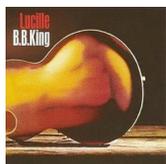


B.B. King – Lucille (1968)

Written by bluesever

Saturday, 10 April 2010 22:28 - Last Updated Monday, 02 September 2013 13:54

B.B. King – Lucille (1968)



1. "Lucille" -- 10:16
2. "You Move Me So" -- 2:03
3. "Country Girl" -- 4:25
4. "No Money, No Luck Blues" (Ivory Joe Hunter) -- 3:49
5. "I Need Your Love" (Walter Spriggs) -- 2:22
6. "Rainin' All The Time" -- 2:56
7. "I'm With You" -- 2:31
8. "Stop Putting The Hurt On Me" -- 3:04
9. "Watch Yourself" (Sidney Barnes, Louis Gross, George Kerr) -- 5:47

Personnel: B. B. King - guitar, vocals Irving Ashby - guitar David Allen - bass guitar
Lloyd Glenn - piano Jesse Sailes - drums Maxwell Davis - leader, organ Bobby Forte,
Bob McNeely, Cecil McNeely – saxophone

In December 1967, B.B. King entered the studio with noted jazz producer Bob Thiele to record what eventually became LUCILLE. Named after King's guitar, this record finds B.B. adding some fresh ingredients to his already potent stew of traditional blues. With its biting brass and female back-up singers, "You Move Me So" is a funky, spiritual workout, whereas "I Need Your Love" finds King combining Sam Cooke-flavored vocalizing with a dash of rambling country-flavored piano.

As for the blues, Riley B. King has 'em and isn't afraid to share. He digs deep and bathes Ivory Joe Hunter's "No Money No Luck" in heavy pathos. The title track is the most impressive and spontaneous number on this record despite its near-ten-minute length. Done in a talking blues style, "Lucille" started out with King telling the story of his guitar while noodling around on her during a break. Correctly sensing that blues gold was being freshly served up, an excited Thiele had the engineer flip on the record button, preserving a conversation between a man and his

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guitar for posterity.

A decent but short (nine songs) late '60s set, with somewhat sparser production than he'd employ with the beefier arrangements of the "Thrill Is Gone" era. Brass and stinging guitar plays a part on all of the songs, leading off with the eight-minute title track, a spoken narrative about his famous guitar. ---Richie Unterberger, All Music Guide

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