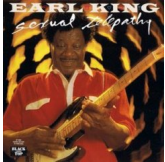


Earl King - Sexual Telepathy (1990)

Wpisany przez bluesever

Piątek, 20 Maj 2011 18:30 - Zmieniony Piątek, 01 Styczeń 2021 12:14

Earl King - Sexual Telepathy (1990)



1. *Old Mr. Bad Luck* - 3:10 2. *I'll Take You Back Home* - 2:44 3. *I'm Still Holding On* - 4:38
4. *Time for the Sun To Rise* - 4:48 5. *One and One* - 2:15 6. *Seduction* - 5:03 7. *Love Is The Way Of Life* - 4:12 8. *Sexual Telepathy* - 3:53 [play](#) 9. *(Happy Little Nobody's) Waggy Tail Dog* - 4:28 [play](#) 10. *Always A First Time* - 3:43 11. *Make A Better World* - 4:11

Earl King - Guitar, Piano, Vocals Ron Levy - Piano, Organ Snooks Eaglin - Guitar tr.7,11
George Porter Jr. - Bass, Vocals Kenny Blevins - Drums and The Kamikaze Horns with: The Broadcasters on tr.2,3,6,8 is: Ronnie Earl - Guitar Richard Reed - Piano Organ Steve Gomes - Bass; Per Hanson - Drums and on tr.10 with: Derek O'Brien - Guitar Floyd Domino - Organ Sarah Brown - Bass; George Raines - Drums

With backing by Ronnie Earl and the Broadcasters, The Antone's House Band, and fellow New Orleans geniuses Snooks Eaglin and (The Meters) George Porter, Jr., Earl King delivers a standout album of ballads, funk, and uptempo boogies. Lyrically he covers things with humor, sensitivity, and invention. Songs like wry "Old Mr Bad Luck", the spiritual trance-like "Time For the Sun to Rise", the cautionary "No One More for the Road" and the ribald title cut echo in the memory long after listening. This is no down and out blues singer-- even when dealing with grim topics, King's turn of phrase and optimism (esp. "Make a Better World") lift the songs to another realm. His voice is gritty but warm in a spoken singing way and his guitar is percussive and biting. It's no wonder Jimi Hendrix, SRV and countless others have covered his songs and cited him as an influence. If you're having a party, bring some Earl King and let the "Sexual Telepathy" of his music get you and yours on the dance floor-- or on the floor..... ---Frederick Rudofsky

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Reunited with a more sympathetic New Orleans rhythm section (bassist George Porter, Jr., and drummer Kenny Blevins) and a funkier horn section, King excelled handsomely on this uncommonly strong outing. As we've come to expect from him, he brought a sheaf of new originals to the sessions, from a saucy "Sexual Telepathy" to a heartwarming "Happy Little Nobody's Waggy Tail Dog." Remakes of his "Always a First Time" and "A Weary Silent Night" were welcome inclusions (especially since we can't easily lay our hands on the originals!). ---Bill Dahl, allmusic.com

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