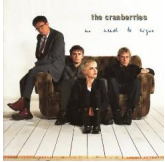


The Cranberries – No Need To Argue (1994)

Written by bluesever

Saturday, 27 January 2018 17:24 -

The Cranberries – No Need To Argue (1994)



1 Ode To My Family 4:30 2 I Can't Be With You 3:08 3 Twenty One 3:08 4 Zombie 5:06 5 Empty 3:27 6 Everything I Said 3:52 7 The Icicle Melts 2:54 8 Disappointment 4:15 9 Ridiculous Thoughts 4:32 10 Dreaming My Dreams 3:36 11 Yeat's Grave 3:00 12 Daffodil Lament 6:14 13 No Need To Argue 2:55 + 14 Away 2:38 15 I Don't Need 3:32 16 (They Long To Be) Close To You 2:41 17 So Cold In Ireland 4:45 18 Zombie (Camel's Hump Mix) 7:54 Bass Guitar – Mike Hogan Drums, Percussion – Feargal Lawler Electric Guitar, Acoustic Guitar – Noel Hogan Vocals, Electric Guitar, Acoustic Guitar, Keyboards – Dolores O'Riordan

With their surprise success behind them, the Cranberries went ahead and essentially created a sequel to *Everybody Else is Doing It, So Why Can't We* with only tiny variations, with mixed results. The fact that the album is essentially a redo of previously established stylistic ground isn't apparent in just the production, handled again by Stephen Street, or the overall sound, or even that one particularly fine song is called "Dreaming My Dreams." *Everybody* wasn't a laugh riot, to be sure, but *No Need to Argue* starts to see O'Riordan take a more commanding and self-conscious role that ended up not standing the band in good stead later. Lead single "Zombie" is the offender in this regard -- the heavy rock trudge isn't immediately suited for the band's strengths (notably, O'Riordan wrote this without Noel Hogan) -- while the subject matter (the continuing Northern Ireland tensions) ends up sounding trivialized. Opening cut "Ode to My Family" is actually one of the band's best, with a lovely string arrangement created by O'Riordan, her overdubbed vocals showing her distinct vocal tics. Where *No Need* succeeds best is when the Cranberries stick at what they know, resulting in a number of charmers like "Twenty One," the uilleann pipes-touched "Daffodil's Lament," which has an epic sweep that doesn't overbear like "Zombie," and the evocative "Disappointment." ---Ned Raggett, AllMusic Review

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