

## Sinead O'Connor - Am I Not Your Girl (1992)

Written by bluelover

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## Sinead O'Connor - Am I Not Your Girl (1992)



1 *Why Don't You Do Right* 2 *Bewitched Bothered And Bewildered* 3 *Secret Love* 4 *Black Coffee* [play](#) 5 *Success Has Made A Failure Of Our Home* 6 *Don't Cry For Me Argentina* 7 *I Want To Be Loved By You* [play](#) 8 *Gloomy Sunday* 9 *Love Letters* 10 *How Insensitive* 11 *Scarlet Ribbons* 12 *Don't Cry For Me Argentina (Instrumental)*

### Personnel:

Sinéad O'Connor (vocals); Joanie Madden (whistling, tin whistle); Ira Siegel (guitar); Gloria Agostini (harp); Lamar Alsop, Julien Barber, Jesse Levine (viol, viola); Barry Finclair, Donna Tecco, Gerald Tarack, Nancy McAlhany, Marti Sweet, Alan Martin, Arnold Eidus, John Pintavalle, Concert Master, Elena Barere, Charles Libove, David Nadien, Matthew Raimondi, Laura Seaton, Richard Sortomme, Jan Mullen (violin); Dennis Anderson (fiddle, flute, alto saxophone); Frederick Slotkin, Richard Locker, Charles McCracken (cello); Dave Anderson, David Tofani (flute, alto saxophone); Jerry O'Sullivan (pipe); Jerry Niewood, Gerry Niewood, Ted Nash (clarinet, tenor saxophone); Shelley Woodworth (oboe, English horn); Ted Nash (tenor saxophone); Ronnie Cuber (baritone saxophone, clavichord); Brian O'Flaherty, Bob Milikan, Joseph J. Shepley, Alan Rubin, Lew Soloff, Joe Shepley (trumpet, flugelhorn); Fred Griffin, Bob Carlisle, Jon Clarke (French horn); George Flynn (trombone, bass trombone); Kim Cissel, Jim Pugh, Keith O'Quinn, Birch Johnson (trombone); Dave Braynard (tuba); Richard Tee (piano); Dave Lebolt (synthesizer); Chris Parker, John Reynolds (drums).

Based on Sinéad O'Connor's version of "You Do Something to Me" (a highlight on the Red Hot + Blue album), an album of pop standards performed with a big band might have actually worked. At times, such as on "Success Has Made a Failure of Our Home" and "Don't Cry for Me Argentina," *Am I Not Your Girl?* does work. However, O'Connor runs into trouble with

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acknowledged standards and songs heavily identified with other vocalists. She doesn't offer a new perspective on these songs, and her airy voice is buried by overwrought string arrangements. Plus, there's O'Connor's bizarre two-minute rant on love, hatred, herself, and the Catholic Church. --- Stephen Thomas Erlewine, Rovi

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