

## Bonnie Raitt – Fundamental (2014)

Written by bluesever

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1. "The Fundamental Things" (David Batteau, John Cody, Lawrence Klein) – 3:45 2. "Cure for Love" (David Hidalgo, Louie Pérez) – 4:11 3. "Round and Round" (Willie Dixon, J. Lenoir) – 3:16 4. "Spit of Love" (Raitt) – 4:44 5. "Lover's Will" (John Hiatt) – 4:30 6. "Blue for No Reason" (Paul Brady, Raitt) – 4:13 7. "Meet Me Half Way" (Beth Nielsen Chapman, Raitt, Annie Roboff) – 4:16 8. "I'm on Your Side" (Raitt) – 3:44 9. "Fearless Love" (Dillon O'Brian) – 4:06 10. "I Need Love" (Joey Spampinato) – 2:41 11. "One Belief Away" (Paul Brady, Dillon O'Brian, Raitt) – 4:37

Bonnie Raitt - acoustic guitar, keyboard, vocals, slide guitar  
Terry Adams - keyboard, background vocals  
Rick Braun - trumpet  
Tony Braunagel - tambourine  
Steve Donnelly - rhythm guitar, background vocals  
Terrence Forsythe - background vocals  
Mitchell Froom - accordion, keyboard, Moog bass  
Renée Geyer - background vocals  
Marty Grebb - baritone saxophone, tenor saxophone  
David Hidalgo - bass, guitar, background vocals  
James "Hutch" Hutchinson - bass  
Nick Lane - trombone, euphonium  
Darrell Leonard - trumpet  
Dillon O'Brian - background vocals  
Jimmy Roberts - saxophone  
Mark Shark - harmony vocals  
Joey Spampinato - bass, background vocals  
Joe Sublett - tenor saxophone  
Pete Thomas - percussion, drums  
Scott Thurston - keyboard  
Jeff Young - harmony vocals

Apparently in an attempt to find new sounds that would appeal to a new audience, Bonnie Raitt severed her ties with her comeback producer, Don Was, for *Fundamental*, hiring those masterminds of experimental adult pop, Mitchell Froom and Tchad Blake. Although Froom and Blake have worked with a number of singer/songwriters and roots musicians -- including Elvis Costello, Suzanne Vega, Richard Thompson, Los Lobos, and Crowded House -- they often emphasize the production over the song, pouring on layers of effects and novelty instruments that tend to obscure the songs and performances. While they don't go overboard on *Fundamental* like they did on Los Lobos' *Colossal Head*, they have pushed too much of their own style on Raitt. There are good songs scattered throughout the record, but it's hard to pick them out underneath the gauzy, murky production. Eventually, the album becomes a bit of a chore, since the sounds wear on the ears. That's too bad, because Raitt remains a vital artist -- it's just that Froom and Blake haven't allowed her to rely on her talents here. --- Stephen Thomas Erlewine, Rovi

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