
Subject: New vocalist: Pamela Luss
Posted by [lon](#) on Wed, 15 Mar 2006 06:16:59 GMT
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Over the weekend I heard this vocalist with an album released just this last February. The song sung was "Waters of March" which is a personal favorite. The arrangement is the best I've heard in a long time for a tune usually done very low key. There's some listening samples at the link below but they are pretty short. Along with Dianne Hubka and few others there seems to be several new female vocalists with substantial talent and style.
Pamela Luss

Subject: Re: New vocalist: Pamela Luss
Posted by [Wayne Parham](#) on Thu, 16 Mar 2006 18:47:14 GMT
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I really like her, thanks for pointing her out!

Subject: Re: New vocalist: Pamela Luss
Posted by [lon](#) on Thu, 16 Mar 2006 18:56:50 GMT
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I don't know anything about her besides hearing The Waters Of March on the radio. The Bob Parlocha show is good for new talent and historical stuff. But I can't say that I'd call her a jazz singer. Very nice voice and arrangements though.

Subject: Re: New vocalist: Pamela Luss
Posted by [Manualblock](#) on Thu, 16 Mar 2006 22:28:11 GMT
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Lon; this is a difficult thing to review because of the nature of the music. When ever they want these newer artists; mostly female, to break into the adult-pop market they give them an album of standards to do. The problem with that as I see it is this. Those songs have been sung by some of the best female singers ever. Trying to compare an average voice with Sarah Vaughn or Ella Fitzgerald; Rosemary Clooney or Anita O'Day; the women who made songs like this famous is really impossible. Here's why I personally have an issue with this whole process. The good songstresses have natural voices that they just sing without affect or strain. Without attempting to modify their vocal range or use athletic means to push the vocals. This girl closes her throat in

order to reach notes she is not equipped to find in a smooth and natural manner. So it comes across as forced and tight. That's what a lot of the younger chanteuses seem to try to do. They control their voices in such a way as to restrict the flow of air and reach different keys and notes; something an Ella or Sarah never had to do. Consequently the music is limited and lacking in real emotion. This is just my opinion; YMMV. Here's a thought I always remember when thinking of singing; at the end Billie Holiday had no voice left; yet she could still whisper a song better than most pros could sing it. That's what we don't find in the new crop of singers; the intuition and skill and experience to push a song with real feeling.

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 Hi-Los 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 Hi-Los 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.

Subject: Re: New vocalist: Pamela Luss
Posted by [Manualblock](#) on Fri, 17 Mar 2006 11:51:31 GMT
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I agree wholeheartedly regarding the experience and retro-approach. Say let me ask; why you haven't tried a podcast? It looks to me as if it would be right down your alley. Around here there is a pretty good market for exactly the type of genre you describe so I know the market is there. I am a big spoken word fan also; I think we spoke about Ken Nordine previously and I listen to

William Burroughs with Material backing him. So do you have any recommendations along those lines? I think the new crop of females just need to find their own voice and choice of material that defines their abilities; they have decent chops, but they try too hard.

Subject: Re: New vocalist: Pamela Luss
Posted by [lon](#) on Fri, 17 Mar 2006 20:13:26 GMT
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More female vocalists: What I've noticed is that in the attempt to become modern or "with it," a number of the new jazz vocalists attempt to do lyrics put to mind-numbingly boring works by the likes of Keith Jarrett. This is _not_ the answer to finding your voice. The lyrics to these ersatz jazz tunes are more like scripts than anything that one would hum along to. Glad you appreciate Ken Nordine. I have most of the original vinyl and the stuff from Ken is still available. He even sent me an email once. Many spoken word things are available on file share. The ones to look for are by the likes of Richard Buckley (60's comedian who was a contemporary of Lenny Bruce) Brother Theodore Gottlieb who used to be a regular on the Tonight Show and has done such off camera rolls as Gollum in the Ralph Bakshi Lord Of The Rings. Many poets read their work like Gil Scott Heron and Ishmael Reed, but I never got into the coffee house scene, Starbucks or anywhere else. Part of my role as cab driver was to educate the public on these subjects. As I'm thinking about this now one of my favorite spoken word pieces is "A Foreign Affair" written by Tom Waits and performed by Manhattan Transfer. Historically, radio drama was one of the best sources of spoken word as anyone who has Well's War Of The Worlds can attest. But the poet of radio was Norman Corwin. Corwin's work is available in CD reproductions and is heard here in Wisconsin on a special weekly program devoted to Old Time Radio.

Subject: Re: New vocalist: Pamela Luss
Posted by [Manualblock](#) on Fri, 17 Mar 2006 22:45:48 GMT
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Corwin; I'll have to look for that. Gil Scott Heron is an alltime fav. I listen to him on a daily basis and I play him in my car. All the kids who hang out with my son love the tapes now. Especially "Johannesburg", which just goes to show if you play it they will like it. I have heard some rap that I thought was captivating. I just never get the chance to locate those recordings and I don't have the patience to wade through all the muck to find them. If you know of any rap artists that are of substance let me know. I should be more educated along the lines of NWA or Africa Bombatta; stuff like that the good rap that tells stories of the streets in a poetical fashion.

Subject: Re: New vocalist: Pamela Luss

Posted by [lon](#) on Sat, 18 Mar 2006 02:26:44 GMT

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When Public Enemy released their first album, they established something called The Thank You's at the end of the record. The thank yous would be a litany of celebrities artists and historical figures in the black heritage such as Martin Luther King, Nzake Shange, Toni Morrison, Paul Robeson, WEB Dubois etc. We were pleased that the first list included The Last Poets. The Last Poets was a collective that produced a few records in the 70's and were contemporaneous with Gil Scott Heron. Not long ago I was surprised to learn that the Last Poets "When The Revolution Comes" and "This Is Madness" were available on cd. I requested that my local library make this part of acquisitions which they did. Now new artists can hear the source material for much of what rap has become. I would start with the Last Poets. Link is below. Also if you keep an eye on www.half.com, some titles may show up in there. Lesson 2 will be The Care And Feeding Of The Signifying Monkey.

Last Poets

Subject: Re: New vocalist: Pamela Luss

Posted by [Manualblock](#) on Mon, 20 Mar 2006 02:08:20 GMT

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Lon; Great post. I have ordered the Last Poets and as soon as I get it I'll let you know; sounds great. What is the theory of the Signifying Monkey? I know the song but not the theory. Good to see you are appearing regularly with music; brick by brick we get this music thing going. Where's Electratic?

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [lon](#) on Mon, 20 Mar 2006 03:53:07 GMT

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Dunno about electro-what-you-said. What I worry about in this format is that all this info will get buried. I believe we should lobby Wayne to make this forum first in first out or whatever it means to display newest posts at the top of the list or the thread title with the most recent entries. I wanted to add Kitty Margolis to my list of female vocalists. A very similar delivery reminiscent Nancy Wilson. Kitty can keep time and she doesn't run out of breath that I can hear. The tune I'm concentrating on is "Sleeping Bee". This to me is really infectious and I never knew much about it before. As I recall from the over-the-air notes by Parlocha, lyrics were written by Truman Capote. A must find for you and a special delivery to a youngster I know. There are very few tunes--especially jazz I betcha that a kid can wrap his or her head around. Waters of March was one I thought of since it has no narrative per se, narrative being the moon and June elements of most pop music. Another one is "Voom" by Blossom Dearie. "Voom" is a French tune. I don't think it even matters what language you hear it in. I heard it in French first as the outro of film called _Toto

the Hero_ (I think.)

Subject: Re: New vocalist: Pamela Luss / The Monkey

Posted by [lon](#) on Mon, 20 Mar 2006 05:08:22 GMT

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These subject lines are starting to look kind of goofy but I'm going to reply here on the care and feeding of the Signifying Monkey which was just a phrase that popped into my head in the earlier post but has some relevance. You see, the Signifying Monkey started out as a 'toast'. Toasting was the earliest predecessor of rap according to things I've read from places like Rounder Records (but I have no original research.) Rounder likely still has this in their catalog. Rounder Records is in Cambridge Mass. You see, back in those days --early 80's -- when the records were coming our way, Rounder Records compiled an album full of toasts under the title "Ups On The Farm" I think. The toasts were gathered from prison inmates in much the same way that what his face John Simon (?) did in Appalachia to record the original musics of the hill peoples. Well anyway, the Signifying Monkey was one of the original toasts-- folklore. That's why there's The Monkey, The Elephant, The Buzzard, etc. Unfortunately these oral traditions based on The Dozens contain many expletives. The Monkey has been fed over the years by entertainers as diverse as Oscar Brown Jr, Rudy Ray Moore, Johnny Otis and Nat "King" Cole. Right here I'll make another pitch for the value of point to point file sharing because without it I'd have no access to the couple of Signifying Monkey routines that Rudy Ray (The Human Dynamo) Moore does-- one as a duet with Big Daddy Kane! --> Important note: Big Daddy will be covered under its own well-deserved heading. Not Big Daddy Kane, Big Daddy (plain). These materials would be lost or extremely isolated if some individuals had not posted them from their record collections. The Monkey even has a book written about it by a big time black literature historian which I can probably find yet because it is only a couple years old. I suppose the first Monkey you hear is always the favorite. First one I heard was from a quintet called "Snatch and the Poontangs" which was later identified for me as Johnny Otis working under a pseudonym. The most accessible version of the Monkey toasts was written by Oscar Brown Jr. who recently passed away: "Said the Signifying Monkey to the lion one day, There's a big bad elephant coming down your way. He talked about your mother and your sister too, And he didn't show too much respect for you. Lastly, the Signifying Monkey and Nat King Cole: the song "Straighten Up And Fly Right" is another take on this 'monkey business.' This is all oral history: just things I remember. I am no book author myself but I'd be glad if these musings didn't go down the black hole of web authorship along with other stuff I have written. Problem with net authorship is that these search tools are so poor. But a look at the wiki for Signifying Monkey if there is such a thing would be worthwhile. Perhaps the wiki has these things already. More when Manualblock asks me something....

Subject: Re: New vocalist: Pamela Luss / The Monkey

Posted by [Manualblock](#) on Mon, 20 Mar 2006 14:21:18 GMT

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There is a whole genre' of female recordings that deal with sex. Believe me the lyrics on those records would shock the supposedly jaded public today. And they were recorded in the twenties and thirties. What do people think a "One-Eyed cat; peepin in a seafood store" might mean? That's very tame compared to what's on record. Redd Foxx recorded a lot of the jokes along with Moms Mabley but many of the real hard-core artists I don't know the names. Signifying Monkey had to do with release from prison right? Bessie Smith did some raunch records also. BTW; The Last Poets; thanks That's the stuff I like. I listened to a couple poems and I've ordered the CD.

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis
Posted by [Manualblock](#) on Mon, 20 Mar 2006 14:26:55 GMT
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I posted once about Nancy Wilson and her new album. Got no replies even though it is a spectacular gem of a record. I like Kitty but I don't have a lot of her stuff. The Decware Forum has a lot more guys who actually like music and post about it. Too bad but if you want to learn about new music and; well music in general it doesn't look like it's going to happen here. But we can keep trying for what it's worth. I have my system in order to hear music; I don't know why others have theirs.

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis
Posted by [lon](#) on Mon, 20 Mar 2006 19:07:33 GMT
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The vocalists on the From The Landing show from NPR are also excellent though I don't own much of the work. Rebecca Kilgore is their featured vocalist who always seems fresh and able to keep time-- you know, not behind the beat or in front of it. Streams of the show are available from the Riverwalk site. I tend to be a minimalist as far as hardware is concerned. Over on the DIY forum one of the regulars was saying that this kid wanted to build a BIB (Bigger Is Better design from TerryCain). The kids are 8 and 5. The one won a cheap cd player and they want to fire it up with a Sonic Impact amp and run it to some BIBs. They want to paint flames on the BIB's.

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis
Posted by [Manualblock](#) on Mon, 20 Mar 2006 20:25:57 GMT
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Meanwhile my boy and his friends could care less as long as they can hear it on the iPod. BIB; why not? How minimal are you?

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [lon](#) on Mon, 20 Mar 2006 21:19:46 GMT

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I have the FE127e from Fostex in an MLTL design built from 69 cents shelving from a depot place called Menards. Amplification is from a Yamaha RP U100 that I got on closeout for \$89. I've moved the FE127es to various builds over the years. I'm hoping the news that they're working on for BIB will allow for my next build cycle with the same driver. For that I got a few 72x12x3/4 edge-glued pre cut shelves for \$8 each. The pair of 3" Tangband W871 I never found a suitable enclosure for-- nothing sounds right. But there is a design out there for bipole if I wanted to recut those boxes and add the rearfacing drivers and a tweet that shoots out the top.

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [Manualblock](#) on Mon, 20 Mar 2006 22:42:05 GMT

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Is the Tangband the driver they modified in the AudioExpress article?

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [lon](#) on Mon, 20 Mar 2006 23:02:53 GMT

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From what I recall without looking it up, yes. But I'm not about to go putting dimples into _any_ aluminum cones. Apparently J. Krutke got good results out of the driver with use of a BSC which he describes at [zaphaudio.com](#). I built this highboy enclosure for use with the computer here: [desktopbox](#) at 16 in high for ear level. But I never cared for the sound esp. sealed. I ran them bare with no circuit correction because I am electronically challenged.

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [Manualblock](#) on Tue, 21 Mar 2006 01:33:46 GMT

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BSC never seemed to help much in my experience anyway. What's your front-end?

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [lon](#) on Tue, 21 Mar 2006 04:04:48 GMT

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How much front end can you have with a 30 w. receiver?The sources are computer, vhs, dvd, FM.
No turntable.

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [Manualblock](#) on Tue, 21 Mar 2006 13:15:34 GMT

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No CD player? Or you use the computer for that?

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [lon](#) on Tue, 21 Mar 2006 19:07:25 GMT

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CD player when needed is done with Sony dvd player. The thing reads everything-- even dvds that are pronounced dead bytest programs.I buy very little product. Most recent was a newer Ken Nordineitem called Transparent Mask -- he's still making new work. There was a re-release of the original Double Six of Paris a couple years ago and I bought thatthrough an accappella catalogue I get. And there was a compilationrelease called The Best Of Big Daddy which I got to fill in whatmissing Items I could from the first BD release. Half.com has been goodat finding remaindered cds that I've looked up from referenceson the jazz show. There was an Alan Farnham that I got that way.Oh yeah, I bought a Brave Combo when seeing them live to support the band and replace an item I had of theirs on a purchased cassette.My favorite way of music collecting is air checks-- these daysusing line in on the computer and then cleaning up the beginnings and endings with a wave editor.

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [Manualblock](#) on Wed, 22 Mar 2006 01:43:56 GMT

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O'Kay; I'll bite; whats an aircheck?

Subject: Re: New vocalist: Pamela Luss/ Kitty Margolis

Posted by [lon](#) on Wed, 22 Mar 2006 02:47:20 GMT

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Like it sounds-- recording things off the radio.Can we start a new thread?I can't see myself anymore.Would suggest one of the progs that can show a couplehundred entries with no problem and automatically go the top of the queue.Mr. Nemhuish did that at the Full Range Driver forumas did DIY audio.
