
Subject: Re: New vocalist: Pamela Luss
Posted by [lon](#) on Fri, 17 Mar 2006 05:17:37 GMT
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I'd have to say in response that when the newer vocalists try to ape the classic performers in scat singing etc, it usually comes out pretty lame. And I think it is due to inexperience as you do. But I also think that the market for vocalists is greatly different than in the hey day of the big bands. Many of the tunes on this album I avoid like the plague such as "My Funny Valentine." But when a really good arrangement comes along like the new(er) one of a chestnut--- but a sort of secret chestnut---like Cole Porter's "Miss Otis Regrets" done up in a jazz waltz tempo by someone whom I would call effortless then it gives new life to the music. I'll look up the "Miss Otis Regrets" vocalist if you want-- sounds like Marlena Shaw but isn't her. As to repertoire, I think that jazz vocalists are guardians of the style in the same way that barbershop quartets are guardians of the style. The HiLos under Gene Purling made it big by using a variation on barbershop by putting the tenor on the melody line and using orchestrations rather than accapella. The HiLos are not barbershop even in that Forever Plaid period of the early 60's. I love voice and spoken word of all kinds. Pamela Luss just seems to be better than some of the other lounge singers which I hear over the air. I don't know how they do it. I'm not in radio anymore even as volunteer community radio. But I've always wanted to play "That's Show Biz" by The Reverend Horton Heat (Martini Time album) for a radio audience. Find it if you can, broadcast it if you are able. If I were doing a prog today, I'd probably use that as a closer. Last time we did regular sign-off for a number of months we used "My Way." Not the Sinatra "My Way", the Sid Vicious "My Way." I can still hear my partner reading the station sign off with Sid in the background and then going into the National Anthem.
