 - Ed Neff, fiddle 2,6 - Joe Goldmark, pedal steel 2,3 - Markie Sanders, bass 2,3,6 - Doug Corrigan, drums 2,3 - Peter Rowan, vocals 3,4,7,8 mandola 4,8 guitar 4,8 - Mark Naftalin, accordion 3, piano 6,10 lap steel 10 - Paul Shelasky, fiddle 4,5,8,9 - Sue Shelasky, bass 4,8 - Bob Neighbor, trumpet 5 - Jack Frost, guitar 5 - John Moore, bass 5 - Don Humphries, vocal 6, guitar 6 - Ron Thompson, dobro 6 - Bobby Murray, guitar 7,10 - Bobby Vega, bass 7 - Fred Casey, drums 7,10 - Bethany Raine, vocals 9, bass 9 - Kathy Kallick, back vocals 9, guitar 9 - Ana Rizzo, back vocals 9 - John Reischman, mandolin 9 - Henry Oden, bas 10

1. “You Can’t Hurt Me No More”
2. “Blue Sea Blues”
3. “The Fiddling of Jacques-Pierre Bordeaux”
4. “The Old House”
5. “San”
6. “Lost John”
7. “He Will Break Your Heart”
8. “Bonaparte’s Retreat”
9. “Free Little Bird”
10. “Blues for Special Friends”

1981 1-10 - LP “THE USUAL SUSPECTS” TOMISTOMA G8R (US)
(This Album Dedicated to Michael Bloomfield 1943-1981)

202





Sticker on the wrapper

MICHAEL BLOOMFIELD

1981. Feb. 13. Recorded by Tom Yates and Kate Hayes

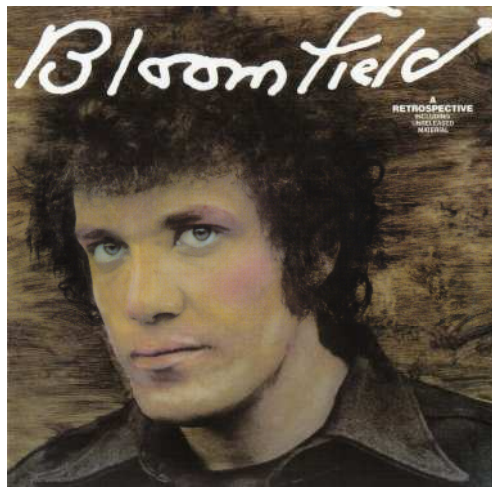
1. "Interview" (25.00)

Recorded two days before Michael Bloomfield was found dead in his car from a drug overdose. In the interview MB talked about "Super session". He also said the wonderful sentence: "The music you listen to becomes the soundtrack of your life...."

In 1981(?) a radio program called: Guitar - A Rock Episode Hour 23 was aired. It was shared between MB and Duane Allman. It has segments from "his last interview" and well known tracks from LPs was included: Spoonful from "What's Shakin'" - Born In Chicago from the first BBB - Walkin' Blues - East West from "East-West" Groovin' Is Easy - Another County - Killing Floor from "A Long Time Comin'" and Stop - Albert's Shuffle from "Super Session".

In the Red Rooster Lounge blues program aired first time in 1986, 32 seconds of the part with the "soundtrack of your life" is used. The hour long program has the following songs played: WDIA - Thrift Shop Rag - The Altar Song from "If You Love These Blues, Play Them As You Please", Mr. Johnson And Mr. Dunn - At The Cross from "Analine", Orphan's blues from "Between The Hard Place And The Ground", Women Lovin' Each Other from "Junko Partner", Big C Blues - Let Them Talk from "Living in The Fast Lane", Winter Moon - Snowblind from "Cruisin' For A Bruisin'" and Knockin' Myself Out from "Michael Bloomfield".

1981	1 - CD "GUITAR: A ROCK EPISODE HOUR 23"	397
1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA C2-37578 (US)	554
1983	1 - LP-2 "BLOOMFIELD - A RETROSPECTIVE" CBS 22164 (UK)	024
1986	1 - CD "RED ROOSTER LOUNGE: MICHAEL BLOOMFIELD"	395
2008	1 - CD-2 "BLOOMFIELD - A RETROSPECTIVE" COLUMBIA SICP 1969-70 (JAP)	518



CD release

February 15, 1981

Michael Bloomfield is found dead in his car.



Hillside Memorial Park - Courts of the Book Mausoleum - Sanctuary of Meditation Crypt 314
Los Angeles – The burial site of Michel Bloomfield

When Michael Bloomfield was found dead, Hasse Ivarsson had an obituary printed in the Jefferson magazine nr. 52, from the summer 1981, and he also included the interview he conducted with MB in 1980:

Michael Bloomfield 1943 – 81

“Michael Bloomfield, who was in Sweden last year, died in California in February this year. He was found dead in a car with a bottle of Valium next to him.

Bloomfield, aged 37, found that the music should speak for it self. Therefore he didn’t do much to make an impression on people. Bloomfield was looked upon as one of the greatest white blues guitar players. During his years in Chicago, where he was born, he played with a lot of important blues musicians among them Big Joe Williams.

After a while Bloomfield moved to San Francisco and became - during the last half of the 60’s – very popular. After the albums “Super Session”, “Live Adventures of Mike Bloomfield and Al Kooper” and his solo record

"It's not killing me" there were silence about his name. In the middle of the 70's he started to record albums again and the last one came out a year ago.

Bloomfield was good on acoustic guitar, which he shows on some of his solo albums, but he is mostly known for playing fluently on electric guitar. On the records with Paul Butterfield and Al Kooper is his most important work found. Mike Bloomfield was also playing a big role in Bob Dylan's transformation to electrified music.

Hasse Ivarsson
(translated by René Aagaard)

Interview with Mike Bloomfield September 1980 in Sweden:

Mike Bloomfield listened a lot to the radio stations playing the blues and that's how his interest was born. "When I was 15 years old I started to play with Chicago blues musicians. I was the only white to play the blues along side Paul Butterfield, Nick Gravenites and Elvin Bishop. Charlie Musselwhite came up a little later." When I asked him if he remembered Olle Helander's radio program series "I Blueskvarter", he laughs and says: "Nice guy, he never paid anyone." and adds "I didn't matter so much, we were just happy to be on the radio, but pay anyone, he never did. The reason he contacted me because I had a place called "Fickle Pickle" where I fixed jobs for musicians who hasn't played for a long time. It was through Big Joe Williams I found out where they were hiding, he knew where most of the blues guys were living at that time, and now I talk about Big Joe Williams – he was almost like a father to me. I had such a romantic vision about being an old colored blues singer. But when Big Joe told me how it was being colored, I was pretty happy that I was white."

In a program from "I Blueskvarter" Mike Bloomfield plays piano with John Lee Granderson and Yank Rachel. He can also be heard in the program with a.m.o. Eddie Boyd and Little Brother Montgomery. "Others I played with, yes, to name some of them, Sonny Boy Williamson, Elmore James, Tampa Red and Washboard Sam."

"Did I participate in recording sessions before Butterfield Blues Band? Yes, hundreds, mostly on singles that were released on small labels." On a question if he played the Maxwell Street Market, he answers: "I played there almost every day in a couple of years."

Because we are three who are interviewing Bloomfield in Mariahissen in Stockholm on the same time, it all goes a little back and forth through his career, but the conversation stops at least for a while around the time with the Butterfield Blues Band. "They had been going for a little while with Elvin Bishop on lead guitar before I joined, but Elvin changed to rhythm guitar. I felt comfortable in the band and think that the records were the top. Elektra is holding material for at least two more albums with the crew I was with. Anytime I would start to play something else than just blues and with horns too, that's why I founded Electric Flag with Nick Gravenites." Somebody wonders why he didn't keep on improving his electric guitar skills. "Why, yes, what they are playing now I have already been through and could play it anytime. What I would do was to keep the music from the 20-30-40 and 50's alive, yes; I am ready to go back further."

About the solo records he has released lately he likes "If you love these blues, play them as you please" the best, because it is thought through. "And it gave me also a chance to say thank you on record to all those who had instructed me about the blues." He thinks that "Between the hard place and the ground" is a fine group album. When KGB is mentioned he comments: "Elliot Roberts thought that I should do something in that direction. He made med compromise and that was not so good at all. I don't like the result of the record." The what about "Mourning in the morning" that you and Nick Gravenites produced for Otis Rush? "I don't think that I did a good enough job, but I wouldn't mind to try again."

After the interview have summoned up most of Mike's career even if a chaotic order, he wonders if there are anything else we want to know. "Nothing further? Ok, fine, because I am so damn hungry." I thought for myself it was best to check up with him at a quieter place. After the sound check at Musikforum in Uppsala the next day it would be fine to continue the interview. Those who saw him in Stockholm and Uppsala could see that Mike was "sleepy". "I always get nervous during a tour and I can't sleep. That's the reason why I tour so rarely, and I hardly drink anything. I don't live off the music, but works as a plumber and a carpenter. When I don't do that I use to sit at home in apathy, that's the best I know." he says, laughing.

Why do you only play acoustic guitar on this tour? "It would have been too expensive bring with me the fine 13-man band I have. Besides like me they have the music more or less as a hobby. But I do have played electric guitar. The other day I jammed with a rather good band". City Blues Band? "I don't remember, but I thought they were good because they had soul and didn't play in the Butterfield-style. There are lots of bands, that just go on like Butterfield Blues Band and stops there. That leads to nowhere. Why not go back and explore the fields instead, later on you can build up and develop you own style. Now arrives a person who says it's time to hit the stage and play.

Just a few more questions: Why did you move from Chicago to San Francisco? "Cheaper houses and better climate." Plans next? "Make a record with the 13-man band I mentioned." On the way back to Musikforum

someone asks Mike for a ticket. He turns around with a big smile and says: "Man, I'm Mike Bloomfield, I'm workin' here tonight".

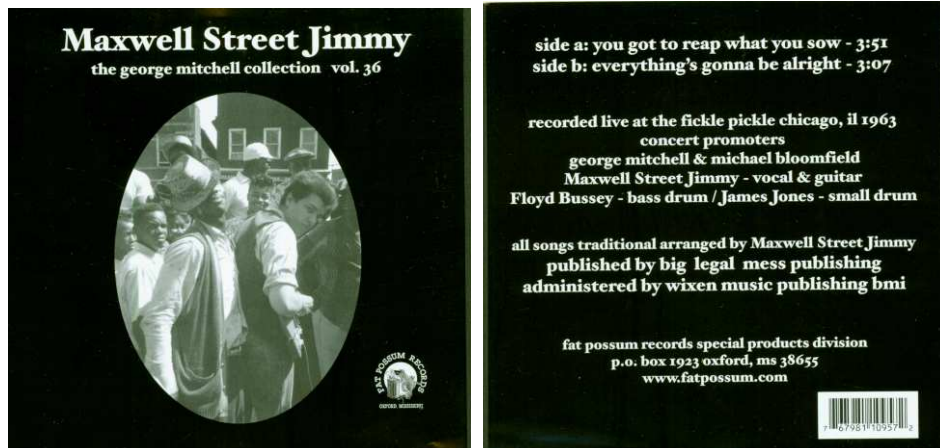
Hasse Ivarsson
(translation: René Aagaard)

1963 Live at the Fickle Pickle

Maxwell Street Jimmy, vocal, guitar – Floyd Bussey, bass drum – James Jones, small drum

1. "You got to reap what you sow" (3.51)
2. "Everything's gonna be alright" (3.07)

1990? 7" – "MAXWELL STREET JIMMY" POSSUM RECORDS blm 036



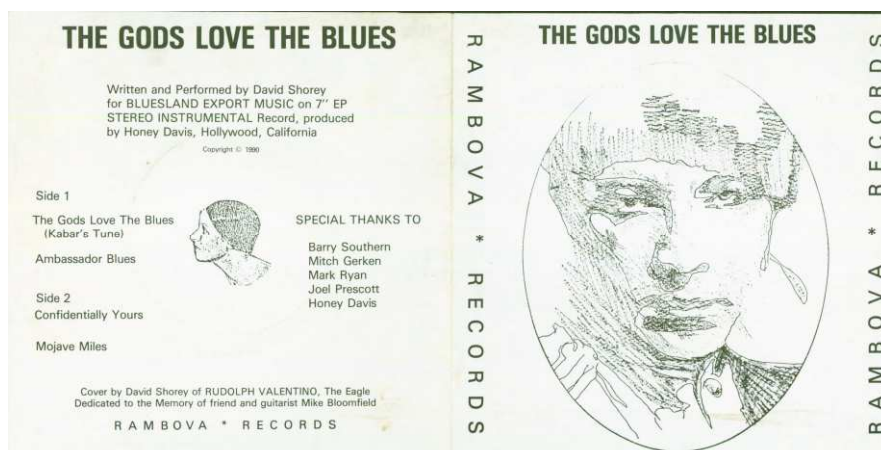
Possum Records blm 036 from the George Mitchell collection vol. 36
a very young MB is seen on the cover playing Maxwell Street

1990 Prod. Honey Davis, Hollywood, CA

David Shorey, Barry Southern, Mitch Gerken, Mark Ryan, Joel Prescott, Honey Davis

1. "The Gods Love The Blues" (Kabbar's Tune) (2.20)
2. "Ambassador Blues" (2.29)
3. "Confidentially Yours" (2.31)
4. "Mojave Miles" (2.36)

1990 7" 33 EP "THE GODS LOVE THE BLUES" RAMBOVA 444 444
Dedicated to the Memory of friend and guitarist Mike Bloomfield



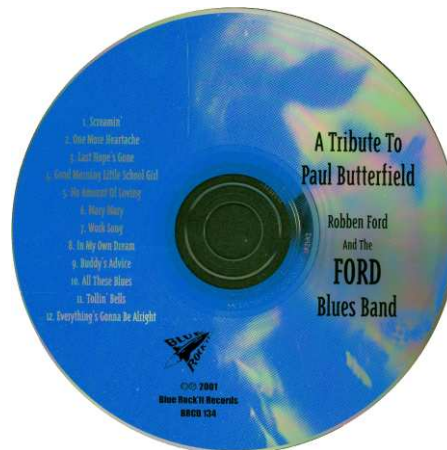
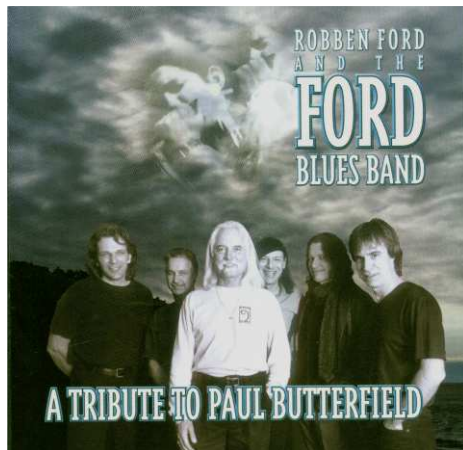


2001 Red Rooster Studio, Berkeley, CA – Prod. Patrick Ford

Patrick Ford, dr. – Andy Just, hca 1,4,6,9,11,12, vocals 4,12 – Mark Ford, hca 2,3,5,7,8,10, vocals 2,5,8 – Volker Strifler, guitar (right channel), vocals 9,11 – Dewayne Pate, bass - Robben Ford, guitar (left channel) 3,6,10, vocals 3,6,10 – Gabriel Ford, keyboards 11 – Mic Gilette, trumpet, trombone – John Lee Sanders, saxophones, flute – John R. Burr, keyboards – Mark Naftalin, keyboards, 4

1. "Screamin'" w/m MB
2. "One More Heartache"
3. "Last Hopes Gone"
4. "Good Morning Little Schoolgirl"
5. "No Amount Of Loving"
6. "Mary Mary"
7. "Work Song"
8. "In My Own Dream"
9. "Buddy's Advice"
10. "All These Blues"
11. "Tollin' Bells"
12. "Everything's Gonna Be Alright"

2001 1-12 – CD "A TRIBUTE TO PAUL BUTTERFIELD" 567
BLUE ROCK'IT RECORDS BRCD 134



Patrick Ford, dr – Volker Striffler, guitar (right side), vocals 5 – Dewayne Pate, bass – Andy Just, hca, vocals 16 – Robben Ford, guitar (left side) 3,7,12,14, vocals 3,7,12,14 – Chris Cain, guitar (left side) 2,4,5,9-11,13,16 – vocals 2,11 – John R. Burr, keyboards – Tony Lufrano, organ 3-5,11-14,18, piano 7 – Mz. Dee (Dejuana Logwood) & Regina Espinoza, backup vocals – John Lee Sanders, saxophones 3, vocals 3 – Mic Gilette, trumpet 3, trombone 3 – Brad Catania, trumpet 12

1. "Interview"
2. "Killing My Love"
3. "59th Street Bridge Song" (Feelin' Groovy) (with a not to East-West)
4. "Stop"
5. "Next Time You See Me"
6. "Interview"
7. "I Got A Mind To Give Up Living"
8. "Interview"
9. "Groovin' Is Easy"
10. "Peter's Trip"
11. "The Ones I Loved Are Gone"
12. "It's About Time"
13. "Jimi The Fox"
14. "Mary Ann"
15. "Interview"
16. "Blues With A Feeling"
17. "Interview"
18. "Blues For MB"

m MB/arr. P. Ford
w/m MB

The follow up to the previous Butterfield Tribute. The three interview snippets are all from the McCloskey interview and you hear MB speaking. This is a fine tribute record with fine MB inspired guitar from both Cain and Ford. They have success getting the right sound for the various records, especially when Robben Ford is singing and playing, amazing! Track (11) has its debut here, as far as I know.

2002

1-18 – CD "IN MEMORY OF MICHAEL BLOOMFIELD"

566

BLUE ROCK'IT RECORDS BRCD 136

