

**A Conversation with Kris Delmhorst
by Frank Goodman (Puremusic.com, 1/2004)**

Wonder of wonders, the manner in which Kris Delmhorst distinguishes herself amongst her contemporaries is her sheer musicality. She grew up a string player in Brooklyn, studying cello, and incorporating the violin (or fiddle, as she is quick to posit, never having studied it formally) along the way. Her way with words is as impressive as her grip on tone and melody, and she seems to hold her pen like a guitar pick or cello bow, loose enough to be expressive, and just tight enough to control it.

We were very impressed, apparently like the folk world at large, by our first contact with the artist (*Five Stories*, see our review) and perhaps even more so by her recent *Songs for a Hurricane* (Signature Sounds), which bares her essence a little further in its somewhat sparer treatments of the material. Her sonorous high alto is curiously cello-like, very full without being loud, and extremely expressive in its range of tones. Her singing and speaking voices are both very confident in a welcoming, inclusive, and inspiring kind of way.

Drummer Billy Conway (of Morphine fame) makes unbelievably good records in this singer songwriter genre. (Do a lot of the people in your life also try to put a “d” in that word?) He is one of those rare drummers who asks for the words instead of a chart before running the tune down. We were very interested in Kris’s description of this mentorish figure of the Boston scene, his studio layout and modus operandi, and his ways.

Kris moved up the ranks very quickly, and has toured extensively with the cream of the crop. She’s on the road now with a folk concentrate called Redbird that includes Peter Mulvey and Jeffrey Foucalt, that’s a show not to miss (if you live in the UK, that is—that’s where they’re headed in February, shows posted on the artist’s website). They’ve made a CD with David Goodrich that we hope to cover in an upcoming issue.

Some interviews are uplifting, by the unmistakable quality of the artist actually engaging in the conversation, coming out to meet you in the middle. It really made me want to see Kris play live, and to go to Boston and see the club scene there. We must do a Boston issue, and we seek the suitable guide. But here I digress, because I started to say that we think Kris Delmhorst is really strong and good medicine, and we urge you to buy this and her previous two CDs, they’re excellent examples of modern folk pop. Personally I was very taken with the artist, and know you will be too, in the good spirited conversation to follow.

Puremusic: I’d like to ask you about two projects first. One is from a few years ago called *Respond*. Would you tell us a little about what that is all about?

Kris Delmhorst: Sure. It started with about ten women songwriters in Boston getting together and talking. It just seemed like a time where there were a lot of us making good music in the Boston community, and so we wanted to do a project that celebrated that. And so it quickly turned into the idea of doing a benefit record. And we ended up choosing an organization called Respond Incorporated, which is in Somerville, where a lot of us lived. It’s a domestic violence prevention and help organization. They have a shelter, and they do advocacy and work with children and do preventive stuff. It’s just a great organization.

So we teamed up with them. Executive Producer Charan Devereaux was a real go-getter and, with the help of a lot of people in the community, turned it into a project a lot bigger than any of us had ever really envisioned. It ended up with twenty-six artists, and a two CD set.

And everyone who had anything to do with the project, from the artists all the way to the mastering engineers, and the cover designer and the duplication people, they all worked for free. That enabled all the money from the record to go directly to the organization. And then we got some support from, oh, MTV and a lot of support from Billboard magazine. The editor, Timothy White, was a big supporter of ours.

PM: God rest his soul.

KD: And Sarah McLachlan, there's some big folks. It just turned in a wildly more successful operation than we'd imagined. It was great.

PM: Wow.

KD: And now there's *Respond II*, which is all different artists. I worked as an associate producer on that one, too, and it's great. [[Click here to find out more.](#)]

PM: When you began your description of that first volume, you said that at the time it seemed like there were a lot of really good women musicians around Boston and it kind of grew out of that, wanting to celebrate that. Is it different now in that respect, or are people more far flung, or...?

KD: Well, the way I can describe it is that being from—I moved to Boston right when I was first starting to write songs. And there's a great kind of incubation system there, where there are open mics every night, and there are a lot of low or non-paying gigs that you can just take to learn your craft. And most of the original dozen or so artists on *Respond*, we all sort of came through that system at around the same time. So it's almost like being in like a graduating class with somebody.

PM: Right.

KD: At the time, we were all very focused on Boston, and then radiating outwards, but we were still very, very locally minded. And I think it's kind of like what happens when everyone graduates. I mean, some people are still more or less in that same place. Some people have really moved away or branched out to a much more national career. Some people have switched gears entirely. So it was sort of that moment for us. And yeah, there are tons of new, great people that have come up, and then there are all of us that are still mostly doing our thing, but it's not as tight knit a group.

PM: Yeah. Are you tight with any of those women from those days?

KD: Oh, sure. Yeah, I'm very good friends with Jennifer Kimball and Catie Curtis, and I'm still good friends with Charan Devereaux, who's the leader of the pack there. She has a song on *Respond*, but she was really the main motivator of both projects, and is an amazing lady.

PM: So the other project I'd like to ask about is current, and that's called *Redbird*. Tell us about that, please.

KD: *Redbird*, again, was an organically sprouting event, which came from a tour that I did last January with Peter Mulvey and Jeffrey Foucault. Peter and I had been friends for quite a while, and were going to do this UK tour together. And then Peter asked if we could bring along Jeffrey Foucault who he knew from Wisconsin, and whom I had never played with yet, but I said, "Sure." So the three of us ended up going over there, and we just had a great

time on this tour. And the shows were really fun, and then also, all afternoon, whenever we would get to our destination of the night, then we would just end up sitting around and playing every song that any of us had ever even thought about knowing.

PM: Wow.

KD: And we did that for two weeks. And I can't remember, we did the math at the time, we've played like 700 or 800 songs over the course of the—

PM: Holy shit!

[laughter]

KD: I know, because we never repeated one. And we would get to the bottom of the barrel, like we knew that none of us knew any more songs, and then someone would remember a whole other little pile of them, and then off we'd go again. It was just really great. And so we decided that it would fun to do that with a mic on at some point.

PM: Yeah.

KD: So that's basically what happened. We got together in Wisconsin for a few days this past summer, the three of us, plus Goody—David Goodrich.

PM: Goody, yeah.

KD: He plays with Pete all the time. And we just got a portable DAT machine and one really nice mic, and sat in a little circle around it and gathered a bunch of instruments and we just did the same thing for about three days, we played songs.

PM: Each other's songs or all cover songs?

KD: It's mostly cover songs. We played a few of ours. Let's see. We played so many that sometimes it's hard for me to remember what ended up on the record.

PM: Yeah, right.

[laughter]

KD: But I think what's on the record [both the record and the group are called Redbird, by the way] is Peter does one of mine, I do one of Peter's. We all do one of Jeff's, and there's one that I wrote and one that Goody wrote for the project. And then everything else is covers. There are a bunch of traditional songs, and then there are covers—there's a Tom Waits song. There are songs by friends of ours who are sort of more obscure.

PM: Really? We're interested in those.

KD: There's a song by Paul Cebar, who is a Milwaukee artist I've never met but Peter is a big fan. So we did a great song of his. And then I sang a song by Ry Cavanaugh, who now is in a band called Maybe Baby with Jennifer Kimball. It's great. And Ryan and I used to play in a band together for years called Vinal Avenue String Band.

PM: Oh, I saw that on your site, yeah.

KD: Right. He's one of my favorite songwriters in the whole world. I think he's amazing.

And so we did one of his songs, just sort of a little lullaby song. And let's see, what else is on there? There's a Willie Nelson song, there's an R.E.M. song. There's a Greg Brown song. There are a couple jazz standards.

PM: Wow.

KD: Yeah, it's fun.

PM: What a neat energy you guys have woven together there. It's like the *Respond* thing, there's a real spirit there that isn't self-obsessed, and it isn't like, oh, my songs, your songs. It's music, it's jamming, it's the reasons why we all played music in the first place.

KD: Exactly.

PM: Now, when you get together with these guys, do you play guitar or do you play the other things that you're very good at, cello and violin and—

KD: Well, we didn't have a cello at the sessions because we were out in the middle of Wisconsin. [laughs]

PM: I see.

KD: So I played a little bit of fiddle and guitar also. And on tour in England, the first time we all just had guitars, because we didn't really realize that was going to happen. But we're going to do another tour of England again in February, and all of the UK and Ireland too, and I'm going to bring a fiddle for that. And then Goodie, of course, plays everything.

PM: He does, doesn't he?

KD: He does. Yeah, he's one of those. So, there's a little bit of mixing it up on the instruments.

PM: Does he bring keyboards, or he's like a lap steel guy, or—

KD: He's a string guy. I mean, I'm sure he could play keyboards, but that's not really his thing. I don't know exactly what we're going to bring on tour. But on the record he plays the nylon string guitar, mandolin, regular guitar. He plays slide guitar, sort of lap steel. And then we also had this Papoose, which is a tiny guitar by Tacoma. It sounds somewhere between a high-strung guitar and a mandolin. So we all passed that around, too, and played some of that.

PM: They're remarkably good, those little Papooses.

KD: Yeah, they are. They don't really sound like a guitar, but they sound like a nice thing.

PM: So we think that *Songs for a Hurricane* is very strong and really well put together. That's a super record.

KD: Thank you.

PM: I'm not surprised that you're such an eloquent and quick thinking speaker, because there's a very strong presence on your records.

KD: Well, thank you.

PM: Share with us a little, please, about Billy Conway. What kind of a cat is he?

KD: [laughs] He is a serious character that I love and admire. Billy is fantastic. He's a very—let's see, how to describe—he's sort of mysterious, especially when you first get to know him. He's not the most loquacious guy in the world. And he—I don't know. He just has a certain kind of Zen calm about him. [laughs]

PM: I hear that.

KD: I've made two records with Billy now—well, he's played drums on all three of my solo records, but we produced the last two together, *Hurricane* and *Five Stories*.

PM: We liked *Five Stories* very much, too, and reviewed it.

KD: Oh, thanks. And when I originally asked Billy to produce *Five Stories* with me, he hadn't really officially done any production work, although he'd certainly been involved, you know, with a lot of the Morphine stuff and other things he played on. But I asked him because he just has a very sideways approach to thinking about music.

And it comes through as a drummer. The first thing that I really loved about playing with Billy was that he always wanted the words to the songs, and that was very unusual, and it's so cool. He wanted the words just to feel he was really involved with the music on that level, with the songs on that level. And he never plays what everyone else would play. He just never thinks of the obvious thing. [laughs] I admire that about him a lot. And we both have similar priorities, in terms of recording, which is not to get the perfect take or the perfect part, but to get the feeling that just feels like it's kind of lighting up the switchboard.

PM: Yeah.

KD: Billy is amazingly patient about that. And so he's, for me, great to work with in the studio.

PM: Yeah. If you don't get the spirit in the take, you didn't get it.

KD: Right, exactly.

PM: What's the vibe at his Hi-n-Dry, what's the feel of the studio?

KD: It's fabulous. It's an old five-story brick building in Cambridge, it used to be a laundry building a long time ago. So it's kind of a loft space now, the top floor of this building. It's where Mark Sandman used to live. And where Morphine had their studio set up, where they would demo things and they did a lot of—

PM: Oh, so it's legendary. It's got all that voodoo in the room.

KD: Yeah. It's loaded with history. And when we did *Five Stories*, that was the first non-Morphine project, I think, that's ever begun up there, and certainly after Mark died. And so there was a lot of grappling with history on that one, and sort of letting the space transform into its new life.

PM: Would you mind telling me how Sandman died?

KD: He had a heart attack on stage. The band was in Rome playing a festival.

PM: Whoa. Oh, my God...

KD: Yeah.

PM: Thanks for all that good stuff on Billy Conway and on the studio. That's great.

KD: Oh, sure. Yeah, it's really a magical place. It's such a great place just to spend time: it's got a beautiful panoramic view of Boston, and the light that comes through that place all day is gorgeous. And so many studios are sort of dungeons.

PM: Oh, yeah. Most of them are dead.

KD: Right. So part of the deal with being up there is that you get the street noise and the setup. There's absolutely no isolation whatsoever. Basically, everyone is playing in the circle, including the engineer. So there's just bleed, and—

PM: The engineer is in the circle as well?

KD: Yeah.

PM: There's no control room?

KD: There's no booth, so it's quite a scene.

PM: [laughs]

KD: Yeah. So it's not for everyone, but I really feel like it's magical.

PM: And so, you just set up a couple of sound baffles, or...?

KD: We didn't really even bother with the baffles.

[laughter]

PM: Oh, that's a trip.

KD: We just sort of accepted it.

PM: And so is there is bleed all over the place? [When a mic is on the vocal, for example, it may also pick up other things.]

KD: Pretty much. On both records, we redid some of my tracks. We did as few as possible. But sometimes, you know, the take felt great, but something about what I was doing wasn't exactly right. And actually, the main reason why we ended up redoing some of my vocals was that very reason: that there was so much drums in the vocals that it made it really impossible to mix.

PM: Right. [If you turn the vocals up, the drums go up too.]

KD: A few of them we had to redo, but mostly we just lived with it. So yeah, on just about any track, you can more or less get the whole feeling of the whole thing.

PM: Unbelievable. That's very interesting.

KD: [laughs]

PM: And I would assume that even though he's a real subtle guy that he's not the quietest drummer in the world, right?

KD: No. I mean, he's certainly not the loudest. I mean, he plays a pretty small kit, but no, he's definitely there loud and clear.

PM: When I listen to your records, what strikes me always is how musically substantial you sound.

KD: Well, that's nice of you to say.

PM: Please tell me a little about your string education growing up. Isn't it rather unusual, for instance, for a young person to be studying both cello and violin?

KD: Well, I actually didn't study violin. I studied cello only—and piano also.

PM: Ah.

KD: But fiddle—I wouldn't even actually claim to play violin, but the fiddle is something I picked up later on.

PM: Cello and piano, that's a little more acceptable, right.

KD: Right. It was the standard thing. I had to pick an instrument in, I think, fourth grade. And I had actually already started piano lessons, and I was always really interested in music. Almost everyone had to pick up an instrument at some point, but I was just—

PM: Was that a public school thing or private school—

KD: It was a private school. My mom worked at a private school, and I went there the whole time.

PM: Where was that?

KD: In Brooklyn. And so I got really into it, and I actually ended up doing a weekend program at Manhattan School of Music all through high school. I studied it very seriously and I was really into it. That was my overall musical education—on the one hand, I was studying hard, and on the other hand I was a voracious listener to every kind of pop music. I mean, pop and rock and blues and jazz, and everything, absolutely everything. And I was just a real geek about it, like all of us were.

PM: Yeah.

KD: And I would spend all my time in record stores and got *Rolling Stone* and *Spin* and read them religiously, and bought things based on reviews, and sort of traced different lines of music. And so I was involved in that self-education at the same time. What turned me on the most was songs, lyrics, song structure and all that stuff. And it just took me an exceptionally long time to actually have the bright idea of writing them myself. [laughs]

PM: But you were ret to go once you began.

KD: Yeah.

PM: So how do you think your legit string background has manifested in your guitar playing or your songwriting?

KD: Well, I think cello has always felt to me the most like singing. It has a lot more to do with singing than it does with playing the guitar, for me, because the bow is just like the breath, basically, and it's the single note melodies for the most part. And cello is a much more fluid thing than guitar.

PM: That's so interesting, because your voice really has a cello-like quality.

KD: Yeah, I think that my sense of melody and of phrasing probably comes more from the cello than anything on guitar. But when you have a classical education, there's a lot that you have to overcome, I think, because you get so used to just—well, having a page in front of you.

PM: Right.

KD: I was always a little more comfortable without that page there. But still, for me, I had to actually switch instruments to make that leap. So when I took up the fiddle, that really freed me up from the whole body of music that I knew on the cello, which I had to get far enough away from that it could be useful to me. I took tons of theory and all that stuff going through Manhattan School of Music, and that is, especially in terms of playing with other people, incredibly valuable.

PM: Yeah, because most songwriters don't have any of that.

KD: No. And obviously, I read music without thinking about it, but that hardly ever comes up. I mean, I probably see a page of music about once a year, if that. But it's more like just knowing the chord structures and how those are put together, that makes a huge difference.

PM: Right. Yeah, absolutely, because there's a lot of music that goes down in the course of your tracks that obviously involves musicians who really know what the hell they're doing.

KD: Oh, yeah. Well, all those guys are amazing that way. I mean, they're really pros.

PM: So besides you, and Dana Colley on vocals, Julie Wolf is the only other woman on the record. I'd love to hear something about Julie. She pops up on a lot of good records.

KD: Oh, Julie is a piece of work. She's fantastic. Well, you probably know she was in Ani DeFranco's band for I think about five years.

PM: Uh-huh. Is that past tense?

KD: Yeah, it is. And those guys were on the road all the time. I met Julie through some mutual friends, probably through Catie Curtis. And we'd always hit it off, but we never had spent a lot of time together and we never really played together. But then someone told me that Ani just sort of went back to being solo, and she just let go of the whole band all at

once. And then suddenly Julie was sort of at large, and she was (and I think still is) living in the Bay Area. I had a show at the Freight & Salvage in Berkeley, and I just ended up calling her to see if she was around and if she wanted to sit in, and so she did. I had a guitar player with me, and we played as a trio, and it was a blast.

And then when I was getting ready to make this record, I was a little bit nervous about the fact that I was making it in the same spot, producing it with Billy again, and I knew that there would be quite a few of the same musicians on it.

PM: Yeah.

KD: And at the time I was really worried about it having enough of a separate identity from *Five Stories*, which as it turned out wasn't even going to be a problem, because the songs just went in a different direction anyway. But at the time I really wanted there to be at least one significant new element to it, and so that's when I thought of Julie.

There had been keyboards on my first one, but it was mostly me plunking out a few notes, and just doing some droney things. And we got actual keyboard players to play on a couple songs, but I really liked having that sound in there. And I had thought someone who really knew what they were doing would make a big difference. Also it just seemed like Julie's presence would be a really nice thing to have on that record.

PM: Yeah, so what's her personality like, in terms of her presence?

KD: Oh, she's just great. She's just the most positive, cheerful, enthusiastic musician. Especially for a collection of stormy songs, she was a great person to have in there balancing the whole thing out. She just came in for about three days. It was actually right at this time last year. We flew her out from the West Coast, and she played on everything, and it was great. It really put the record on a path that kind of carried through the rest of the time.

PM: It's cool, the whole hurricane metaphor that the songs are wound around. That's a beautiful construct. And that the hurricane metaphor itself really seems to be about a certain relationship—or is it about relationships in general, or...?

KD: Well, it's kind of hard to say, because the way I write is very—it's sort of like collage. A lot of the things that sound literal are actually gleaned. They're like quilts, with pieces taken from different real and imagined situations.

Where I come from in reality is all over the map. But I think the record is designed to at least feel like it's about one thing, like it's about one relationship.

PM: Right. It's wound together very cohesively, and very tight. It's obvious that you've been very good with words even long before you put your first vocal on a record.

KD: Thanks.

PM: It seems like you've been doing that for a long time.

KD: Yeah, that's always been going on.

PM: Speaking of words, then, what are you reading at the moment?

KD: At the moment, I'm deep into a Teddy Roosevelt biography that is great.

PM: Wow. Good artists frequently have a very surprising answer to that question.

[laughter]

KD: And I've also been reading a book that has such beautiful language, one of those ones that I just don't want to end, called *The Solace of Open Spaces* by Gretel Erlich. She's amazing. She was sort of an urban film-maker, and she had to go to Wyoming to do a film about sheep herders out there, and then right at that time her partner was diagnosed with a fatal condition, he was around thirty. And so she just ended up staying out there, and she has lived there ever since, as a sheep herder, and a ranch worker. But she's the most beautiful writer, and the way she describes that landscape and those people out there is like just delicious.

PM: Wow. We'll be getting on that.

KD: Yeah.

PM: And what are you listening to?

KD: Let's see. Do you know Paul Curerri?

PM: I've run into him on other people's records, but I don't think I know him from his own records. [Actually we ran into him on his girlfriend Devon Sproule's latest record. We're now considering reviewing both of them next issue.]

KD: He's amazing. He's a Charlottesville, Virginia based artist. I was introduced to his work just recently, and he has two records. His last one was produced by Kelly Joe Phelps. But the one I've been listening to is his first one, I think it's called *Long Gone to Hawkmoth*—quite a title. But I probably listened to that like thirty times in the last week. I also just got turned on to Cheri Knight's record, which I had always wanted to hear and never had, and that was amazing, so I'm listening to that a lot.

PM: Who's she, please?

KD: Cheri Knight, she is the bass player and one of the writers in the Blood Oranges with my good friend Jimmy Ryan. And they haven't made a record in a while, although they're working on one now. But she put out one solo record, produced by Steve Earle. It's called *The Northeast Kingdom*, and it's fantastic. It's real rootsy rock, I think it's awesome.

PM: Thanks.

Are there routines or practices that you use when you're touring hard, to keep sane or stay centered?

KD: When I'm touring... Yeah, probably the main thing is, I do yoga every morning. When I'm home, too. And that's really a good thing. Partly, I began doing it because I was starting to have some back trouble—one of the weird tolls on your body that comes from touring all the time.

PM: Yeah.

KD: I've done yoga since I was a teenager, but I had never done it regularly like that. And it just really situates me wherever I am in the morning. It places me. So that really helps for the wandering lifestyle.

PM: Does it include meditation, or is it just more of a posture thing?

KD: Well, the whole thing is sort of like meditation, but I don't actually sit per se.

PM: Right.

KD: But yoga, I guess that's the main thing. I've always liked to travel. I love home, but I also have the personality where it's easy for me to feel at home quickly anywhere, which is very useful when you have this job.

PM: And some songwriters tell me, "Well, yeah, it's on the road that I really run into a lot of my friends."

KD: Oh, yeah, definitely, that too.

PM: Are you mostly touring with a band now, or—

KD: Not with a band, but I'm touring as a duo as much as possible, and I have a few different side people.

PM: Who do you use?

KD: I've been traveling with Mark Erelli a lot of the time. He's a great songwriter, so his first priority is his own thing. And the same thing goes for Jabe Beyer, who is also one of my favorite songwriters out there. He's more locally based in Boston right now. But he comes along a lot. And then there's a guy name Steve Mayone who comes out. Most of them are multi-instrumentalists who mostly play electric guitar with me and sing, but all of them can play other things, either acoustic or mandolin or various other things, and mix it up a little bit.

PM: Are you what you call a spiritual person?

KD: I guess I would say so, but not in any way that anyone else knows about. I'm not a member of any group. But yeah, I would say so, yeah, although I would have a hard time talking about how.

PM: How would you describe your temperament, or your personality?

KD: My personality?

PM: Yeah.

KD: God. I've never had to do that before!

[laughter]

PM: Oh, good.

KD: I don't know. Wow. That's a hard one. I guess there are a few different facets of it. I don't know if I would say that that serves me well, but it makes this line of work and life

really suit me, because I have a real gregarious side. I guess I'm a pretty optimistic person most of the time, but I definitely have a social, very external, adventuresome side, which is the side that really loves touring.

PM: Yeah.

KD: And I also have a much more reflective, introverted side, a private aspect that can really be strained by the touring, but that's the part that comes home and unplugs the phone and writes. It's nice to have a job where I get to really exercise both, and both sides get to be happy.

PM: Are you a person with a lot of friends or a few close ones?

KD: Well, I certainly have a few real mainstay, close friends. But I do have a pretty wide circle of friends, and I really tend to enjoy that.

PM: Yeah, you sound like a person with a lot of friends.

KD: [laughs]

PM: *And* a lot of good ones.

KD: Yeah.

PM: Tell us, please, how your deal with Signature Sounds came about?

KD: Lori McKenna and her manager and me and my manager were trying to figure out a way to get our records released on a label. We had already made them, and we weren't really interested in record deals for different reasons. Lori is a mom of four, and so she can't really tour nationally at this point—she was just looking for a more low-key deal. And I was interested in a licensing type of situation. So that's what I have with Signature. I make the records myself, I fund them myself.

PM: Right.

KD: I make all the decisions and all that kind of stuff. And once it's finished, then I go to Signature, and I say, "Here it is. What do you think?" And then if they want to work with it, which so far they have, then we work together. And we have a nice way of working out the deal so that we're both sharing expenses and profits and all that kind of stuff. And I love it. I think Signature is a really, really great company.

PM: Yeah. They have a good team up there. They all seem to do their jobs really well.

KD: They do. And they really care about music, which is great.

PM: What kind of things do you have in your sights that you'd like to accomplish that you've not yet done?

KD: Well, it's funny, I'm very ill-defined about my goals in that way. But I have them. It's like the spirituality thing.

[laughter]

KD: It's hard for me to talk about, because I'm not one of those people who says, "Next I want to make a rockabilly record, and then I want to make"—I don't really start out with a concept in that way. So there are so many undefined goals that I have about songwriting and about making records. I can't wait to make the next one. I don't have any idea yet what it's going to be like, because the songs are just starting to drift in.

PM: You could score a film so well.

KD: Oh, that would be really fun. I've never even thought about that. [laughs]

PM: You'd be so good at that.

KD: I've listened to a few records recently that have given me the urge to kind of hole up with a four-track, which I haven't done in quite a while, and really mess around in a little bubble with songs, and maybe try starting with musical landscapes before the words happen. I mean, there are all kinds of experiments I want to do, but you never know what's going to come of any of them.

PM: Yeah, and you're so busy that it's hard to find time to experiment.

KD: It sure is.

PM: Are you touring eight or nine months of the year?

KD: Yeah. I mean, it's spread out. I just do it in two or three-week chunks at the most, because I'm not someone who likes to be out for months on end.

PM: That's really sanity producing.

KD: Yeah. Sanity has always been a priority over here.

[laughter]

KD: I think I end up playing probably about 130, 150 shows a year. That's plenty.

PM: Indeed. Well, Kris, jeez, what a nice person you are.

KD: Oh, thanks Frank. It's been a good conversation.

PM: It's a pleasure talking to you.

KD: Yeah, you too.

PM: Many singer songwriters don't come to Nashville, but if you do, I hope we get to meet, or out there on the road somewhere.

KD: Yeah, me too. Me too. I'm looking forward to coming to Nashville. There are some people I really admire down there. I love Sarah Siskind. I was actually just listening to her record yesterday.

PM: Sure, we know her a little bit. She's an incredible artist. [see our review]

KD: She is great. We keep talking about setting something up. And I really want to come down there. It's just been so hard to schedule in Nashville, but I know we're going to figure

it out sooner or later.

PM: Thanks so much for your time today.

KD: Thank you, Frank.

PM: All right. We'll talk soon.

KD: Okay. Have good holidays.

PM: You too, Kris.

