

The Cranberries – Bury The Hatchet (1999)

Written by bluesever

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1 *Animal Instinct* 3:31 2 *Loud And Clear* 2:45 3 *Promises* 5:27 4 *You And Me* 3:35 5
Just My Imagination 3:41 6 *Shattered* 3:41 7 *Desperate Andy* 3:44 8 *Saving Grace* 3:08
9 *Copycat* 2:53 10 *What's On My Mind* 3:12 11 *Delilah* 3:32 12 *Fee Fi Fo* 4:47 13 *Dying*
In The Sun 3:32 14 *Sorry Son* 3:25 15 *Baby Blues* 2:40 16 *Sweetest Thing* 3:34 17
Woman Without Pride 2:27 18 *Such A Shame* 4:24 19 *Paparazzi On Mopeds* 4:35
Acoustic Guitar, Electric Guitar – Noel Hogan Bass – Mike Hogan Drums, Percussion – Fergal
Lawler Vocals, Guitar, Keyboards – Dolores O'Riordan Burton

The Cranberries stumbled with their move toward heavier, politically fueled modern rock on *To the Faithful Departed*, losing fans enamored with their earlier sound. Like many groups that see their stardom fading, the band decided to return after a short hiatus with a mildly updated, immaculately constructed distillation of everything that earned them an audience in the first place. It's immediately apparent that *Bury the Hatchet* has retreated from the ludicrous posturing that marred *To the Faithful*. There are no blasts of distorted guitar -- as a matter of fact, there are no songs that even qualify as "rockers" -- and there is little preaching, even on Dolores O'Riordan's most earnest songs. Every note and gesture is pitched at the adult alternative mainstream, which is a good thing. Though they ran away from the dreamy jangle of their first hits, the Cranberries never sounded more convincing than on mid-tempo, folky pop tunes with polished productions. Sonically, that's precisely what *Bury the Hatchet* delivers, complete with little flourishes -- a Bacharachian horn chart there, cinematic strings there -- to illustrate that the band did indeed know what was hip in the late '90s. All this planning -- some might call it calculation -- shouldn't come as a surprise, since *Bury the Hatchet* is essentially a make-or-break album, but what is a surprise is that the end result is the most consistent record of their career. It's not necessarily their best -- it lacks the immediate singles of their first two records -- but all the songs work together to form a whole; not even embarrassments like the skittering "Copycat" interrupt the flow of the record. True, the album never challenges listeners, but it delivers on their expectations -- and after *To the Faithful Departed*, that comes as a relief. ---Stephen Thomas Erlewine, AllMusic Review

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