

## Michael Bloomfield - Don't Say That I Ain't Your Man! (1994)

Written by bluesever

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### Michael Bloomfield - Don't Say That I Ain't Your Man! (1994)



01. *I've Got You In The Palm Of My Hand* 02. *Last Night* 03. *Feel So Good* 04. *Goin Down Slow* 05. *I Got My Mojo Working* 06. *Born In Chicago* 07. *Work Song* 08. *Killing Floor* 09. *Alberts Shuffle* 10. *Stop* 11. *Mary Ann* 12. *Dont Throw Your Love On Me So Strong* 13. *Dont Think About It Baby* 14. *It Takes Time* 15. *Carmelita Skiffle* Musicians: Michael Bloomfield – guitar, vocals Michael Johnson – guitar Michael Melford – guitar Fred Olsen – guitar Orville Rhodes – guitar (steel) Paul Butterfield – harmonica, vocals Charlie Musselwhite - harmonica Michael Fonfara – keyboards Brian Friedman – piano Barry Thomas Goldberg – keyboards, piano (electric) Ira Kamin – organ, piano Al Kooper – organ, piano Mark Naftalin – organ, piano Ron Ruby – organ Richard Santi – accordion Jerome Arnold – bass Harvey Brooks – bass John Kahn – bass Sid Warner – bass Billy Davenport – drums Fast Eddie Hoh – drums Bob Jones – drums Norman Mayell – drums Skip Prokop – drums Dino Andino – congas Nick Gravenites – percussion, vocals Marcus Doubleday - trumpet John Wilmeth – trumpet Gerald Oshita – sax (baritone, tenor) Herbie Rich – piano, sax (tenor) Rev. Ron Stallings – sax (tenor) Peter Strazza – sax (tenor) Mark Teel – sax (baritone) Ace of Cups – vocals Diane Tribuno - vocals

Fifteen tracks covering the pioneering blues-rock guitarist's '60s work, which was by far his best and most influential. Bloomfield worked with a bunch of bands during the decade, and the compilation flits rather hurriedly from his contributions to The Paul Butterfield Blues Band and Electric Flag, to his collaborations with Al Kooper, and some of his late-'60s solo tracks (none of his groundbreaking mid-'60s work with Dylan is here). Collectors will be interested in the first five songs, which date from previously unreleased sessions produced by John Hammond in late 1964 and early 1965. Featuring Charlie Musselwhite on harmonica, this pre-Butterfield Blues Band outfit plays convincingly, but the material is standard-issue, and Bloomfield's vocals are thin and weak (they didn't improve much over time). As befits Bloomfield's considerable but erratic talent, this is an interesting but erratic compilation; seek out the first two Paul Butterfield albums for a more cohesive showcase of his skills. ---Richie Unterberger, Rovi

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