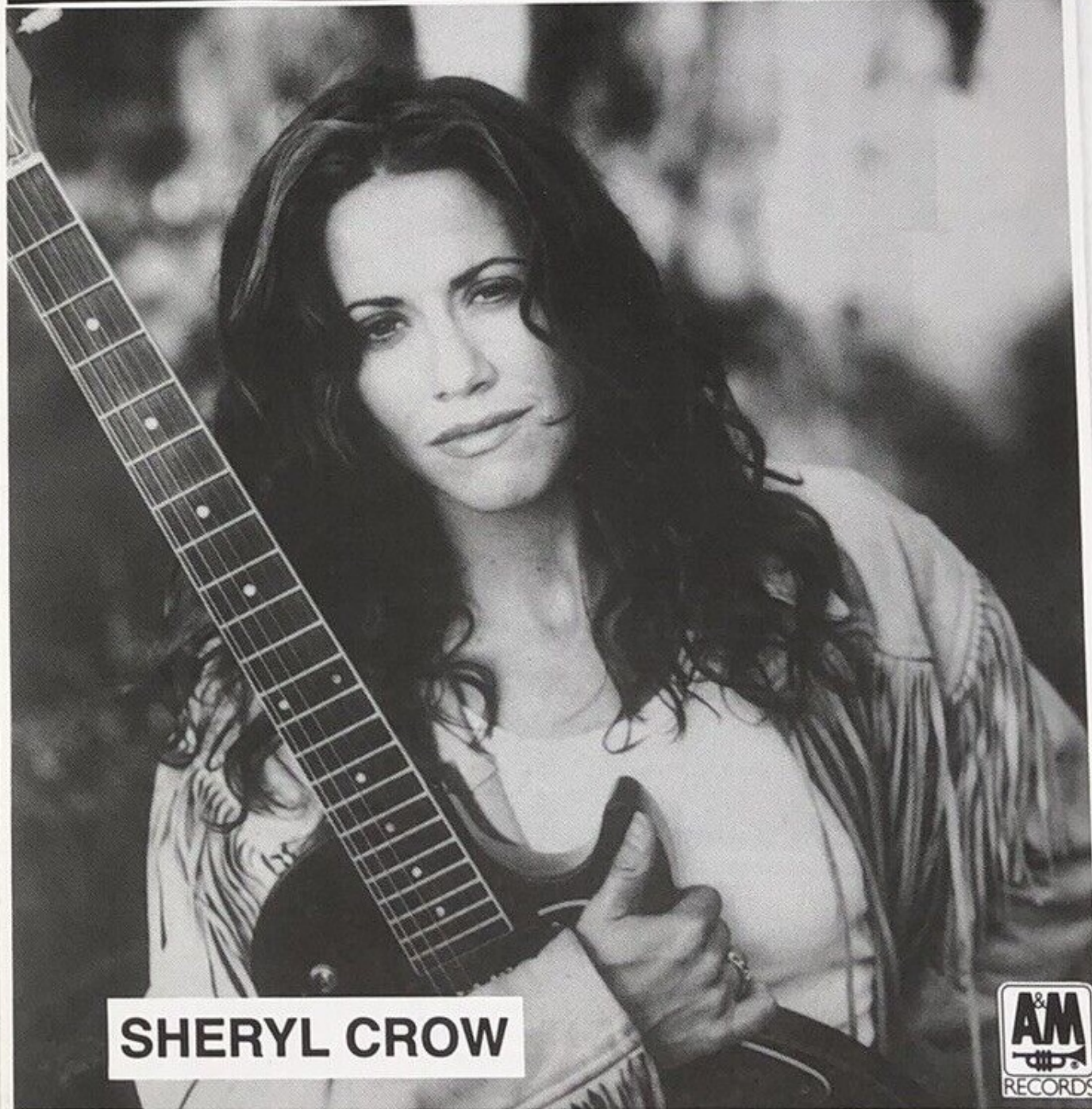


*further* **NEWS FROM THE  
TUESDAY NIGHT MUSIC CLUB**



**SHERYL CROW**



# TIME

November 8, 1993



## Baby Buster Bonnie Raitt

Behind the long hair, the fringe jacket and all the melancholy, S H E R Y L C R O W has some things most hippie-ish singer-songwriters lack: a healthy sense of irony and just the right dose of arty affectation. On her debut album, *Tuesday Night Music Club*, the former schoolteacher delivers plenty of strained love and alienation but still manages to churn out lyrics like "Gotta get a OTV set for my car/ Tonite's the battle of the network stars." Her sound may be reminiscent of Bonnie Raitt, but her soul is pure slacker. "You go through a weird period in your early 20's when you lose your sense of humor," says Sheryl, 30. "I've got mine back." The Missouri native composed her first tune at 13 and went on to write songs that were eventually covered by Eric Clapton and Wynonna Judd. But there have been career low points: Sheryl sang backup for Foreigner.

# People weekly



**A SHERYL CROW** A fresh talent spreads her wings on a solo album.

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## TUESDAY NIGHT MUSIC CLUB

*Sheryl Crow*

In 1986, Crow quit her job as a grade school music teacher in St. Louis and moved to Los Angeles, determined to make it in the pop music business. She has since sung background for Michael Jackson and George Harrison and has had her songs recorded by Eric Clapton and Wynona Judd, among others. But it's Crow's catchy first album that proves incontrovertibly that she made the right move.

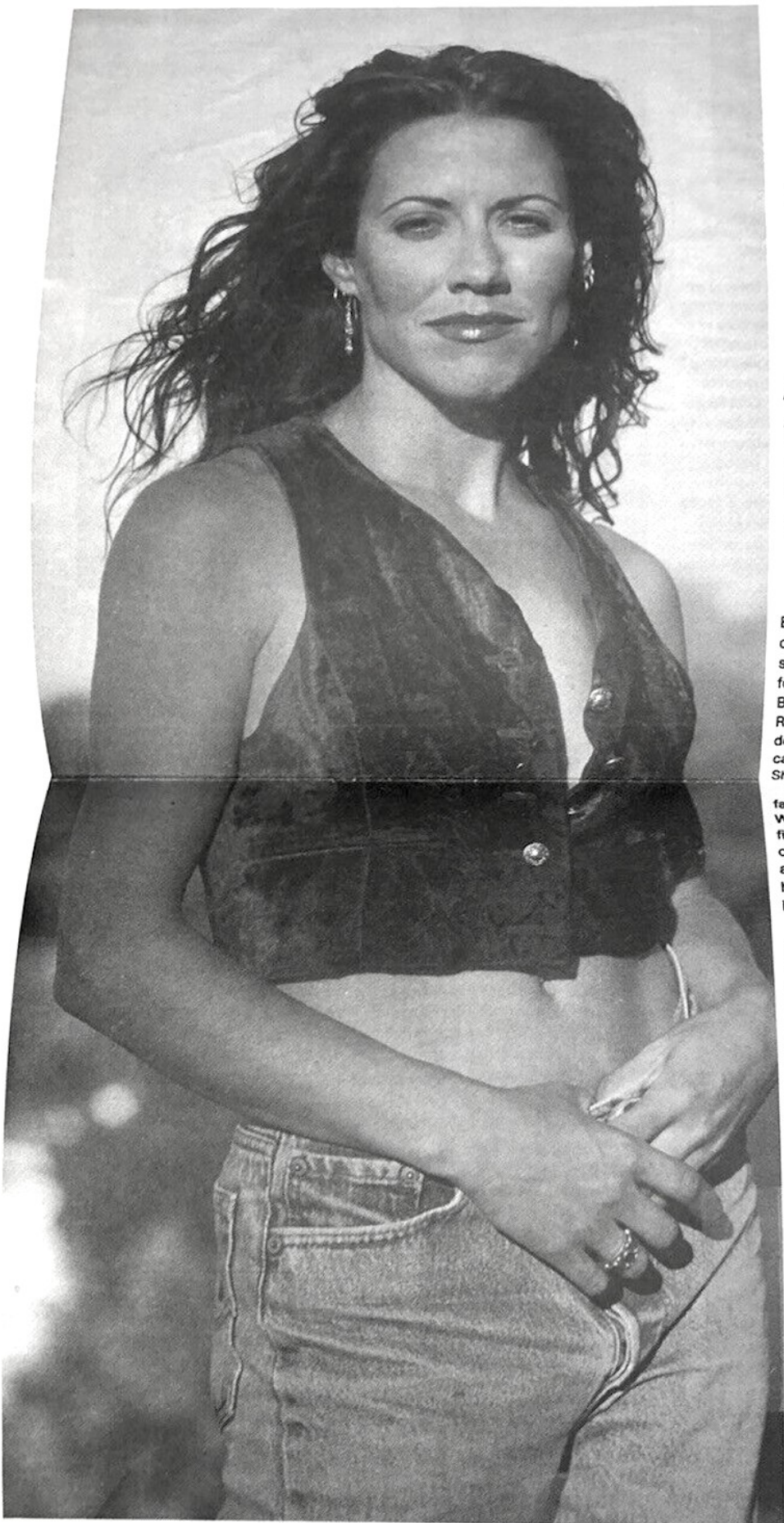
This collection of intelligent songs, delivered in a dusky, penetrating voice, represents the most arresting debut by a female singer-songwriter

since Rickie Lee Jones in 1979. From "Leaving Las Vegas," a disillusioned, neon-dazzled desert tune, to the soigné blues of "We Do What We Can," this album is stocked with keepers. This former teacher is a rare bird who deserves to go right to the head of a very different music class. (A&M)

■ DAVID HILTBRAND

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**SPIN**

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## AS THE CROW FLIES

Superstar session musician Sheryl Crow spreads her wings and soars toward the spotlight.

*Backstage at **Late Night with Conan O'Brien** all is confusion. Stagehands brandish clipboards, hippies stumble around in rubber trees, and Ed Koch looks for the bathroom. None of it rattles Sheryl Crow. Booked on this early test show to sing "Run, Baby, Run," the first single from her accomplished debut album, **Tuesday Night Music Club**, Crow's calming presence betrays no signs of nervousness. She just smiles.*

*Raised in Missouri by swing-era musicians (her father plays trumpet on **Tuesday Night's** "We Do What We Can"), Crow began studying piano at age five. By 14 she was playing in bands and writing her own songs. Her thoughtful lyrics are often autobiographical, running the gamut from sexual harassment in the music business to her own bohemian upbringing.*

*After spending the '80s teaching music to elementary school kids and playing in local St. Louis bands, Crow relocated to L.A. Six months later she was singing backup for Michael Jackson on the **Bad** tour. Her subsequent gigs were no less impressive: Rod Stewart, Stevie Wonder, George Harrison, and Don Henley. All the while she was honing her songwriting skills, with compositions soon being covered by Eric Clapton and Wynonna Judd. A solo career seemed the next logical step, but Crow claims her first album came about by accident, a by-product of long, loose nights spent hanging out with musicians at the studio of producer Bill Bottrell. "We would hang out on Tuesday nights in Bill's living room. Stay up until the sun came up, jamming, and being complete derelicts," laughs Crow.*

*Her decade-long dues-paying period notwithstanding, Crow's career seems to have gone like clockwork since she went west. "I haven't led a completely charmed life. But from the beginning I was lucky and kind of watched out for," Crow says, glancing mischievously up at the sky. "I have this belief that, for some strange reason, things happen the way they're supposed to."*

JULIA CHAPLIN



## Sheryl Crow

**Label:** A&M

**Manager/contact:** Kevin Wall, Radio Vision

**Address:** 9935 S. Santa Monica Blvd., Beverly Hills, CA 90212

**Phone:** 310-843-9900

**Booking:** John Marx, William Morris

**Legal Rep:** Jay Cooper, Cooper, Epstein, Hurewitz

**Type of music:** Eclectic

**Date signed:** July, 1991

**A&R Rep:** David Anderle

**S**heryl Crow hopes to escape the comfortable pigeonhole she's carved out for herself as a session vocalist and finally take her place among rock's eminent society. "If you're trying to be an artist, it can be detrimental to do too much backup work," Crow says, "first and foremost, because they rip your style away from you and make you sound generic, and secondly, because it doesn't carry a lot of credibility."

Crow explains how, ironically, her big break came during a backup session: "I was doing a favor for a very good friend of mine, a guy named Vinx, and Sting and Hugh Padgham were producing. Hugh asked me if I had a tape, and luckily I did, and it was all original stuff. I had actually given the tape to a couple of people and hadn't heard much about it. But it was good enough that Hugh asked if he could show it around. And he gave it to A&M, and they liked it."

It was while touring as a keyboard player with Toy Matinee that Crow met producer Bill Bottrell and planted the seeds for the Tuesday Night Music Club, a regular jam session at Bottrell's home studio that inspired much of her album's material.

"The Tuesday Night Music Club just kind of fell together," Crow says. "Bill had just finished working with David Baerwald, and one Tuesday night David showed up and they just jammed for a while, and they thought, 'Wouldn't it be cool if we could get a community of musicians to just hang out on Tuesday nights with no agenda except to write a song and record it?'"

"Usually, I go lock myself in a room and do all my writing alone. But on this album, I had these musicians pitching in their ideas. It keeps you from being completely self-indulgent."

Crow has also been impressed by the support she's received from A&M. "I didn't have anybody standing over me telling me what I could and could not do," she says. "That's the beauty of being signed to a sort of independent feeling label. A&M's always had that boutique feel. I consider myself pretty lucky."

—Sean Doles

# MUSIC CONNECTION

# Los Angeles Times

**SHERYL CROW**

## Singing Out in Her Own Voice

Probably the most powerful number on Sheryl Crow's debut album is "What I Can Do for You," a song about sexual harassment. Crow sings her seductive spiel from the point of view of the harasser, a bold gender switch that has confused some listeners and produced nervous recognition in others.

"I've had a lot of women think it was a lesbian song, but most men have gotten it," she says, laughing.

Crow, 31, is no stranger to sexism: She's a woman in the music industry, after all.

"When I was here in town a lot doing sessions," the St. Louis native says, "there wasn't a day that went by that I wasn't come on to in some sort of sexual way. . . . Everywhere you look, there are people who are trying to make it at the mercy of somebody who's in a power position."

Victimizers might feel less inclined to mess with Crow after hearing the storytelling strength and street smarts in her



AXEL KOESTER / For The Times

Crow: "I wouldn't trade my experiences, but there's something to be said for being the absolute unknown kid."

A&M release "Tuesday Night Music Club," one of the finest singer-songwriter debuts of the year.

The album is surprisingly rich, rough around the edges and startlingly eccentric—at least given the expectations you might bring to a musician who previously backed up the likes of Michael Jackson, Don Henley and Sting and whose songs have been recorded by Wynonna Judd and Eric Clapton.

Crow is anything but eager to tout her resumé (although she enjoys a good laugh recalling her two-year tour as Jackson's duet partner, which led to her being splashed across the cover of the *National Enquirer* as the alleged paid bearer of his love child).

"I think for the longest time it was very difficult for anybody to listen to my stuff and not think, 'Well, she sings backup with Michael, into the trash can,' or 'She's a backup singer, she's a chameleon.' It certainly has not helped me in the credibility area. I wouldn't trade my experiences, but there's something to be said for being the absolute unknown kid, like a PJ Harvey or somebody who just kind of appears on the face of the earth. I've been around, and I'm recognizable, but that doesn't make me exempt from having something to say."

—CHRIS WILLMAN

# Further News from London...

## **SHERYL CROW** **Tuesday Night Music Club** (A&M 314540126-22)

Swimming between Melanie and Rickie Lee Jones, Sheryl Crow cruises the bayoux of American music. Her debut album is confident and assured, bubbling over with heady music from all sources--folk, jazz and the much-maligned soft rock. Crow's literate lyrics all tell tales: of yearning and losing, of arrivals and departures. The opening track and first single, "Run Baby Run", works in a wifful, hypnotic way: you can hear that Sheryl grew up listening to the Stones circa *Sticky Fingers* and vintage Rod Stewart. "Leaving Las Vegas" presents a wide, cinematic sweep over that bizarre neon jewel set in the Nevada desert. Comparisons are immediate, and obvious, but two stand out: Edie Brickell's parched singing and Michelle Shocked's world-weary Americana. Sheryl Crow's songs have already been covered by Eric Clapton and Bette Midler--she's a talent worth unearthing and watching. • 8  
**Patrick Humphries**

Vox  
Nov 1993

## **SHERYL CROW** **Tuesday Night Music Club** A&M 540 126

A Missouri-born singer and musician who's had songs recorded by Eric Clapton and Wynonna Judd, Sheryl Crow's debut is an instant and a lasting joy. Co-written with excellent musicians at recreational sessions (hence the title), these 11 songs blend roots, melody, emotion and intelligence. Drawing on blues, R&B, country, funk and jazz, Crow's nearest reference point is a more together Ricke Lee Jones. The music, led by piano, organ and rhythm



guitar, is stylish but not slick, while the charged lyrics mix irony, imagination and observation. She tells real life short stories, offers views from the heads of her characters--losers leaving Las Vegas, misfits hoping for fun in an LA bar, exploitative male creeps--and records unglamorous relationships with telling detail and unexpected angles--him throwing dinner out the kitchen door, or her taking your car and driving to Texas because she suspected you were through. Memorable stuff, sung with that unmistakable confidence of an artist who's getting it right all the way down the line. \* \* \* \*

*Ian Cranna*

Q  
Nov 1993

# NEWS FROM LONDON...

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**"...It's my pleasure to hail a new talent the like of which comes along only once or twice a year. She's called Sheryl Crow, she sounds like Rickie Lee Jones in a fight with Bjork and her stunning debut album is called Tuesday Night Music Club. Hear it once and you'll be hooked."**

**- Today, UK 8/10/93**

**"The strength of Crow's songs is in their narrative, her eye for detail...The fact that the likes of Eric Clapton and Wyonna Judd have already recorded her songs suggests that success will come Sheryl Crow's way."**

**- Patrick Humphries, UK**

**"Crow is attempting to make the great leap forward from the sidelines to centre stage...and she pulls it off brilliantly. Tuesday Night Music Club is so gobsmackingly good that you wonder why she waited so long."**

**- Telegraph, UK 10/9/93**

**"...Crow captures scenes beautifully, sings with a finely sanded rasp and writes melodies custom-made for car radios."**

**- The Times, UK 10/8/93**

**"Her debut album is confident and assured, bubbling over with heady music from all sources - folk, jazz and the much-maligned soft rock...She's a talent worth unearthing and watching."**

**- Vox, UK 11/93**





# NEWS FROM THE TUESDAY NIGHT MUSIC CLUB

Although her soulful poise may remind some of Bonnie Raitt, Sheryl Crow is nobody's follower. This "Tuesday Night Music Club" deserves a visit. -- NY Newsday

"As a forum for her talents as songwriter, singer and musician, Tuesday Night Music Club presents a range and level of popcraft rarely on display these days." -- Musician

S H E R Y L

"A big, rangy voice that moves from Bonnie Raitt-like huskiness to Rickie Lee Jones drawing breathiness..." -- LA Times

C R O W

"The results of their efforts is an eminently listenable album, startling in its diversity of subject and style." -- St. Louis Post Dispatch

"Sheryl Crow, who opened the concert, is a young songwriter with baby-boomer tastes. For her, funk means a Memphis soul beat and the greasy sounds of a Hammond organ; rock is connected to country, blues and the Beatles." -- New York Times

