

B.B. King - His Definitive Greatest Hits (1999)

Written by bluesever

Tuesday, 08 June 2010 21:08 - Last Updated Saturday, 22 August 2020 08:46

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CD1

1. *Thrill Is Gone*
2. *Paying the Cost to Be the Boss*
3. *Don't Answer the Door, Pts. 1 & 2*
4. *I Like to Live the Love*
5. *How Blue Can You Get?*
6. *Why I Sing the Blues*
7. *Chains and Things*
8. *To Know You Is to Love You*
9. *When Love Comes to Town [7" Edit and Mix]*
10. *Playin' With My Friends*
11. *Never Make a Move Too Soon*
12. *Better Not Look Down*
13. *There Must Be a Better World Somewhere*
14. *Hummingbird*
15. *Every Day I Have the Blues [Live]*
16. *Sweet Little Angel [Live]*

CD2

1. *Help the Poor*
2. *So Excited*
3. *Broken Heart*
4. *Ghetto Woman*
5. *Ain't Nobody Home*
6. *Darlin' You Know I Love You*
7. *In the Midnight Hour*
8. *Into the Night*
9. *My Lucille*
10. *Blues Come over Me*
11. *Since I Met You Baby*
12. *I'm Moving On*
13. *Let the Good Times Roll [Live]*
14. *Woke up This Morning (My Baby's Gone) [Live]*
15. *Three O'Clock Blues [Live]*

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16. *Please Love Me [Live]*

17. *Caldonia [Live]*

18. *Rock Me Baby [Live]*

This two-disc set's jewel-case comes embossed with King's gold-inked signature, presumably a seal of approval for this bountiful summation of his MCA years. Beginning with B.B.'s work for ABC in the mid-1960s (the label was later swallowed up by MCA), the compilation moves through B.B.'s cream-flared 70s output, then proceeds to sew up the 1980s. The title's promise is fulfilled within this given time-period, but King's first 15 recording years are missing, as are examples of his very successful 90s work. Massed strings add drama to "The Thrill Is Gone", "Paying The Cost To Be The Boss" swaggers with crisp horn feints, "Why I Sing The Blues" is a prime example of the extended funky vamp, these 60s cuts invariably swamped with eerie guitar reverb. The 70s provided an evocative canvas for exaggerated gesture, strings and electric piano infusing the moody "Chains & Things", B.B. picking funky figures throughout "Ghetto Woman". The synthesised piano and rock-ballad melody of "Into The Night" typify his 80s flirtations with the mainstream, while 1974's collaboration with Bobby Bland set a precedent for later collaboration with U2 and Gary Moore. Tracks are chronologically jumbled, but the closing six-song run of live numbers provides a flaming finish. ---Martin Longley

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