

= Paul Butterfield =

Paul Vaughn Butterfield (December 17 , 1942 ? May 4 , 1987) was an American blues harmonica player and singer . After early training as a classical flautist , he developed an interest in blues harmonica . He explored the blues scene in his native Chicago , where he met Muddy Waters and other blues greats , who provided encouragement and opportunities for him to join in jam sessions . He soon began performing with fellow blues enthusiasts Nick Gravenites and Elvin Bishop .

In 1963 , he formed the Paul Butterfield Blues Band , which recorded several successful albums and were popular on the late @-@ 1960s concert and festival circuit , with performances at the Fillmore West , in San Francisco ; the Fillmore East , in New York City ; the Monterey Pop Festival ; and Woodstock . The band was known for combining electric Chicago blues with a rock urgency and for their pioneering jazz fusion performances and recordings . After the breakup of the group in 1971 , Butterfield continued to tour and record with the band Paul Butterfield 's Better Days , with his mentor Muddy Waters , and with members of the roots @-@ rock group the Band . While still recording and performing , Butterfield died in 1987 at age 44 of a heroin overdose .

Music critics have acknowledged his development of an original approach that places him among the best @-@ known blues harp players . In 2006 , he was inducted into the Blues Hall of Fame . Butterfield and the early members of the Paul Butterfield Blues Band were inducted into the Rock and Roll Hall of Fame in 2015 . Both panels noted his harmonica skills and his contributions to bringing blues music to a younger and broader audience .

= = Career = =

Butterfield was born in Chicago and raised in the city 's Hyde Park neighborhood . The son of a lawyer and a painter , he attended the University of Chicago Laboratory Schools , a private school associated with the University of Chicago . Exposed to music at an early age , he studied classical flute with Walfrid Kujala , of the Chicago Symphony Orchestra . Butterfield was also athletic and was offered a track scholarship to Brown University . However , a knee injury and a growing interest in blues music sent him in a different direction . He developed a love for blues harmonica and a friendship with guitarist and singer @-@ songwriter Nick Gravenites , who shared an interest in authentic blues music . By the late 1950s , they were visiting blues clubs in Chicago , where they met musicians such as Muddy Waters , Howlin ' Wolf , Little Walter , and Otis Rush , who encouraged them and occasionally let them sit in on jam sessions . The pair were soon performing as Nick and Paul in college @-@ area coffee houses .

In the early 1960s , Butterfield attended the University of Chicago , where he met aspiring blues guitarist Elvin Bishop . Both began devoting more time to music than studies and soon became full @-@ time musicians . Eventually , Butterfield , who sang and played harmonica , and Bishop , accompanying him on guitar , were offered a regular gig at Big John 's , a folk club in the Old Town district on Chicago 's North Side . With this booking , they persuaded bassist Jerome Arnold and drummer Sam Lay (both from Howlin ' Wolf 's touring band) to form a group with them in 1963 . Their engagement at the club was highly successful and brought the group to the attention of record producer Paul A. Rothchild .

= = = Butterfield Blues Band with Bloomfield = = =

During their engagement at Big John 's , Butterfield met and occasionally sat in with guitarist Mike Bloomfield , who was also playing at the club . By chance , producer Rothchild witnessed one of their performances and was impressed by the chemistry between the two . He persuaded Butterfield to bring Bloomfield into the band , and they were signed to Elektra Records . Their first attempt to record an album , in December 1964 , did not meet Rothchild 's expectations , although an early version of " Born in Chicago " , written by Gravenites , was included on the 1965 Elektra sampler Folksong ' 65 and created interest in the band (additional early recordings were released on the Elektra compilation What 's Shakin ' in 1966 and The Original Lost Elektra Sessions in 1995) . In

order to better capture their sound , Rothchild convinced Elektra president Jac Holzman to record a live album . In the spring of 1965 , the Butterfield Blues Band was recorded at the Cafe Au Go Go in New York City . These recordings also failed to satisfy Rothchild , but the group 's appearances at the club brought them to the attention of the East Coast music community . Rothchild persuaded Holzman to agree to a third attempt at recording an album .

In these recording sessions , Rothchild had assumed the role of group manager and used his folk contacts to secure the band more and more engagements outside of Chicago . At the last minute , the band was booked to perform at the Newport Folk Festival in July 1965 . They were scheduled as the opening act the first night when the gates opened and again the next afternoon in an urban blues workshop at the festival . Despite limited exposure on the first night and a dismissive introduction the following day by the folklorist and blues researcher Alan Lomax , the band was able to attract an unusually large audience for a workshop performance . Maria Muldaur , with her husband , Geoff , who later toured and recorded with Butterfield , recalled the group 's performance as stunning ? it was the first time that many of the mostly folk @-@ music fans had heard a high @-@ powered electric blues combo . Among those who took notice was festival regular Bob Dylan , who invited the band to back him for his first live electric performance . With little rehearsal , Dylan performed a short , four @-@ song set the next day with Bloomfield , Arnold , and Lay (along with Al Kooper and Barry Goldberg) . The performance was not well received by some and generated a controversy , but it was a watershed event and brought the band to the attention of a much larger audience .

The band added keyboardist Mark Naftalin , and its debut album , The Paul Butterfield Blues Band , was finally successfully recorded in mid @-@ 1965 and released later that year . The opening song , a newer recording of the previously released " Born in Chicago " , is an upbeat blues rocker and set the tone for the album , which included a mix of blues standards , such as " Shake Your Moneymaker " , " Blues with a Feeling " , and " Look Over Yonders Wall " , and compositions by the band . The album , described as a " hard @-@ driving blues album that , in a word , rocked " , reached number 123 in the Billboard 200 album chart in 1966 , but its influence was felt beyond its sales figures .

Jazz drummer Billy Davenport was invited to replace Lay , who was ailing . In July 1966 , the sextet recorded their second album , East @-@ West , which was released a month later . The album consists of more varied material , with the band 's interpretations of blues (Robert Johnson 's " Walkin ' Blues ") , rock (Michael Nesmith 's " Mary , Mary ") , R & B (Allen Toussaint 's " Get Out of My Life , Woman ") , and jazz selections (Nat Adderley 's " Work Song ") . East @-@ West reached number 65 in the album chart .

The thirteen @-@ minute instrumental track " East @-@ West " incorporates Indian raga influences and some of the earliest jazz @-@ fusion and blues rock excursions , with extended solos by Butterfield and guitarists Mike Bloomfield and Elvin Bishop . It has been described as " the first of its kind and ... the root from which the acid rock tradition emerged " . Live versions of the song sometimes lasted nearly an hour , and performances at the San Francisco Fillmore Auditorium " were a huge influence on the city 's jam bands " . Bishop recalled , " Quicksilver , Big Brother , and the Dead ? those guys were just chopping chords . They had been folk musicians and weren 't particularly proficient playing electric guitar ? [Bloomfield] could play all these scales and arpeggios and fast time @-@ signatures ... He just destroyed them . " Several live versions of " East @-@ West " from this period were later released on East @-@ West Live in 1996 .

In England in November 1966 , Butterfield recorded several songs with John Mayall & the Bluesbreakers , who had recently finished the album A Hard Road . Butterfield and Mayall contributed vocals , and Butterfield 's Chicago @-@ style blues harp was featured . Four songs were released in the UK on a 45 @-@ rpm EP , John Mayall 's Bluesbreakers with Paul Butterfield , in January 1967 .

= = = Later Butterfield Blues Band = = =

In spite of its success , the Butterfield Blues Band soon changed its lineup . Arnold and Davenport

left the band , and Bloomfield went on to form his own group , Electric Flag . With Bishop and Naftalin remaining on guitar and keyboards , the band added bassist Bugsy Maugh , drummer Phillip Wilson , and saxophonists David Sanborn and Gene Dinwiddie . This lineup recorded the band 's third album , The Resurrection of Pigboy Crabshaw , in 1967 . The album cut back on extended instrumental jams and went in a more rhythm and blues @-@ influenced horn @-@ driven direction , with songs such as Charles Brown 's " Driftin ' Blues " (retitled " Driftin ' and Driftin ' ") , Otis Rush 's " Double Trouble " , and Junior Parker 's " Driving Wheel " . The Resurrection of Pigboy Crabshaw was Butterfield 's highest @-@ charting album , reaching number 52 on the album chart . Most of this lineup performed at the seminal Monterey Pop Festival on June 17 , 1967 .

On its next album , In My Own Dream , released in 1968 , the band continued to move away from its roots in Chicago blues towards a more soul @-@ influenced , horn @-@ based sound . With Butterfield singing only three songs , the album featured more band contributions It reached number 79 in the Billboard album chart . By the end of 1968 , both Bishop and Naftalin had left the band . In April 1969 , Butterfield took part in a concert at Chicago 's Auditorium Theater and a subsequent recording session organized by record producer Norman Dayron , featuring Muddy Waters backed by Otis Spann , Mike Bloomfield , Sam Lay , Donald " Duck " Dunn , and Buddy Miles . Such Waters warhorses as " Forty Days and Forty Nights " , " I 'm Ready " , " Baby , Please Don 't Go " , and " Got My Mojo Working " were recorded and later released on the album Fathers and Sons . Waters commented , " We did a lot of the things over we did with Little Walter and Jimmy Rogers and Elgin [Evans] on drums [an early configuration of Waters 's band] ... It 's about as close as I 've been [to that feel] since I first recorded it " . To one reviewer , these recordings represent Paul Butterfield 's best performances .

The Butterfield Blues Band was invited to perform at the Woodstock Festival on August 18 , 1969 . The band performed seven songs , and although its performance did not appear in the film Woodstock , one song , " Love March " , was included on the album Woodstock : Music from the Original Soundtrack and More , released in 1970 . In 2009 , Butterfield was included in the expanded 40th Anniversary Edition Woodstock video , and an additional two songs appeared on the box set Woodstock : 40 Years On : Back to Yasgur 's Farm .

The album Keep On Moving , with only Butterfield remaining from the original lineup , was released in 1969 . It was produced by veteran R & B producer and songwriter Jerry Ragovoy , reportedly brought in by Elektra to turn out a " breakout commercial hit " . The album was not embraced by critics or long @-@ time fans ; however , it reached number 102 in the Billboard album chart .

A live double album by the Butterfield Blues Band , Live , was recorded March 21 ? 22 , 1970 , at the The Troubadour , in West Hollywood , California . By this time , the band included a four @-@ piece horn section in what has been described as a " big @-@ band Chicago blues with a jazz base " . Live provides perhaps the best showcase for this unique " blues @-@ jazz @-@ rock @-@ R & B hybrid sound " . After the release of another soul @-@ influenced album , Sometimes I Just Feel Like Smilin ' in 1971 , the Paul Butterfield Blues Band disbanded . In 1972 , a retrospective of their career , Golden Butter : The Best of the Paul Butterfield Blues Band , was released by Elektra .

= = = Better Days and solo = = =

After the breakup of the Butterfield Blues Band and no longer under contract with Elektra , Butterfield retreated to Woodstock , New York , where he eventually formed his next band , Paul Butterfield 's Better Days , with drummer Chris Parker , guitarist Amos Garrett , singer Geoff Muldaur , pianist Ronnie Barron and bassist Billy Rich . In 1972 ? 1973 , the group recorded the albums Paul Butterfield 's Better Days and It All Comes Back , released by Albert Grossman 's Bearsville Records . The albums reflected the influence of the participants and explored more roots- and folk @-@ based styles . Although without an easily defined commercial style , both reached the album chart . The band did not last to record a third studio album , but its album Live at Winterland Ballroom , recorded in 1973 , was released in 1999 .

Butterfield next pursued a solo career and appeared as a sideman in several different musical settings . In 1975 , he again joined Muddy Waters to record Waters 's last album for Chess Records

, The Muddy Waters Woodstock Album . The album was recorded at Levon Helm 's Woodstock studio with Garth Hudson and members of Waters 's touring band . In 1976 , Butterfield performed at the Band 's final concert , " The Last Waltz " , accompanying the Band on the song " Mystery Train " and backing Muddy Waters on " Mannish Boy " . Butterfield kept up his association with former members of the Band , touring and recording with Levon Helm and the RCO All Stars in 1977 and touring with Rick Danko in 1979 . A 1984 live performance with Danko and Richard Manuel was recorded and released as Live at the Lonestar in 2011 .

As a solo act with backing musicians , Butterfield continued to tour and recorded the misguided and overproduced Put It in Your Ear in 1976 and North South in 1981 , with strings , synthesizers , and pale funk arrangements . In 1986 , he released his final studio album , The Legendary Paul Butterfield Rides Again , which again was a poor attempt at a comeback with an updated rock sound . On April 15 , 1987 , he participated in the concert " B.B. King & Friends " , with Eric Clapton , Etta James , Albert King , Stevie Ray Vaughan , and others .

= = Legacy = =

Aside from " rank [ing] among the most influential harp players in the Blues " , Butterfield has also been seen as pointing blues @-@ based music in new , innovative directions . AllMusic critic Steve Huey commented ,

It 's impossible to overestimate the importance of the doors Butterfield opened : before he came to prominence , white American musicians treated the blues with cautious respect , afraid of coming off as inauthentic . Not only did Butterfield clear the way for white musicians to build upon blues tradition (instead of merely replicating it) , but his storming sound was a major catalyst in bringing electric Chicago blues to white audiences who 'd previously considered acoustic Delta blues the only really genuine article .

In 2006 , Butterfield was inducted into the Blues Foundation 's Blues Hall of Fame , which noted that " the albums released by the Butterfield Blues Band brought Chicago Blues to a generation of Rock fans during the 1960s and paved the way for late 1960s electric groups like Cream " . The Rock and Roll Hall of Fame inducted the Paul Butterfield Blues Band in 2015 . The induction biography commented that " the Butterfield Band converted the country @-@ blues purists and turned on the Fillmore generation to the pleasures of Muddy Waters , Howlin ' Wolf , Little Walter , Willie Dixon and Elmore James " .

= = Harmonica style = =

Like many Chicago blues harp players , Butterfield approached the instrument like a horn , preferring single notes to chords , and used it for soloing . His style has been described as " always intense , understated , concise , and serious " , and he was " known for purity and intensity of his tone , his sustained breath control , and his unique ability to bend notes to his will " . In his choice of notes he has been compared to Big Walter Horton , but he was never seen as an imitator of any particular harp player . Rather , he developed " a style original and powerful enough to place him in the pantheon of true blues greats " .

Butterfield played Hohner harmonicas (and endorsed them) . He preferred the diatonic ten @-@ hole Marine Band model . He wrote a harmonica instruction book , Paul Butterfield Teaches Blues Harmonica Master Class , a few years before his death (it was not published until 1997) . In it , he explains various techniques , demonstrated on an accompanying CD . Butterfield played mainly in cross @-@ harp , or second position . He occasionally used a chromatic harmonica . Reportedly left @-@ handed , he held the harmonica in a manner opposite that of a right @-@ handed player , i.e. , in his right hand , upside down (with the low notes to the right) , using his left hand for muting effects .

Also like other electric Chicago blues harp players , Butterfield frequently used amplification to achieve his sound . Producer Rothchild noted that Butterfield favored an Altec harp microphone run through an early model Fender tweed amplifier . Beginning with album The Resurrection of Pigboy

Crabshaw , he began using an acoustic harmonica style , following his shift to a more R & B @-@ based approach .

= = Personal life = =

By all accounts , Paul Butterfield was absorbed in his music . According to his brother Peter , He listened to records and went places , but he also spent an awful lot of time , by himself , playing [harmonica] . He 'd play outdoors . There 's a place called the Point in Hyde Park [Chicago] , a promontory of land that sticks out into Lake Michigan , and I can remember him out there for hours playing . He was just playing all the time ... It was a very solitary effort . It was all internal , like he had a particular sound he wanted to get and he just worked to get it .

Producer Norman Dayron recalled the young Butterfield as " very quiet and defensive and hard @-@ edged . He was this tough Irish Catholic , kind of a hard guy . He would walk around in black shirts and sunglasses , dark shades and dark jackets ... Paul was hard to be friends with . " Although they later became close , Michael Bloomfield commented on his first impressions of Butterfield : " He was a bad guy . He carried pistols . He was down there on the South Side , holding his own . I was scared to death of that cat " . Writer and AllMusic founder Michael Erlewine , who knew Butterfield early in his recording career , described him as " always intense , somewhat remote , and even , on occasion , downright unfriendly " . He remembered Butterfield as " not much interested in other people " .

Paul married his first wife (and high school friend of many years) , Virginia McEwan , at Chicago City Hall on November 16 , 1964 . Together , they had Paul 's first son , Gabriel Butterfield , born September , 1965 . The couple remained married until 1969 . It was also Virginia McEwan who wrote and delivered the eulogy at Paul 's funeral .

By 1971 , Butterfield had purchased his first house , in rural Woodstock , New York , and began enjoying family life with his second wife , Kathy , and their infant son , Lee . According to Maria Muldaur , she and her husband were frequent dinner guests , which usually involved sitting around a piano and singing songs . She doubted her abilities , but " it was Butter that first encouraged me to let loose and just sing the blues [and] not to worry about singing pretty or hitting all the right notes ... He loosened all the levels of self @-@ consciousness and doubt out of me ... And he 'll forever live in my heart for that and for respecting me as a fellow musician . "

= = Death = =

Beginning in 1980 , Paul Butterfield underwent several surgical procedures to relieve his peritonitis , a serious and painful inflammation of the intestines . Although he had been opposed to hard drugs as a bandleader , he began using painkillers , including heroin , which led to an addiction . These problems and the drug @-@ related death of his friend and one @-@ time musical partner Mike Bloomfield weighed heavily on him . On May 4 , 1987 at age 44 , Paul Butterfield died at his apartment in the North Hollywood district of Los Angeles . An autopsy by the county coroner concluded that he was the victim of an accidental drug overdose , with " significant levels of morphine (heroin) " .

By the time of his death , Paul Butterfield was out of the commercial mainstream . Although for some , he was very much the bluesman , Maria Muldaur commented " he had the whole sensibility and musicality and approach down pat ... He just went for it and took it all in , and he embodied the essence of what the blues was all about . Unfortunately , he lived that way a little too much " .

= = Discography = =

In 1964 , Butterfield began his association with Elektra Records and eventually recorded seven albums for the label . After the breakup of the Butterfield Blues Band in 1971 , he recorded four albums for manager Albert Grossman 's Bearsville Records ? two with Paul Butterfield 's Better Days and two solo . His last solo album was released by Amherst Records .

After his death in 1987 , his former record companies released a number of live albums and compilations . Except where noted , the following albums are listed as " The Paul Butterfield Blues Band " .

=== Studio albums ===

==== The Butterfield Blues Band ====

The Paul Butterfield Blues Band (1965)
East @-@ West (1966)
The Resurrection of Pigboy Crabshaw (1967)
In My Own Dream (1968)
Keep On Moving (1969)
Sometimes I Just Feel Like Smilin ' (1971)

==== Paul Butterfield ====

Better Days (1973) (by Paul Butterfield 's Better Days)
It All Comes Back (1973) (by Paul Butterfield 's Better Days)
Put It in Your Ear (1976)
North @-@ South (1981)
The Legendary Paul Butterfield Rides Again (1986)

=== Live albums ===

Live (1970 , reissued 2005 with bonus tracks)
Strawberry Jam (1996 , recorded 1966 ? 1968)
East @-@ West Live (1996 , recorded 1966 ? 1967)
Live at Unicorn Coffee House (released with several titles and dates , bootleg recorded 1966)
Live at Winterland Ballroom , Paul Butterfield 's Better Days (1999 , recorded 1973)
Rockpalast : Blues Rock Legends , Vol . 2 , Paul Butterfield Band (2008 , recorded 1978)
Live at the Lone Star , Rick Danko , Richard Manuel & Paul Butterfield (2011 , recorded 1984)

=== Butterfield compilation albums ===

Golden Butter : The Best of the Butterfield Blues Band (1972)
The Original Lost Elektra Sessions (1995 , recorded 1964)
An Anthology : The Elektra Years (2 CDs , 1997)
Paul Butterfield 's Better Days : Bearsville Anthology , Paul Butterfield 's Better Days (2000)
Hi @-@ Five : The Paul Butterfield Blues Band (EP , 2006)

=== Compilation albums and videos with various artists ===

Folksongs ' 65 (1965)
What 's Shakin ' (1966)
Festival (1967 film , including 1965 appearance with Dylan)
You Are What You Eat (1968 film soundtrack)
Woodstock : Music from the Original Soundtrack and More (1970 , recorded 1969)
Woodstock 2 (1971 , recorded 1969)
An Offer You Can 't Refuse (1972 , recorded 1963)
Woodstock ' 79 (1991 video , filmed 1979)
Woodstock : Three Days of Peace and Music (1994 , recorded 1969)

The Monterey International Pop Festival June 16 ? 17 ? 18 30th Anniversary Box Set (1997 , recorded 1967)

The Complete Monterey Pop Festival (2002 video , filmed 1967)

Woodstock : 40 Years On : Back to Yasgur 's Farm (2009 , recorded 1969)

Woodstock : 40th Anniversary Ultimate Collector 's Edition (2009 video , filmed 1969)

= = = As accompanist = = =

John Mayall 's Bluesbreakers with Paul Butterfield , John Mayall & the Bluesbreakers (EP , 1967)

Blues at Midnight (released with several titles and dates) , Jimi Hendrix , B.B. King , and others (bootleg of jam recorded 1968)

Fathers and Sons , Muddy Waters (1969 , reissued 2001 with bonus tracks)

Give It Up , Bonnie Raitt (1972)

Steelyard Blues , Mike Bloomfield , Nick Gravenites , Maria Muldaur , and others (1973 film soundtrack)

That 's Enough for Me , Peter Yarrow (1973)

Woodstock Album , Muddy Waters (1975)

Levon Helm & the RCO All @-@ Stars (1977)

The Last Waltz , the Band (1978)

Elizabeth Barraclough , Elizabeth Barraclough (1978)

Hi ! , Elizabeth Barraclough (1979)

B.B. King & Friends (released with various titles and dates) , B.B King , Eric Clapton , Stevie Ray Vaughan , and others (bootleg video of television special filmed 1987)

Heart Attack , Little Mike & the Tornados (1990 , recorded 1986)

= = = Tribute albums = = =

A Tribute to Paul Butterfield ' , Robben Ford and the Ford Blues Band (2001)

The Butterfield / Bloomfield Concert , the Ford Blues Band , with Robben Ford and Chris Cain (2006)