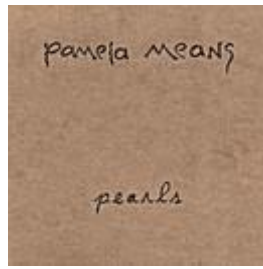


Mp3 Pamela Means - Pearls



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Arguably the only Boston-based, out folkie whose punchy political songs have worn a hole in her guitar. 10 MP3 Songs FOLK: Political, FOLK: like Ani Details: Pamela Means is arguably the only Boston-based, Out folkie whose punchy political songs have worn a hole in her guitar. As her latest song "Two Halves" boasts, there is indeed more than one side of Pamela Means. She is aggressive, bold, and attacking. She is shy, humble, and if it need be said, adorable. She is biracial. She is queer. She doesn't like Bush. Pamela Means's "kamikaze guitar style, politically-charged lyrics, and funky 'fro" are all her own. Fittingly, Means has made a habit of quoting one of her deepest inspirations, Audre Lorde. "...I am myself- a Black woman warrior poet doing my work- come to ask you, are you doing yours?" Do not miss an opportunity to join Pamela Means with her holey guitar at a venue near you. A Captive Audience By: Zoe Gemelli 07/25/02 Pamela Means performs at Club Passim, July 20. If Pamela Means was given a box of crayons and pre-drawn outline to color in, she'd have a hard time staying within the lines. She strays beyond the boundaries of traditional folk by incorporating jazz, blues and rock jams with an afro-beat backdrop. As she walked out with her wildly kinky locks and her inviting rosy-cheeked smile, she strummed her acoustic guitar and caught the imagination of everyone in the Cambridge crowd July 20 at Club Passim. Since Means has a following in these parts, most were there to see more of their local folk hero. So she played to the faithful. Means evoked the spirit while she sang of black oppression, reading between the newspaper lines, and society-driven self-hatred ("I hate myself because I'm black"). She played songs from her live CD "Pearls" and treated the drooling crowd to some new jammed-out material. She even did a sexy and slightly haunting interpretation of the Rodgers and Hart classic "My Funny Valentine." The first half of her set Means played alone, jumping from a well-worn acoustic guitar to a wanky orange old-school electric one. During specific moments she switched pedals for effect, sounding rather

space-aged and '60s-rock for some bits. The trick worked, as the applause got louder after every experimental piece. Then, near the end of her show, a shifting of gears occurred. Means invited percussionist Nuru (Nurudafina Pili Abena) to join her on the stage. The two hadn't played live together before that night--but they fell into a groove immediately. With the inclusion of a bongo-beat, another part of Means was "liberated." Until then she had politely moistened the audience's sponge. A flood erupted as Nuru banged those drums. Means got louder, wilder, and took off the traditional folk cloak to give in to the inspired vibe that held the room captive. Just as energy was peaking, the two exited the stage, only returning for a one-song encore. A magical performance cut short, but tasty enough for anyone there to want more the next time Means graces a Boston stage. -----###----- Story Source: Bay Windows

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