

## Sunnyland Slim □ – Slim's Got His Thing Goin' On (1969)

Wpisany przez bluesever

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*A1 Going Back To Memphis A2 Miss Bessie Mae A3 Got To Get To My Baby A4 You Used To Love Me A5 She's Got A Thing Going On A6 Substitute Woman B1 Dust My Broom B2 Everytime We Get To Drinkin' B3 Little Girl Blues B4 Unlucky One B5 My Past Life* Bass – Larry Taylor, Curtis Tillman, Robert Mojo Elem Drums – Paul Lagos, Gus Wright, Francis Clay, Big Mama Thornton Guitar – Alan Wilson, Henry Vestine, Luther Allison, Randy Fullerton, Mick Taylor Harmonica – George Smith Piano – Sunnyland Slim Vocals – Sunnyland Slim, George Smith, Luther Allison

"In early October of 1968, Mick was summoned to play with blues pianist Sunnyland Slim in Los Angeles at Liberty's studio. They played evening sessions after afternoon recordings with George Smith and the Muddy Waters band were done; Mick appeared for the first session only, October 2nd. With Smith on harmonica and Luther Allison joining Mick on guitars, Slim and the boys recorded a handful of tunes, four of which would end up on his 1969 Liberty Records release *Slim's Got His Thing Goin' On*. "You Used To Love Me" has Mick on crunchy rhythm with Allison taking the lead, but Taylor steps to the forefront on "She's Got A Thing Going On" and "Substitute Woman." His solos here are very subdued; he does not cut loose with the distorted fire he employed increasingly with Mayall. His lines are stately and classic, showing his respect for the elder statesmen he was sitting in with.

The re-released CD offers an interesting note regarding the sessions: "The December edition of *Blues Unlimited* carried a report by a 'special correspondent' (probably producer Steve LaVere or perhaps Bob Hite), telling a revealing story about the first session: ' - towards the end of the first evening Slim wanted to perform 'Rolling & Tumbling' but both Taylor and Allison had a deal of trouble with the tune. Both are much involved with modern blues and have no understanding of pieces in this older, essentially country style...It's interesting - the difficulty wasn't racial or anything like that, but generational and perhaps cultural. Allison...is a modern blues musician like Taylor - and he couldn't grasp the structural peculiarities of the tune any better than could Taylor, a young white Briton.'"

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The liner notes also laud Taylor's lead playing on "Substitute Woman, describing him as "taking a very post-Clapton break." The final track, "My Past Life," features very playful rhythm guitar work, not unlike the song "My Baby." This one's solo is most likely by Luther Allison." ---iorr.org

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