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Friday LIFESTYLES

**PAUL
LIBERATORE**

Revival music

In Germany, an underground disc jockey who calls himself Lord Dittmar plays "Wake Up" a jump blues song from Pamela Rose's extraordinary new album, "You Could Have it All", as a kind of clarion call for people to shake off their fears of terrorists and get out of the house and live.

"I was sleeping on my sofa in front of my TV," the first verse goes. "When some friends of mine came over and they started shaking me. They took me by the shoulder and said 'It's an emergency. The streets are deserted. And everyone's inside. They're nesting and they're resting, and it's just as if they died. So let's open up this town, open her up wide, and say: Wake up!'"

Rose wrote this song long before the events of Sept. 11, but she can appreciate its prescience and its relevance.

"The disc jockey is using it as a political statement, which was not my immediate intention," she says. "But, I can understand, because it urges people not to stay at home, to go out and talk to each other and be with each other."

A veteran of the Bay Area music scene, the red-haired, 45 year-old singer/songwriter has hit her stride with "You Could Have it All" her third independently produced album, showcasing 10 intelligent, hip,

original songs for grown-ups in a style she calls "soul jazz".

"It's somewhere between funk and blues and jazz," she explains. "I like jazz music, but I like it with some grit in it."

The title track is a penetratingly soulful ballad, a goose-bump-raising duet with former Hoodoo Rhythm Devil vocalist Glenn Walters about a couple daring each other to take the plunge and fall in love.

"If we survive the fall," they sing in the last line, "we could have it all."

Rose co-wrote all the songs on the CD with saxophonist Jeff Ervin, who also contributed the album's punchy horn arrangements, and former Charles Brown guitarist Danny Caron.

"The songs come right out of my own life and the lives of my friends, who probably blush when they see themselves in them," she says slyly.

Produced by Jimmy Pugh, the respected keyboardist with the Robert Cray and Etta James bands, the CD is soaked in the warm wet strains of Tony Stead's Hammond B-3 organ.

"I've been a B-3 devotee all of my career," Rose says. "It's emotional, it throbs, it swells, it's passionate."

Raised in Beverly Hills, Rose arrived in the Bay Area in 1974 as a UC Berkeley student



who majored in 19th century French literature and sang with street bands on the side.

She's paid her dues over the years, working with Merl Saunders, the Zasu Pitts Memorial Orchestra, Wild Kingdom and the corporate party band Sidepocket.

"I've made my peace with being a working-class musician," she says. But this album is proof that she deserves better. It's being played on more than 100 radio stations in the U. S. and Europe, but none in San Francisco.

"It's hard to get any press or radio play here," she says. "My own city is ignoring me."

Borrowing a title from one of Rose's songs, all I can say to Bay Area radio programmers is, "Wake up!"

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