

April 1994

SHERYL CROW

A&M PRESS DE PART MENT



B I O G R A P H Y

In Los Angeles, as in most of the country, Tuesday nights offer little in the way of excitement, which helps account for the formation of the Tuesday Night Music Club—a loose-knit community of musicians that came together on those midweek evenings to exchange ideas and back in the true, organic spirit of rock 'n' roll. For Sheryl Crow, that alliance would provide more than just a title for her A & M debut: the laud-back atmosphere and free-flowing creativity of those sessions pervades every nook and cranny of **TUESDAY NIGHT MUSIC CLUB**.

"It was so refreshing to find musicians who were communal and willing to share ideas," says Crow of fellow TNMC members like producer Bill Bottrell and fellow artists David Baerwald, David Ricketts, Kevin Gilbert (Toy Matinee) and Brian McLeod (Wire Train, Tears for Fears). "It made for a very organic, honest record—the way you think records are made when you're a kid. When I sat there and listened to

'Every Picture Tells a Story,' I thought they were making it up as they went, just getting off on each others' playing."

That's precisely the feeling conjured up by **TUESDAY NIGHT MUSIC CLUB**. Its broad stylistic range—from the greasy-fingered funk of "Leaving Las Vegas" to the Beatle-esque pop of "Run, Baby, Run" to the jazzy "We Do What We Can" (which features her trumpet-paying father Wendell)—is unified by Crow's poignant way with a lyric, and a character redolent of her rural roots.

"I realized about halfway through making this that we'd made a country-flavored record," she says with a laugh. "I had brought in the records that had influenced me the most—Let It Bleed, Derek & the Dominoes, Dylan's Nashville records—and the one thing that runs through all of them is that they're very country influenced. When we figured that out, we celebrated: we rented Coal Miner's Daughter and I made all this fried chicken. When we started telling people that, they'd say 'don't say the C word!' but country has always had a profound impact on rock."

The Missouri native—she grew up in the rural rural community of Kennett, a stone's throw from Memphis, Tennessee—discovered she could play piano by ear at the age of six. Before too long, that talent, combined with a fascination with the music of artists as diverse as the Rolling Stones, Bessie Smith and Billie Holiday, led Sheryl to to pursue her muse full-time—a decision that met with approval from her parents, both of whom were big band musicians.

Piano and organ became her instruments of first choice since she took lessons as a girl. She picked up the guitar during her years of playing in rock bands, starting in high school. Crow also began to develop her songwriting skills early on, drawing from every aspect of her life and times.

Sheryl has been chronicling those experience in songs for over a decade now—contributing to albums by artists like Eric Clapton and Wynonna Judd, before setting off on her own recording career. On **TUESDAY NIGHT MUSIC CLUB**, Crow's super-realistic slices of life reflect the ups and downs of life in the '90s from



SHERYL CROW = NEW SINGLE & ALBUM

Sheryl burst onto the world stage with her triple Grammy Award winning '**Tuesday Night Music Club**' album which spawned hits: 'All I wanna do', 'Strong Enough', 'Rub Baby Run', "What I Can Do For You" and 'Can't Cry Anymore'.

The album sold 8 million copies including a platinum album in the UK. Sheryl returns with a brand new single '**If It Makes You Happy**', released on the **9th September**, followed by a new album simply entitled 'Sheryl Crow', released on the 30th September.

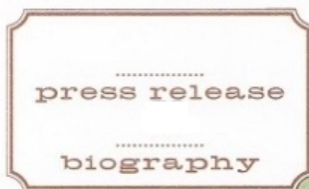
Always a brilliant live show performer, Sheryl is hoping to come into the UK to initially play a one off secret London gig before returning, later in the year to tour more fully.

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SHERYL CROW

A couple of years ago, Sheryl Crow was invited to open a series of shows for Bob Dylan at Roseland ballroom in New York. At the time, her debut album for A&M, **TUESDAY NIGHT MUSIC CLUB**, was beginning to seriously steam up the charts, and the response from audiences at her recent shows reflected that excitement. Before the Roseland gigs commenced, though, she was tipped off that opening for Dylan might be a little different.

"People would warn me that Dylan's audiences are there to see Bob and they can't wait to get you off the stage," Crow remembers. "That they'll even bring paperback books with them. I kind of laughed and thought, Well, you know... that's an exaggeration. But the first night, I looked out and people were there with paperback books, newspapers, thumbing through their purses... It really unnerved me."

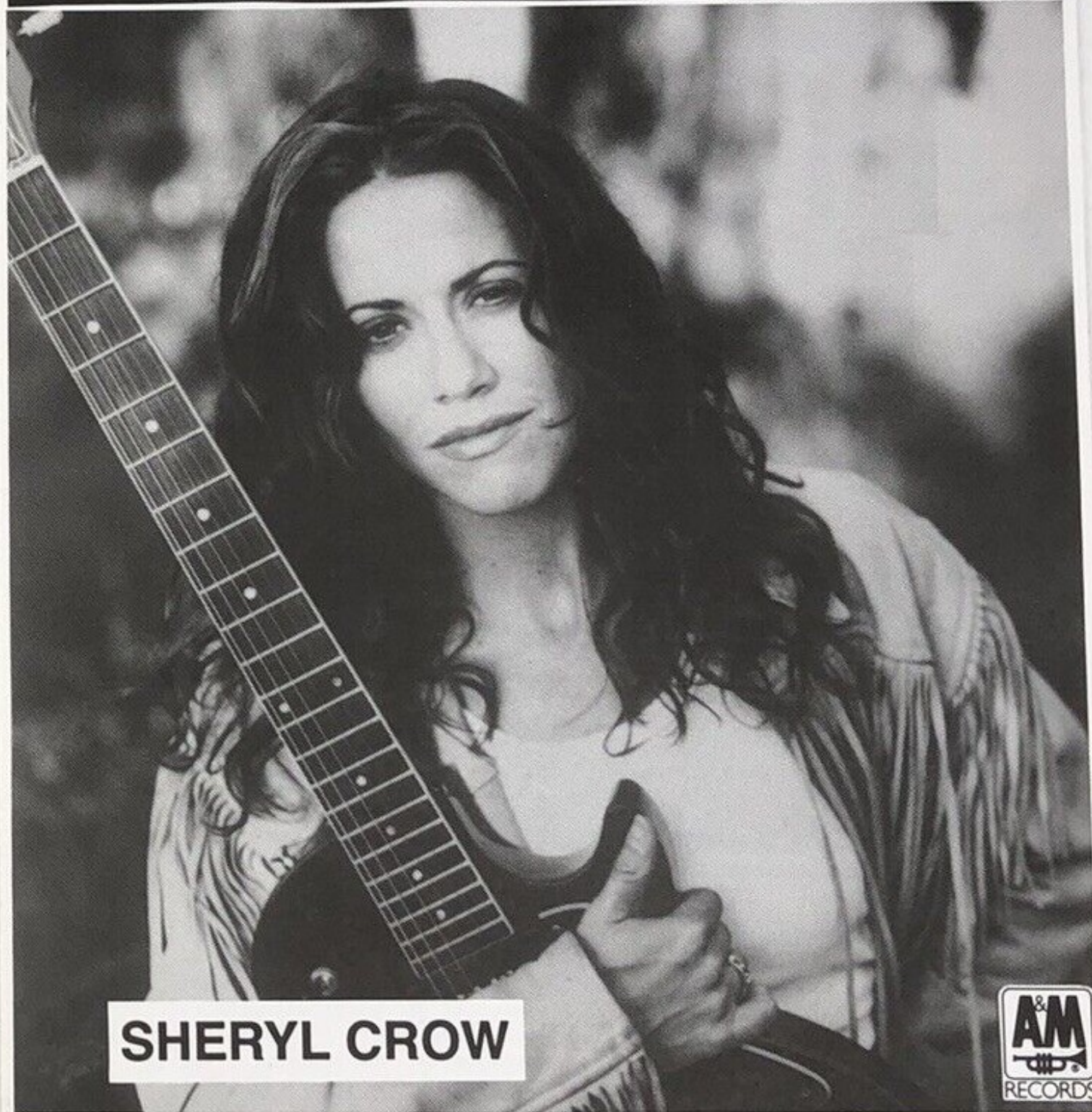
The next night, Crow began the guitar intro to one of her songs and discovered that her instrument wasn't turned on. It turned out to be a blessing. "It broke the ice," she observes. "I made jokes about it and it became a whole different audience. That was a good lesson – they just want to know that you're real."

On her new album, titled **SHERYL CROW**, she's written the songs, produced the recording sessions, played a lot of the instruments, and sings about what's been passing across her field of vision the last few years – subjects ranging from the crossdresser at her local coffee shop to the carnage in Bosnia. She does it with the assurance of a veteran musician and songwriter, and the unvarnished emotions of a gal from Missouri who's grateful for her success but isn't about to let it shadow what she wants or how she'll say it. The result isn't a record that's always happy or smooth or simple to decipher. But it's Sheryl Crow's record. And it's emphatically real.

"I went into it with a gambit of experiences from the last two or three years, and also quite a bit of raw emotion," she says. "I wanted people to know that right now, while I'm making this record, that this is how I feel. Later you move out of the moment and you make another record and it'll be something else."

"I have a philosophy that everything you write doesn't have to be good for everybody. There are going to be people that get irritated by some of the things I wrote – including my parents. And then there are going to be people that you draw in because of the abrasiveness or the pointedness of certain things. I think as I get older, everything becomes a little more acute, a little more intense. I really want to get down to the bottom of it, you know? Get into the thick of it and avoid the surface-y bullshit."

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



SHERYL CROW



TIME

November 8, 1993



DAVID FACTOR

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 af-fectation. On her debut album, Tuesday Night Music Club, the former school-teacher delivers plenty of strained love and alienation but still manages to churn out lyrics like "Gotta get a 0TV 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.

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**

November 22, 1993
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NEWS FROM LONDON...

"...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

