

mary karlzen

Press

People
weekly

“Karlzen adopts several diverse personas along the way, from a girl fed up with her boring surroundings on the bouncy “Everybody’s Sleeping” to a woman looking ruefully back at an old love affair on ‘Times Forgotten Crime,’ an acoustic track that Bob Dylan might have penned mid-career. *Yelling at Mary?* Not likely. You’ll probably spend more time singing along with her.”

-David Ellis - People magazine

MUSICIAN

“A Chicago-area transplant to South Florida, she manages a musical blend that combines melodic, countrified song structures, edgy pop-rock textures and the kind of rueful lyricism that would fit right in with the 70’s Troubadour scene. What’s remarkable is that none of it sounds slick or packaged, In fact, most of it sounds terrific”... “The result is a record destined for radio play and a career deservedly headed for bigger things.”

-Mark Rowland - Musician

The Washington Post

“Karlzen never sounds like an imitator; she seems more the equal of Crow and Griffith. If you listen closely, in fact, you’ll find that Karlzen rocks harder and more infectiously than her better known colleagues.”... “The result is a fistful of potential hit singles.”

-Geoffrey Himes - The Washington Post

Washington Times

Rock singer Mary Karlzen performs tomorrow night at the 9:30 Club.

Mary Karlzen's true style comes through

"Miss Karlzen is a rarity – not only is she a great musician, she's an even more accomplished songwriter, with meaningful, poetic lyrics, that invoke a variety of feelings, from disillusionment to exuberance."

- Cesar G. Soriano

Sun-Sentinel

Singer Mary Karlzen finally worth the fuss

"I'll even predict a Grammy next year, that is if Atlantic knows what to do with her. You'll love this album. I don't say it lightly. Go out and take a chance on her. The money's well spent."

- Deborah Wilker – pop music writer

WEEKEND IN NYC

A calendar of events

A new voice

Newcomer Mary Karlzen puts musical skills on display at Wetlands tonight.

"Now at age 25, she's got her own major-label album, *Yelling at Mary*, and a tour. Karlzen has been compared by critics as having a sound that's a bit Sheryl Crow and a bit Nanci Griffith."

- Ray Weiss

Entertainment WEEKLY

MARY KARLZEN *Yelling at Mary* (Atlantic) Karlzen's small, throaty soprano gets under your skin. But her country rock falls between today's stylistic cracks: too retro for pop radio, too gritty for Top 40 country. And that puts Karlzen in good company with Jim Lauderdale, Kelly Willis, and Nanci Griffith, who are biding their time until the rules change. **B** —*Tony Scherman*

HEAR AND THERE

I WAS VERY happy to see someone outside the South Florida area recognizing country rock singer Mary Karlzen's immense talent. I have enjoyed her work for three years now, and I look forward to hearing how others view her type of music. Your review of *Yelling at Mary* was right on target, although I must add that I probably would have graded her album with an A.

JEFF CORPERING
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Miami

MAIL

10 FIFTH ANNIVERSARY ISSUE

Billboard®

**THE CRITICS'
CHOICE**
BILLBOARD'S EDITORS AND WRITERS PICK THEIR
TOP 10 RECORDS, VIDEOS, AND CONCERTS OF 1995



**JIM
BESSMAN**
Special Correspondent

1. Kris Kristofferson, "A Moment Of Forever" (Justice). KK's refocus on love songs, together with another topnotch Don Was production, makes this disc so much more than just a welcome return by one of country's greatest living tunesmiths.
2. k.d. lang, "All You Can Eat" (Warner Bros.). Fulfilled the pop promise of "Ingenué" and then some, and while the approach was subtler, it was equally substantial.
3. Jane Siberry, "Maria" (Reprise). This time it's the Jazz Jane, just the latest guise of the most intriguing and rewarding artist in pop.
4. Elvis Costello & the Attractions at the Beacon Theatre. Five nights in New York previewing new material that will surely find its way onto this list next year.
5. Dwight Yoakam, "Gone" (Reprise/Warner Bros.). A career record by the country leader due to its broad musical scope, owing plenty, no doubt, to producer/guitarist Pete Anderson.
6. Keith Frank, "Movin' On Up" (Maison de Soul). New directions in zydeco from the hottest genre act in South Louisiana, shining here with original material and two splendid covers, Bob Marley's "Rebel" and "The Jeffersons" TV theme.
7. Lisa Loeb & Nine Stories, "Tails" (Geffen). Easily proved there was more to the "Stay (I Missed You)" girl than just another pretty smile, brainiac glasses, and MTV hit.
8. Alison Krauss' CMA party: four nominations, four wins. Whether or not it ushers in a new era for indie and/or bluegrass artists in commercial country music, it was a glorious, unforgettable night.
9. Rancid, "... And Out Come The Wolves" (Epitaph). Best punk rock since the Clash.
10. Mary Karlzen, "Yelling At Mary" (Atlantic). Refreshingly plain, old-fashioned, straight-ahead, guitar-driven rock'n'roll, done without pretense or fake attitude, kid pandering.

CD REVIEW

MARY KARLZEN Yelling at Mary

ATLANTIC 82646-2 • 1995, 49:21

PERFORMANCE **7/7** SOUND QUALITY

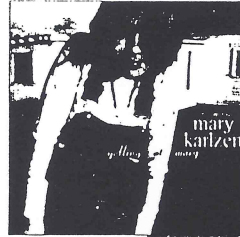
DISC of the MONTH

Deftly dodging convenient pigeonholes, Miami singer/songwriter Mary Karlzen explores the territory between Lucinda Williams' stubborn, Texas-bred resilience and Mary Chapin Carpenter's jangling, country-tinged sensitivity.

Originally signed to Y&T Records, the South Florida indie that also discovered the Mavericks, Karlzen makes her major-label debut on Atlantic with the promising *Yelling at Mary* and achieves the admirable distinction of rocking tough without lapsing into riot-grrrl excess or punk posing: On such bracing originals as "Everybody's Sleeping," "Another Town, Another Place," and the irresistible "I'd Be Lying," she comes across defiant rather than angry, uplifting without being flaky.

With help from Heartbreakers keyboardist Benmont Tench and Los Lobos singer/guitarist David Hidalgo, Karlzen gleefully skirts the boundaries of pop, country, and folk/rock. Her exuberance is infectious enough to offset the sometimes repetitious arrangements of the uptempo songs, but she's still learning how to harness the power of her unusual voice. Her crisp, charming soprano soars with authority on the rockers, but on slower numbers like "Times Forgotten Crime" and "Wooden Man" she slips into a squeaky, Jennifer Tilly-meets-Victoria Williams delivery that lends her songs a disarming vulnerability but sometimes sounds like an attention-grabbing affectation.

Considering the wealth of arresting songs on *Yelling at Mary*, Karlzen will never have to scream to be heard. —David Okamoto



MARY KARLZEN

Yelling at Mary

ATLANTIC 82646-2 • 1995, 49:21

PERFORMANCE **7/7** SOUND QUALITY

The Hard Report



TRIPLE ACE



Mary Karlzen, "Yelling At Mary," Atlantic
We first became aware of Mary when Y&T released her independent record a couple of years ago, and it was obvious that this talented singer/songwriter was going to make an impact at Triple A. Her major label debut, *Yelling At Mary*, is an impressive progression from her earlier work, with introspective, eloquent and melodic songs. **Sybil McGuire WMMM**, "We are careful and somewhat conservative about what we put on the air, but we heard

Mary Karlzen only one time straight through, and we added it immediately. We put it right on the air." **Dan Reed WTKU**, "She's been here before, and we think she's great. We knew from the sound of her independent release that she was bound for greater things. She's honest, expressive and writes engaging songs. If you haven't heard Mary Karlzen, throw it on, and see if you don't agree." **Greg Roberts KFMU**, "Two weeks ago, I couldn't take it out of the CD player in my office. It went to heavy immediately. It's a winner!" **Dave Leonard WKCE**, "This album has a nice combo that will mix up things that we play here. The single works for me, it's got a real nice sound." **Don Ferrell KRVM**, "The song 'I'd Be Lying' grows on you. I think this will work well for Triple A. This is the tip of the iceberg of all the great artists that we are going to be hearing from Atlantic. This is definitely a keeper. I just wish I could pronounce her last name."

TRIPLE ACE



CMJ

NEW MUSIC REPORT™

SHORT SHOTS

Coming from the same Miami music scene that gave us the Mavericks is **MARY KARLZEN**. *Yelling At Mary* (Atlantic, 75 Rockefeller Plaza, New York, NY 10019), her major-label debut, is certainly not as country as the Mavs, but it is a surprising mix of hard-hitting guitar rock and jangly pop set off by her alluring vocals. There's lots of catchy melodies here, including those on "I'd Be Lying," "Everybody's Sleeping," "Another Town, Another Place" and "St. James Hotel." On the quieter side, don't miss Karlzen's sly lullaby, "Wish You Well."

Billboard®

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRO

★ MARY KARLZEN

Yelling At Mary

PRODUCER: Kevin McCormick
Atlantic 82646

A powerful major-label debut from a woman whose voice and songwriting display a beguiling mix of grit and grace, cynicism, and childlike wonder. Swaying pop/rock entries "Stronger," "Everybody's Sleeping," and guitar-driven lead single "I'd Be Lying" best highlight the strengths of the album. A roots-rock vibe occasionally veers straight toward country ("Anywhere Better Than Here," "St. James Hotel") or folk ("Wooden Man," delivered in a little-girl voice), but most often melds neatly with keen pop sensibilities ("The Way I See It," with backing vocals from Jackson Browne). It's potent stuff, with the right ingredients to ignite.

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THE ENTERTAINMENT TRADE MAGAZINE

PICK OF THE WEEK

NEW & NOTEWORTHY

MARY KARLZEN I'd Be Lying (2:56)

PRODUCERS: Mary Karlzen, Jorge Carcala
WRITER: M. Karlzen
PUBLISHER: Midwest Moon, BMI
Atlantic 5997 (cassette single)

Sharp-eyed, longtime viewers of VH1 will recall this infectious, acoustic-rooted strummer from active play on the station's now-defunct country video program. Pop, AC, and album-rock radio tastemakers should not be swayed from giving this sparkling gem a shot, since it is clearly more a descendent of Melissa Etheridge than Trisha Yearwood. Short and sweet, this single kicks a hearty backbeat, nimble guitar work, and a chorus that you will be humming moments after an initial spin. Factor in Karlzen's clean and unaffected delivery, and you have a promising preview into the upcoming "Yelling At Mary" album.

■ MARY KARLZEN: Yelling At Mary (Atlantic 82646)



Mary Karlzen's debut blends elements of folk, country and rock to create a sound that bridges the new sensibilities of up-tempo country rock with the traditional singer/songwriter style. The result is an album that reminds listeners of both Victoria Williams and the first Lone Justice album. Apparently Karlzen's peers agree, as she is joined for the majority of the 12 tracks by keyboardist Benmont Tench of the Heartbreakers and drummer Kenny Aronoff of John Mellencamp's band, among others, in addition to a guest appearance by Jackson Browne on "The Way I See It."

While Karlzen emphasizes the faster pace of the record's first single, "I'd Be Lying," throughout the disc, she is equally adept at ballads, thanks to her gift for conveying authentic emotions in her lyrics, particularly on "Times Forgotten Crime" and "Wish You Well." Look for AAA to embrace this album with open arms and Karlzen to be one of the first artists to be broken by the new format.

The Atlanta Journal

THE ATLANTA CONSTITUTION

Yelling at Mary

Mary Karlzen

► Atlantic. 12 tracks. CD/cassette. ****

“With her board-straight cropped hair and Depress-era overalls, Mary Karlzen stares out from the cover of her new CD like something out of a 1930’s Southern novel – ‘To Kill a Mockingbird’s’ Scout with a record contract. What really pulls Karlzen out from the parade of new comers is her lyrics. She wrote all 12 songs here, and they are loaded with cheeky observations and wistful sentiment on (mostly) love from a woman’s perspective.”

- *Miriam Logino, staff writer*

The Dallas Morning News

MARY KARLZEN: She'll open for the Charlie Sexton Sextet at Trees.

“Mary Karlzen, whose major-label debut, *Yelling at Mary*, is one of the finest, feistiest albums.... As evidenced by her head-turning showcase at South by Southwest confab three months ago, Ms. Karlzen’s disarming stage presence – belies the intensity that she and her three-man band add to such anthemic standouts as *Everybody’s Sleeping*, *Dimstore Life* and the jangly, *I’d be Lying*. You may come to Trees to worship Charlie (Sexton), but by the end of her set, You’ll be yelling for Mary.”

- *David Okamoto*

Chicago Sun-Times

Mary Karlzen’s Rebel Yell

Chicago Native Not Typical
Of Other Singer-Songwriters

“These are good times for female singer-songwriters. Witness the success of such artists as Sheryl Crow and Melissa Etheridge. But the wicked adventure of Mary Karlzen’s soprano sets her apart from the hippie-laced loops of her colleagues.”

- *Dave Hoekstra, staff writer*

PERFORMING
the
SONGWRITER

YELLING FOR MORE - Singer/songwriter Mary Karlzen's major label debut, *Yelling at Mary*, has received rave reviews from the likes of *Rolling Stone*, *Entertainment Weekly*, and *Musician Magazine*. Produced by Kevin McKormick, *Yelling at Mary* is a fine collection of country roots rock filled with catchy rhythms and portraits of lost love and old relationships. Based in Florida, Karlzen released two albums independently on Miami's Y&T Music (former home to the Mavericks) before being signed to Atlantic

Records. She's been called a female John Hiatt, and has actually opened for Hiatt, along with Jackson Browne and Bob Dylan.

New Music
PREVIEW

Mary Karlzen

What started as a teenage obsession with records has finally climaxed in a full-fledged body of work for singer/songwriter Mary Karlzen. Drawn to the great songwriters of the '70s and '80s, Karlzen honed her listening skills combing the racks of record stores. Later, while working as an employee at a record store she poured her earnings into the latest releases by the giants of the era. Springsteen, Costello, and James Taylor became her musical obsessions and influences.



The NEW REVIEW
of Records

THE
Critics' Choices

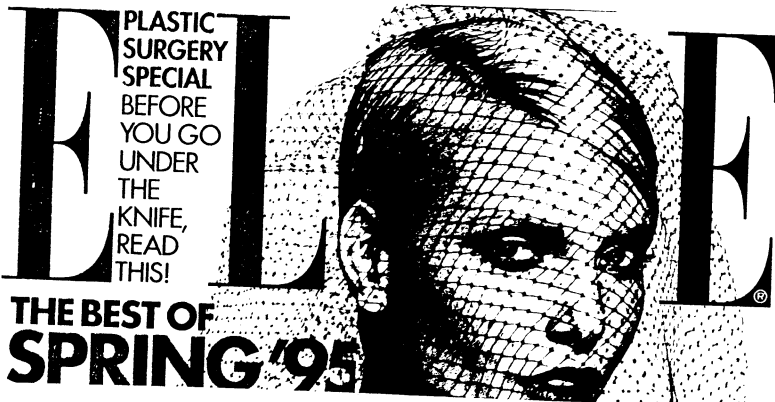
ROOTS



MARY KARLZEN
Yelling at Mary

(Atlantic) Finally, a plugged-in artist with unplugged sensibilities. Pretty acoustics and vulnerable prose weigh heavily on this major-label debut, but so does a soft spot for blissed-out pop. What could have been a gentle Folk release turns frenetic with Karlzen's feathery vocals and a buoyant guitar-and-drum pace. Crisp turns of phrase snake through plainspoken lyrics where protagonists shafted by love and time dream of retribution. None are self-pitying, however, and the singer/guitarist can be pretty wry: "When he gets up he might find/the one he tripped on left him behind," says the mistress in "Wooden Man." "Time's Forgotten Crime," the CD's quietest tale, is its most resonant, while the whirlwinded "Everybody's Sleeping" and "Dimestore Life" are pure pop perfection.

KAREN IRIS TUCKER



■ **MARY KARLZEN** *Yelling at Mary*

Mary (Atlantic) Singer-songwriter Karlzen has wrought an exuberant compound of rock-folk-country that sounds like a wry combination of Stevie Nicks and Sam Phillips, and makes you feel like driving fast with the top down.—A.S.



Yelling at Mary: Mary Karlzen's breathy twang is a little bit country, a little bit rock and roll, and her wide-release debut is full of catchy tunes about questionable relationships.



MARY KARLZEN combines country and rock music in very impressive ways. But don't let the glam shot at left fool you: Karlzen is as down-to-earth as they



come, and the 12 songs on *Yelling at Mary* (Atlantic) will have you screaming for more. "People have been telling me what to do all my life, often at full volume," she says. "Hence the title." Shy at first, Karlzen slowly unfolds, revealing the playful and clever sides of her character—much like those in her music. "I used to write for a Miami paper," she explains, "and I've always loved to read." Inspired by

authors like John Irving and Armistead Maupin, her literate tales have a country lilt that aims to please. Gems like "I'd Be Lying" and "Dimstore Life" make you wanna shout.

Check out these other great discs: the folk/country sounds of *What About Regrets* (BarNone) by **Kate Jacobs**; operatic rocker **Heather Nova's** self-titled CD (Columbia); **Stephanie Sayers'** pop/rock *Christmas Island* (Zero Hour); and the blues rush of

The Columbus Dispatch

Opening act steals Sexton's thunder

MUSIC REVIEW

"Of course, I might have known Karlzen would put on a terrific show. Her Atlantic debut, *Yelling at Mary*, is a plain and affecting bit of singer-songwriter fare with memorable melodies. The surprise was just how the diminutive Karlzen and her backing band were able to infuse songs from the album with newfound urgency and energy."

- Bill Eichenberger, pop music critic

The Philadelphia Inquirer

"Her Atlantic debut, boasts a line-up that features Jackson Browne, Kenny Aronoff, Benmont Tench of the *Heartbreakers*, David Hidalgo of *Los Lobos* and Kay Hanley, of Boston's *Letters to Cleo*. Karlzen's a cross between Juliana Hatfield and Sam Phillips, writes charming, unpretentious songs in a roots-rock style."

- S.S.

Houston Press

Sounding Out Mary

Mary Karlzen doesn't want
to be anyone but herself

"Karlzen's songwriting pretty much takes her across the map, from bouncy pop to introspective country to singer-songwriter angst near rock. Like new bands such as Wilco and the Jayhawks, Karlzen has assimilated a broad enough range of influence to make it hard for her to fit into any one category comfortably. So, okay, she sounds like herself."

- Mitchell J Shields

ALBUM NETWORK

adult rock

Mary Karlzen
Yelling At Mary
Atlantic/TAG



You can't get much more grass roots than Mary Karlzen. This Florida-based singer/songwriter has released several independent projects, all of which have been critically-acclaimed and supported by a broad variety of radio and video outlets (she is the most played independent artist in VH1's history!). She has also shared the stage with high caliber artists such as Bob Dylan, Lucinda Williams, Jackson Browne and John Hiatt.

Now Mary makes her major label debut with *Yelling At Mary*. Produced by Kevin McCormick, Jorge Barcala and Karlzen, it features straightforward, no-nonsense music that is thoughtful and reflective. The album opens with the brisk and upbeat "Everybody's Sleeping" (about inner strength that comes from life's experiences), which sets us up beautifully for the songs that follow. There's "Stranger" (about discovering and accepting our true self), which features vocals by Andrew Hyra from Billy Pilgrim; the poignant "Time's Forgotten Crime"; the affirmative "The Way I See It," which features vocals by Jackson Browne, and the lonely "Another Time, Another Place," in addition to the already happening "I'd Be Lying."

Mary came by to play for us in The Album Network atrium during the recording of *Yelling At Mary*. I found her to be an unassuming, totally dedicated artist who has something to say and the talent to accomplish her mission.

HITS

APM PICK

Mary Karlzen, "Yelling At Mary" (Atl/ AG):

Call it intuition or second sense, but somehow Karlzen knows just how to coax you into a song and keep you there, willfully addicted to her refrains. Whether it's the uptempo pop/rock of "I'd Be Lying" and "Everybody's Sleeping" or the relaxed acoustic feel of "Long Gone By," here lies an album rich with melodies and clever storytelling. Producer Kevin McCormick brings years of experience working with Melissa Etheridge to this project, blending warm guitar riffs, pianos and Karlzen's distinctively sweet voice for a wonderful result. With fans like Jackson Browne, the Mavericks, David Hidalgo (Los Lobos), it's obvious you'll be just one of the many believers. (Julia Trainor)



PICKS

FMOB

ALBUM REPORT

JANUARY 20, 1995



MARY KARLZEN, *YELLING AT MARY*, ATLANTIC/AG

With an eager, teenage-like passion, Karlzen's vocal delivery and songwriting offer a fresh enthusiasm. Karlzen already has to her credits two previous releases for Miami's Y&T Music and opening for Bob Dylan, Jackson Browne, and John Hiatt. Producer Kevin McCormick (Melissa Etheridge) surrounds Karlzen with an impressive cast here, including Benmont Tench, Los Lobos' David

Hidalgo and Billy Pilgrim's Andrew Hyra. "Everybody's Sleeping" is a bouncy rocker with a pleasing melody, as is "Dimestore Life." "I'd Be Lying," already on the air at several signals including WCLZ, KRVM, WXPN, and KTHX. Jackson Browne drops in for "The Way I See It." We also like "Wooden Man," "Walk Like You" and "James Hotel."

Artist: Mary Karlzen
 CD: Dim the Watershed
 By Heidi Drockelman
 Indie-Music.com



Mary Karlzen
Dim the Watershed
 Y&T Music
 by David Chiu

Sometimes, the best part of reviewing music is discovering an artist for the first time without fanfare or hype. Now Mary Karlzen isn't exactly a new artist in that she has previously released album about a couple of years ago. She is certainly someone without name recognition but she should. Her latest *Dim the Watershed* contains some wonderful, exuberant folkish rock. The moments of contemplation-the piano balladry of "She," the retro country-sounding "Reunion," and the airy "Sun and Moon"-are balanced by bouncy upbeat rock ("When You Go" "Closer," and the passionate yet urgent "Wonderland"). Karlzen's voice is gentle and childlike in one sense (a la Nanci Griffith) and charismatic and commanding the next. If you are even fortunate to find this CD, you won't be wasting your precious time.

I first heard Mary Karlzen way back in 1995. It just so happens I was working at WXPB in Philadelphia at the time and I caught an earful of YELLING AT MARY, her first full-length album. My ears pricked up and I took notice. Fast forward to 2001 and Mary's full-length follow up, DIM THE WATERSHED, has graced my CD player and I find myself equally-enthralled by Miss Mary.

The listener is immediately embraced by Mary's unique, but tempered voice. There are striking resemblances to Tanya Donnelly (of Belly/Breeders and solo recognition) both in song structure and vocal talent. Certainly, both women present a strong case for themselves in both areas and it makes this reviewer wish that Mary would release more material. But you can't rush good songs, believe me when I say that many try and fail. Strong vocals and even more confident execution in every area of this disc make DIM THE WATERSHED one of the better releases I've heard in the singer/songwriter genre of late.

All of the songs stand alone and give testament to Mary's talents, lyrically, and the fact that many of the songs vary in meter, style, and swing from acoustically simple numbers featuring vocals and piano (as in the lovely "She") to a more fully supported cast of characters (featuring some wonderful harmonies on "Time"). This varied approach finds a great amount of sparkle in each track and allows the audience to sneak a peek at Mary's varied interests in songwriting. Additional standout tracks on this disc include the strong opener "When You Go", the beautifully-crafted "Harbor Lights" and a radio frontrunner in "Closer". This disc, on the whole, is a great listen, and worthy of pushing Mary Karlzen into that upper echelon of singer/songwriters. Here's hoping that we hear from Mary sooner than later and that her untapped potential provides us with years of music.



Mary Karlzen
 "Dim The Watershed"

Mary maintains a simple presence not turning to glitz and gimmicks to promote her music. She knows that once you take away the gimmicks the music is all that is left. Mary like most great folk rockers let the music itself be the center stage attraction. She writes from a woman's perspective about love and everyday things in life. Her presence may be simple but that is all that is simple about her music. She presents her music with the heart and soul of life itself, using a mixture of slight cynicism and childlike wonder. Her music may be on the lines of folk rock it is more rock then folk with strength of rhythm being matched with the strength of her vocals. It's her lyrics and attitude that adds the folk touch to her music. Her talent is up there with Crow and Etheridge.

Mary is also featured on Atlantic's best selling holiday collections, "You Sleigh Me" and Winter, Fire and Snow. Mary has shared the stage with many great artists: Bob Dylan, Jackson Browne, and Hootie and The Blowfish to name a few.

This is Mary's first full-length album since 1995's well-received "Yelling at Mary" (Atlantic) and features a wonderful collection of enduring new songs with her trademark vocals. The new album was produced by Mary, Fred Freeman and Mark Bryan (Hootie & the Blowfish) and is independently distributed.

It's a CD well worth checking out!

SHOWCASING MUSIC'S MOST DYNAMIC FEMALE ARTISTS...
SEE THE ENCLOSED WOMEN IN MUSIC BROCHURE.

Discovery

SR/38/Y

THE GUIDE OF THE BMG MUSIC SERVICE

**in the spotlight:
what's new**

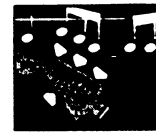
Senior Music Editor Ron Sacks talks about
singer/songwriter Mary Karlzen

"What do you get when you cross the jangle-pop of the Go-Go's and the Bangles with the songwriting and disarming vocal innocence of Nanci Griffith?...Mary Karlzen. Her debut, *Yelling at Mary*, shines with heartfelt pop songs about love, life and dreams in small-town America. Sincere vocals, insightful lyrics, and catchy pop hooks...a great new album."

- Ron Sacks - senior music editor

inROADS

ENTERTAINMENT IN HAMPTON ROADS



inTUNE

RECORD REVIEWS, NEWS

"I'm reluctant to name any standout tracks, if only because they're all so good - and because I'm partial to two tunes I'm already familiar with from her previous indie releases: 'I'd Be Lying' and 'The way I See It.' This is how I know Mary's gone big time: Singing back-up vocal on the latter track is a certain Mr Jackson Browne. You go, girl."

- Heidi Strom, *inRoads*

SPRINGFIELD NEWS-LEADER

Tis a privilege to live in the Ozarks

Songwriter shares wisdom at Thumbs Up

"Coping is a theme running throughout Karlzen's major-label debut, *Yelling at Mary*, which brings her to Springfield to perform tonight. A delicate soprano and flowing melodies accent emotional lyrics, framed by poetic narrative in songs such as *Dimstore Life*."

- Ron Sylvester