

## Elton John - Victim Of Love (1979)

Written by bluelover

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01. Johnny B. Goode (Chuck Berry) – 8:04
02. Warm Love In A Cold World (Pete Bellotte, Stefan Wisnet, Gunther Moll) – 4:30
03. Born Bad (Bellotte, Geoff Bastow) – 5:16
04. Thunder In The Night (Bellotte, Michael Hofmann) – 4:40
05. Spotlight Bellotte, Wisnet, Moll) – 4:23
06. Street Boogie (Bellotte, Wisnet, Moll) – 3:57
07. Victim Of Love (Bellotte, Sylvester Levay, Jerry Rix) – 4:51

### Personnel:

- Elton John - piano, vocals
- Michael McDonald, Patrick Simmons - vocals
- Keith Forsey - drums
- Thor Baldursson - keyboards, arranger
- Tim Cansfield, Craig Snyder, Steve Lukather - guitar
- Paulinho Da Costa - percussion
- Roy Davies - keyboards
- Marcus Miller - bass
- Lenny Pickett - saxophone
- Julia Tillman Waters, Stephanie Spruill,  
Maxine Willard Waters - background vocals

This thoroughly dated affair is the result of a chance re-acquaintance between Elton John (vocals) and Pete Bellotte (producer). The artist was not fully satisfied with the initial results of the three-song "Mama Can't Buy You Love" EP, which became as much a product of Philly soul maverick Thom Bell as it did John. When Bellotte approached John to record a full-length disco album, he took him up on the offer. This was providing that John's contributions would be limited to providing vocals only. The results can be heard on Victim of Love (1979), a dismissible platter of Teutonic 4/4 rhythms and extended (mostly) instrumental indulgence.

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None of the seven cuts offer very much in terms of what Elton John enthusiasts would not only have expected, but more importantly, enjoyed. Although the title track was extracted as a single in the U.S. and the disgraceful cover of Chuck Berry's "Johnny B. Goode" was issued as a 45 rpm in Europe, neither made much impact. In fact, with the exception of the Friends (1971) motion picture soundtrack -- consisting of mostly instrumental incidental scoring -- Victim of Love was John's lowest charting album to date. Although on a temporary touring hiatus, once John returned to the road, he wisely chose not to incorporate any of the material from the project on-stage. In fact, contrasting the blatant sonic excess of this release, John was concurrently performing as a solo act, backed only by longtime percussionist Ray Cooper. This "unplugged" setting restored some of the good will between John and his audience that Victim of Love had disenfranchised. Thankfully, the artist (and the rest of the music world) abandoned disco as the 1970s turned into the 1980s. His next effort, 21 at 33 (1980), allowed him to begin a long re-ascension on the music charts as well a restoration of his pop/rock leanings.

---Lindsay Planer, AllMusic Review

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