

Carole King - Welcome Home (1978)

Written by bluelover (Bogdan Marszałkowski)
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01. *Main Street Saturday Night* - 5:43 02. *Sunbird* - 4:04 03. *Venusian Diamond* - 4:30 04. *Changes* - 2:26 05. *Morning Sun* - 4:29 06. *Disco Tech* - 5:08 07. *Wings Of Love* - 3:23 08. *Ride The Music* - 3:10 09. *Everybody's Got The Spirit* - 3:44 10. *Welcome Home* - 3:17 - Carole King - vocals, background vocals, string arrangements - Robert McEntee, Mark Hallman - guitar, background vocals - Rob Galloway - bass, background vocals - Michael Wooten - drums - Miguel Rivera - congas, percussion - Richard Hardy - flute, saxophone, clarinet, vocals - George Bohanon - trombone, horn arrangement - Dick Slyde Hyde - trombone - Ernie Watts - saxophone - Nolan Andrew Smith, Jr, Oscar Brashear - trumpet, fluegelhorn - Charles Veal, Jr. - concertmaster, violin - Israel Baker, Frank Foster, William H. Henderson, Marcia Van Dyke, Dorothy Wade, John Wittenberg, Kenneth Yerke - violin - Rollice Dale, Denyse Buffum - viola - Dennis Karmazyn, Ronald Cooper - cello - The Trio on *Changes* was played by Charles Veal, Rollice Dale, Dennis Karmazyn - Bob Harrington - hammer dulcimer - Anne Golia - tamboura - Georgia Kelly - harp - Rick Evers - cowbell - Carole King, Mark Hallman, Robert McEntee, Richard Hardy, Stephanie Spruill, Alexandra Brown, Ann White - choir

After seven straight gold-selling, Top 20 albums, *Welcome Home* demonstrated thoroughly that Carole King was on the wrong track. Her third husband, Rick Evers, who wrote lyrics for some of her songs and is pictured with her on the record cover, died of a drug overdose after this album was recorded in January 1978, but before it was released in May, which seems emblematic of the problems here. They include "Venusian Diamond," a song that deliberately borrows gimmicks from Beatles records, and "Disco Tech." That's right, Carole King goes disco. There were no hits, although "Morning Sun" made a brief appearance in the adult contemporary chart, and there was certainly nothing that was up to King's usual standards. The album failed to make the Top 100 and effectively removed King from the top echelon of pop artists. ---William Ruhlmann, AllMusic Review

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