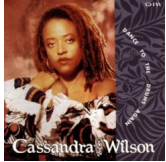


Cassandra Wilson - Dance to the Drums Again (1992)

Written by bluesever

Tuesday, 21 June 2011 08:58 - Last Updated Monday, 11 August 2014 15:06

Cassandra Wilson - Dance to the Drums Again (1992)



01. *Melanin Song* (Cassandra Wilson/Jean-Paul Bourelly) 5:33 02. *Don't Look Back* (Cassandra Wilson/Jean-Paul Bourelly) 4:55 [play](#) 03. *Rhythm on My Mind* (Cassandra Wilson/Jean-Paul Bourelly) 5:39 04. *Wonders of Your Love* (James Weidman/Cassandra Wilson) 4:11 05. *Nothin' But a Thang* (Cassandra Wilson/Jean-Paul Bourelly) 5:57 06. *I Will Be There* (Cassandra Wilson/Jean-Paul Bourelly) 5:54 07. *Just Keep Thinking of Eubay* (Cassandra Wilson/Jean-Paul Bourelly) 6:02 08. *Another Rainy Day* (Cassandra Wilson) 3:57 09. *Amazing Grace* (Traditional/arr. Cassandra Wilson) 4:48 10. *Dance to the Drummer Again* (Cassandra Wilson) 5:15 [play](#)

Personel: Cassandra Wilson- (Vocal, Synthesizer and Piano) Jean-Paul Bourelly- (Guitar and Guitar Synthesizer) - 1-3,5-7 Kevin Bruce Harris- (Bass Guitar) - 1,2,4-6,8 Kevin A. Johnson- (Drums) - 1,2,6 Rod Williams- (Synthesizer) - 3,5-7 James Weidman- (Piano) - 4,8 Mark Johnson- (Drums) - 4,8 Doc Rhythm Boss- (Percussion) - 1 Jeff Komunyak Haynes- (Percussion) - 10 Bill McClellan- (Drums) – 10

It is obvious listening to this music in hindsight that vocalist Cassandra Wilson was at the crossroads of her career in 1992. She had spent several years often singing in a free funk M-Base setting, an idiom with little use for a vocalist. On this CD, not only does she sound bored to death on her own unimaginative material, but Wilson sings virtually everything in the same world-weary tone of voice. The rhythms are quite ponderous and annoying. Despite his best efforts, guitarist Jean-Paul Bourelly is unable to do much to uplift this fiasco. ---Scott Yanow

On this early-1990s release, guitarist Jean-Paul Bourelly began a string of increasingly sympathetic producers. Production, and judicious instrumentation, are crucial to Cassandra

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Wilson's deep, arch aesthetic. Here, her smoky voice finds a casual, sensuous, tenor-sax richness amid Bourelly's electric-guitar riffing. Her singing suggests many inspirations. Betty Carter and Nina Simone, certainly, but Ella, Sarah, and Billy echo in her poise, personality, and stylishness. Dinah Washington and Carmen McRae come to mind as well. Also formative were Wilson's 1980s contributions to New York's M-Base collective. They involved exploration of all the African-American musics then afloat. M-Base also was committed to artistic self-definition. Here, 6 of the 10 selections are by Wilson, including "Don't Look Back," one of her several anthems of black resilience. --Peter Monaghan

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