

Bonnie Raitt – Fundamental (2014)

Wpisany przez 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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