

Mp3 Veronica Klaus - All I Want



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Soulful jazz and bluesy cabaret style originals from a legend in the San Francisco LGBT community. 12 MP3 Songs JAZZ: Jazz Vocals, BLUES: Jazzy Blues Details: This was my first CD, If you are looking for the new VERONICA KLAUS-LIVE AT THE LODGE! CD, search for: Veronica Klaus Live at the Lodge on the CDbaby search engine! ALL I WANT (BLACK DIAMOND) Transgendered chanteuse Veronica Klaus takes female illusion to the max on this superbly sung album, melding Michael Callen's vocal tone with sultry Etta James phrasing. What sets Klaus apart [is] her respect for song selection, arrangements, musicianship, and vocal performance. It's all here in 12 songs--the pain of being different, the loneliness of being the other "woman," the conflict between self-esteem and desperate love. A musical triumph, this is a serious record all wrapped up in Julie Newmar glamour.-Barry Walters, The Advocate Style to burn: Versatile cabaret singer Veronica Klaus is noted for her way with a song and with an audience, wrapping her substantial pipes around everything from big band to soul to her own compositions. Klaus's stage shows are near legendary, with set pieces shaped like giant valentines, hot dog costumes, and her talents on the tuba making surprise appearances on occasion. Expect a bluesy, jazzy turn from the songster--SF Bay Guardian, Oct 2002 Brains, Beauty and Gorgeous Tits ... She is a brilliant chanteuse who has wowed this town for some years, even though she really doesn't look a day over 29. An accomplished songwriter and recording artist, Veronica Klaus is perhaps best known around town for her high style and exciting live performances. Whether emerging from a giant Valentine at the American Music Hall or rolling across the stage of the Stud bar, dressed as a hot dog, the popular singer invariably remains sexy and poised, simpatico and classy. The talented redhead regularly shatters gender conventions and cabaret cliches onstage, with her original lyrics and sly pop interpretations. Veronica Klaus brings classic R&B and Cabaret to the stage with a fierce, post-modern, film-star glamour...Princess

Johnson, Sepia Sirens Magazine THE SIEGEL COLUMN JAN 10, 2003 The Best of Cabaret 2002 By: Barbara Scott Siegel The best way to determine whom to watch for in cabaret in 2003 is to see who did the most outstanding work in 2002. To that end, we have devised all sorts of "best" lists that might pique your interest in a wide variety of performers. Our search for quality this past year was diligent -- so much so that it seemed we spent more time in cabaret clubs than in our apartment. Still, with so much going on all over the city, it's impossible to see everything; no doubt, we missed some swell shows. Anything that we saw for the first time within 2002 was eligible for a citation. Best Cabaret Shows Performed in Theaters: 1) Mandy Patinkin at the Henry Miller 2) Kristin Chenoweth at John Jay College 3) Veronica Klaus at HERE Jun 25, 2002 Excerpt from "Particular Talents: Dver, Kettles, and Klaus" Theatermania By: Barbara Scott Siegel ***** If Veronica Klaus didn't exist, we'd have to invent her. The truth of the matter, however, is she invented herself. Literally. Klaus suggests her life story in a stunning song called "Black Diamond Days," in which she sings "Never had a chance to be a little girl / Changed so fast...she's a woman in this world." Born a man, she's a woman now-an exceptionally talented blues artist who, in the same song, says of growing up in a small Midwestern town: "You just can't force this jewel of a girl into a square setting." At HERE Arts Center in Soho, Klaus and her four-piece band offered a show that mixed her own piercing material with some less exceptional covers of pop and blues tunes. In her own songs, she combines sex and relationships with an intense honesty; for example, she challenges her audience with "Dirty Little Secret," about having an affair with a married man. Even more effective is her tortured love song "I Can't Believe," in which she questions how she could have fallen in love with a rotten guy. She can't even believe that he loved her. Klaus told her story in the songs, not the patter, which was gracefully minimal. She has undeniable presence, though some of that presence is overdone with outfits that make too much of a point of her woman's body; she's too talented as a songwriter/singer to have to resort to that kind of exhibitionism. Klaus has a complex sound that is deep but fundamentally feminine. Her voice calls to mind the texture of southern nights, whiskey, and backroom sex, yet she seems to have a backbone as unyielding as steel. This is one tough woman who expresses her pain artfully but doesn't wallow in it. As she also says in "Black Diamond Days," "You can't go back to a church that burned down a lifetime ago." Klaus's appearance here in New York was part of Queer @ HERE. We hope this San Francisco-based artist will return to New York again soon as part of our regular cabaret circuit.

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