

Bloomfield revives blues

By Gwen Bikis
Columnist

I had lost track of Michael Bloomfield after he recorded "Triumphant" with John Hammond and Dr. John back in the early '70's. One of the most prominent figures in the late 60's folk scene's revival of the old blues, Bloomfield is one of those white artists who, as a youngster, became transfixed

ter, but ask him who his influences are and he'll tell you: "I come from B.B. King, man." And from countless others, because the blues is folk music. Bloomfield gives credit where it is due, and he did it at a time when there was even less knowledge than there currently is among white teenagers as to where the blues "comes from." All the songs on this album are

"Between the Hard Place and the Ground" is even more obviously derived from B.B. King; not only the guitar (King's Lucille has influenced more rock musicians than would care to admit their influences), but even the vocal delivery is King's. "Kid Man Blues," a Sleepy John Estes composition, closes side one.

"Orphans Blues," on side two, is tight: harmonica, guitar, piano, and bass jam together live, Chicago-style. "Juke Joint" is a jumping boogie originally written by Joe Turner, the Kansas City blues shouter. The album ends with "Your Friends."

I like this album very much; the blues spark vital to this music is definitely there. Revealingly, though, Bloomfield's guitar outsparks the efforts of his sidemen. Bloomfield's blues follow form, but true blues requires more than form to be authentic: they also ask for a piece of the artist; to be true, feeling must accompany form. The feel of the blues is intangible, and, especially since the sixties, there has been much cross-breeding, and even a limited amount of interaction.

It is almost tangibly obvious on this album that Michael Bloomfield loves the blues he is performing. His playing throws off sparks; his licks are sharp and cutting, picked out in the high style typical of any blues man who knows his stuff.

But his vocals sometimes crack as if striving and straining for some great, intangible which he, and everybody else, knows exists, but is, nevertheless, just beyond his reach.

Still, what Bloomfield does is amazing.

This album is so good it puts Thoroughgood to shame. Bloomfield loves the blues, but even better, Bloomfield has some sense of what the blues are.

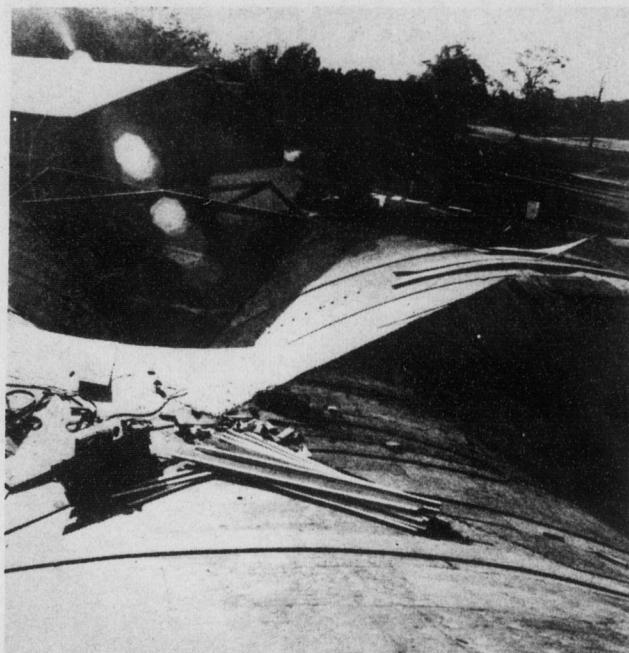
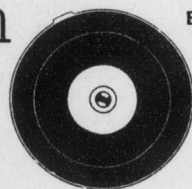


Photo by Steve Lowe

Due for completion in the fall of 1980, the Ragan-Brown Field House financing does not include a tuition increase.

Album



Between the Hard Place
And the Ground

Michael Bloomfield

Review

by old blues recordings.

He eventually made his pilgrimage (like Junior Wells, Muddy Waters, and countless others) to Chicago: to the bars, lounges, the juke joints where the blues were played. Like John, Michael not only picked up musical tips from black bluesmen, but, more importantly, got to know them, and to know the lives they led.

Bloomfield is truer to the roots of the music he plays than the average Johnny Winter or Duane Allman because he knows what the music's roots are. They are much more than dusty scratchy records, or an old man, the grandson of a slave, singing and playing on a sagging porch looking out on miles of Delta cotton rows. The blues is nothing so picturesque.

Bloomfield later became involved with Al Kooper and his Blues Project, and took part in the Super Sessions album, along with Steven Stills. He was the driving force behind Electric Flag, was the guitarist for Paul Butterfield's Blues Band, and has recorded with Dylan and Sleepy John Estes.

Bloomfield is reportedly a great admirer of Johnny Win-

given their proper acknowledgement, which is more than can be said for George Thoroughgood's new release.

In a tradition which knows it has been ripped off by white musicians (Elvis Presley is only an obvious example. Led Zepelin, the Rolling Stones, and countless others are notorious for their appropriation), even this seemingly obligatory gesture of decency is appreciated.

Michael Bloomfield's sound is so much more obviously true to a tradition than the average Led Zepelin travesty. This album is a case in point. Recorded live at the Old Waldorf in San Francisco, the music here is enough to give any fan of the blues revival a nostalgia attack.

The album opens with "Lights Out," a fast boogie driven by piano and horns. "Big Chief from New Orleans" is good-time blues, with sharp guitar licks (courtesy of Bloomfield, and B.B. King) interspersed with the heavy staccato bass typical of much urban blues, but especially reminiscent of the people surrounding the old Muddy Waters/Otis Spann bands.

Financing continues

By Marci Brown
Staff Writer

Financing of the Ragan-Brown Field House is not quite complete, but only \$400,000 is lacking of the estimated total cost of \$2.5 million.

The \$2.1 million already collected has come from many different sources, with the bulk of it being donated by alumni. The YMCA has provided much help with campaigning, telephoning and fund-raising.

Last January 1 through February 15, there was an intensive fund-raising drive held on campus, managed by 86 people; a staff made up of students, faculty, and other concerned people. Mailings were sent to students, faculty, parents of

students, and community residents as well as massive telephoning.

In this six week period, \$600,000 was raised. That push helped to speed up what was previously comparatively slow fund-raising.

Inflation will not significantly change the amount left to be raised. A recent appraisal of the contracted work to be done was still within \$30,000 of the original estimate.

Many schools would have increased student fees to finance part of an endeavor such as this. Guilford has opted not to do so; instead, the financing was undertaken as a special project, and not deducted from tuition revenue.

Campus Paperback Bestsellers

1. **Chesapeake**, by James Michener. (Fawcett, \$3.95.) Multi-family saga along Maryland's Eastern Shore: fiction.
2. **The World According to Garp**, by John Irving. (Pocket, \$2.75.) Hilarious adventures of a son of a famous mother.
3. **Wifey**, by Judy Blume. (Pocket, \$2.50.) Housewife's experiences on road to emotional maturity: fiction.
4. **The Far Pavilions**, by M. M. Kaye. (Bantam, \$2.95.) High adventure and love in the Himalayas: fiction.
5. **Pulling Your Own Strings**, by Wayne W. Dyer. (Avon, \$2.75.) How "not" to be victimized by others.
6. **Evergreen**, by Belva Plain. (Dell, \$2.75.) Jewish immigrant woman's climb from poverty on lower Manhattan.
7. **The Amityville Horror**, by Jay Anson. (Bantam, \$2.50.) True story of terror in a house possessed.
8. **Second Generation**, by Howard Fast. (Dell, \$2.75.) Ongoing story of Italian family in "The Immigrants": fiction.
9. **Scruples**, by Judith Krantz. (Warner, \$2.75.) Rags to riches in the fashion world: fiction.
10. **The Women's Room**, by Marilyn French. (Jove/HBJ, \$2.50.) Perspective on women's role in society: fiction.

Compiled by The Chronicle of Higher Education from information supplied by college stores throughout the country. November 5, 1979.

Women's Center results

The Women's Center Opinion Poll results are in. The Women's Center sends orchids to members of the vocal minority who filled out their questionnaires.

Next week, we'll print our interpretation of these results. Be sure to save this article till next week.

We received 39 questionnaires, two-thirds of them from women and one-third from men. Some people didn't answer all questions, so there will not be 39 responses to each item. SA= Strongly agree, A= Agree, U= Undecided, D= Disagree, SD= Strongly disagree.

	SA	A	U	D	SD
1. Marriage more important to women than men.	3	8	5	12	11
2. Much sexism on Guilford campus.	3	12	3	15	6
3. No inherent differences between women and men.	10	11	1	11	6
4. Funding for abortions for poor women.	18	8	6	3	7
5. Affordable child care for all working parents.	17	11	3	6	2
6. Would take a Women's Studies class.	YES-18				NO-17
7. ERA would substantially change things.	3	8	7	20	1
8. Women's active participate in religious procedures.	20	13	1	5	0
9. Parents following traditional roles.	4	15	1	12	5
10. Man favored for job because would remain with company longer.	1	2	1	7	28
11. ERA should be ratified.	12	15	6	2	3
12. Non-sexist language is important.	6	12	6	6	9
13. I am following traditional role for sex.	1	4	6	19	7
14. Women biologically unfit for business world.	0	1	1	7	30
15. I feel threatened by feminism.	1	5	3	16	14
16. Child care primary responsibility of mother.	2	6	1	16	14
17. Women innately better nurturers.	0	7	6	19	5
18. Affirmative action measures.	10	13	7	5	2
19. "Men's liberation" movement.	18	14	1	5	1
20. Women's Center is important.	YES-32				NO-4