



Photo: Herclayheart



“Her voice is like the California weather. It’s infused with sunshine, but there’s an earthquake

behind it.” — Leonard Cohen

JENNIFER WARNES

By Bob Mersereau

Jennifer Warnes is an American singer and songwriter. She is best known for her rich distinctive voice, her interpretations of work by James Taylor, Leonard Cohen, and Buffy Sainte Marie, and for her association with the soundtracks of a number of popular films during the 1970s, '80s and '90s. Her biggest hits were **“Up Where We Belong”** (a duet with Joe Cocker, from the 1983 film **An Officer and a Gentleman**), which won the duo a Grammy, a Golden Globe, and took the Oscar for Best Original Song. Then another duet, this time with Righteous Brothers Bill Medley, also topped the charts with **‘(I’ve Had) The Time Of My Life’** from **Dirty Dancing**, which won an Oscar, a Grammy, and a Golden Globe. That was the third Oscar-winning song Warnes had sung in her career, following 1979's **‘It Goes Like It Goes’** from **Norma Rae**. Those three wins tie her with Frank Sinatra, and only one behind the great Bing Crosby for having more Oscar-winning songs.



Photo: Herclayheart

“If it took Warnes a long time to commit to making an album again, the clarity and confidence of her performances on “Another Time, Another Place” validate her decision with style and grace.” — **Associated Press**

It can be overwhelming, all the negativity coming at us. There's the constant flood of bad news, social media chatter, and the seemingly daily doses of disappointment. Here's something better, in the form of musical medicine. A good friend has returned, one of the very best singers of our time. Jennifer Warnes is back with a modern-day masterpiece called *Another Time, Another Place*, on BMG.

This is Jennifer Warnes at her finest, with brilliant songs that are personal, direct and intimate. She knows how to break down the barriers, and make music that embraces the listener. In these days when we need some solace and compassion, that's a rare gift. *Another Time, Another Place* is the kind of album that will become an important part of your life.

For her first new album in 17 years, it was time to return to what she does best, and gather all her great friends to make music once more. "I came to sing," she says. "And if I'm not going to do what I came here to do, what's the point?"



Photo: Herclayheart

“A crystalline work featuring the Seattle-born Warnes interpreting songs by Pearl Jam, Mark Knopfler, John Legend and others, "Another Time ..." serves as a reminder of the skills she displayed on "Famous Blue Raincoat," her acclaimed album of Leonard Cohen songs.” — LA Times

Another Time, Another Place is one of those special albums we all know, the ones where every track stands out, where you don't want it to end, and you can't wait to share it with your friends. It's filled with terrific choices from some of the very best songwriters, including old friend Mickey Newbury, modern giants Mark Knopfler and John Legend, and surprises from rugged individuals Eddie Vedder, Warren Haynes and Derek Trucks.

Joining Warnes on *Another Time, Another Place* is a cast of brilliant musicians and long-time friends, the cream of the crop from Los Angeles and Austin, where the album was made. That includes drummer Vinnie Colaiuta (Frank Zappa, Sting), percussionist Lenny Castro (Steely Dan, Toto), lap slide whiz Jeff Plankenhorn (Joe Ely, Ray Wylie Hubbard), singer Blondie Chaplin (Brian Wilson, The Rolling Stones), blues stars Sonny Landreth, Ruthie Foster and more.



Photo: David Alexander

“Luscious and lustful, considered and compassionate sophisticated arrangements and her reliably fluent and emotive readings get right to the heart of the songs” — Daily Mirror

Co-producing with Warnes once again is her great friend and collaborator Roscoe Beck, the long-time bass player and musical director for Leonard Cohen. The pair first met touring with Cohen in 1979, and together made her landmark 1987 album *Famous Blue Raincoat*, as well as 1992's *The Hunter*. The album mix is by Grammy Award-winner Noah Snyder.

In addition to the Grammy-nominated and audiophile classic *Famous Blue Raincoat*, Warnes' career has been filled with awards and artistic triumphs. By the time she hit 20, she was recording her debut album at Gold Star Studios in L.A. with the famous Wrecking Crew, as well as joining the cast of the hit T.V. show *The Smothers Brothers Comedy Hour*. In 1971, she met Leonard Cohen, and accepted his offer to go on tour with him. That led to a life-long collaboration and deep friendship with the Canadian poet, including more touring, shared song writing and frequent recording.



Photo: Herclayheart

Her own hit records followed, including 'Right Time of the Night' (#6 pop, #1 AC) and 'I Know A Heartache When I See One' (#19 pop, #10 country). In the '80's, she hit number one on the charts twice, first with Joe Cocker on 'Up Where We Belong' from *An Officer and a Gentleman*, which won the duo a Grammy, a Golden Globe, and took the Oscar for Best Original Song. Then another duet, this time with Righteous Brother Bill Medley, also topped the charts. '(I've Had) The Time Of My Life' from *Dirty Dancing* also won an Oscar, a Grammy and a Golden Globe.

That was the third Oscar-winning song Warnes had sung in her career, following 1979's 'It Goes Like It Goes' from *Norma Rae*. To put that in perspective, the three wins tie her with Frank Sinatra, and only Bing Crosby sang more Oscar-winning songs, with four. The last time Warnes released an album was 2001's highly regarded *The Well*. Since then, there have been only scattered appearances on soundtracks, tribute albums, or lending her voice to recordings by friends.



*“A truly outstanding return to making music. Here’s to hoping she doesn’t stay away so long before the next.” — **Folking.com***

She didn't see a place for herself in the new recording industry. "I felt I probably was never going to record again," she says. "The music business was in deconstruction, the record stores were closing down, companies were being swallowed up, and nobody wanted to fuss with some girl who had a dream."

Then in a cluster of events, my mother, a niece and two sisters passed away, and my manager died in a car accident. Half of my family fell off the earth. I went silent for a long time and then I called Roscoe, 'Let's make another record.'"

Beck set up a room in his Austin home, and Warnes moved in. She didn't want the album to be dark. "I had seen too much sorrow. I just wanted to feel better, and help others feel better. That kind of medicine doesn't fall out of the sky. It's sometimes hard to find relief. At least this album will be within reach, on the dark, sad days."



*“One of the most-loved singers of our time has returned with a modern-day masterpiece...” — **Soft Archive***

The songs needed to be of high quality. "I'd been with Leonard Cohen too long," she laughs. "Leonard aimed for your heart. I wanted these songs to be useful and functional, especially in the precarious times we are living." Guided by the impeccable taste of music matchmaker Mary Martin (Bob Dylan, Leonard Cohen, Emmylou Harris), she and Beck eventually settled on the ten that make up *Another Time, Another Place*.

The album opens with perhaps the biggest surprise, the Pearl Jam favourite '**Just Breathe**.' The Eddie Vedder lyric is the perfect message Warnes wants to send, to slow down, remember the love, and just breathe. Hearing that opening track, having her voice once again embrace us after the years away, is a singular thrill. '**Tomorrow Night**' is a 1939 crooner number that became a blues hit for Lonnie Johnson and earned covers by Elvis Presley and Bob Dylan.



Photo: Karen Miller

*“Luscious and lustful, considered and compassionate sophisticated arrangements and her reliably fluent and emotive readings get right to the heart of the songs” — **Daily Mirror***

"I studied with an old vaudevillian teacher when I was a child and I learned many songs in that style, so I know it well. That was the first song we cut. Roscoe said 'Where will we start?' I said 'Let's just set up the mic and sing and play something with just bass and voice.' Roscoe started as an upright bass player, and I started with songs from the '30's when I was a child, so we just returned to what we knew."

'So Sad' comes from the pen of the late Nashville rebel Mickey Newbury, whom Warnes "met through the Smothers Brothers, when I was 20. Newbury was buddies with Kristofferson, two military veterans who wanted to be songwriters. We all loved Mickey. It's my favorite one on the record.

"We called Abe Laboriel (bass), Dean Parks (guitar), Greg Liesz (pedal steel), Jim Cox (organ), and John Ferraro (drums). I wondered, 'Are we going to go flying? Yes, we are going to go flying.' They pushed the red button and there, we got it. Everybody knew it.



Photo: Roscoe Beck

*“...the work of a master interpreter who rarely fails to engage with the source material while imbuing it with her own personality....” — **Record Collector***

What you can hear in those sessions is the intimate place musicians can go only when the love and respect is there. I'm so honored to have spent the majority of my career with these kinds of people." The same combo get a southern groove going on the Trucks-Haynes number '**Back Where I Started**,' with Parks and Liesz duelling on resonator guitars.

To widen the scope of the album, Warnes added a songbook classic from the '30's, '**I See Your Face Before Me**.' It's been recorded by many, but is perhaps best known for its appearance on Frank Sinatra's classic album *In The Wee Small Hours*, arranged by Nelson Riddle. It's just another vocal style at which she excels. "I worked with Nelson Riddle back on the Smothers Brothers," says Warnes. "I wanted to sing something that Frank Sinatra sang, just to stand next to him for a millisecond."

Warnes doesn't write a lot, but when she does, it's something important for her, from her heart. This time, she included her song '**The Boys and Me**,' written about being on the road with the band. It features vocals from herself, Beck and Mitch Watkins, all veterans of the richly textured Field Commander Cohen tour of '79, and the *Famous Blue Raincoat* shows.



“Another beautifully crafted outing ... thoughtful, passionate and winning”

— **Saga Magazine**

"We were laughing our heads off, because the chorus lyric goes, 'We won't slow down,' --- ha ha ha. Of course we are slowing down. Young people say, we're never going to slow down, never going to stop. Yeah, sure. But Roscoe and Mitch are playing great all through the whole album, so I'm happy to say so far those guys are not slowing down."

Also featured on the album is '**Once I Was Loved**,' a gentle John Legend-Marcus Hummon song featuring the Tosca String Quartet arranged by Stephen Barber, where Warnes gets to glide along with the strings. '**I Am The Big Easy**' is from Ray Bonneville, a tribute to New Orleans and it's easy, greasy sound. Another Hummon original, '**Freedom**,' is "something for our broken world," says Warnes, dignified and simple.

The album closes on a well-known, and well-loved song, Mark Knopfler's '**Why Worry.**' from the Dire Straits album *Brothers In Arms*. It's the perfect bookend to the set, sharing the same mood and message as '**Just Breathe**,' finding laughter after tears.



“A revelatory reminder of how seductive Warnes’ voice is.” — **Classic Pop**

The sound, the song selection, the performances, the tone, and the message, it's all down to the production partnership of Warnes and Beck. "It comes out of who we are," she says. "We both love recording because it's so surprising. It can be scary. It's an amazingly unruly art form that can easily derail. It's luck, it's holy spirit, it's love, it's modern technology, you gotta know your gear and your players, there's so many variables, moving, shifting constantly. You have to be a team, be patient. We love the process.

"We both thrive in the recording studio, Roscoe and I are at our best there. We don't think about chart numbers and awards, just the music and the work. I tend to wither on the road, and don't feel at home in hotels or airports. But the studio is a healing place." Jennifer Warnes has always been known as someone who makes beautifully crafted records with an open heart, unafraid to show emotion and love through her work. That's what makes this the perfect time for her return. We really need a record like *Another Time, Another Place*.

Special thanks to Bob Mersereau for providing this wonderful text. All photos (C) Porch Light LLC. Unless otherwise noted.
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