

## Mp3 Kellie Lin Knott - Comfortable



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Jazz Infused Acoustic Folk - infectious energy and dynamic stage patter - a true performer musician's musician... 12 MP3 Songs FOLK: like Joni, JAZZ: Jazz Vocals Details: NOTE: Kellie Lin is the May 2004 1st place winner of Songprize.com's International Songwriting Competition for "There's a Star" .... (bio below) QUOTES and BIO below: Describing the music of midwestern songwriter/performer Kellie Lin Knott often leads listeners to interesting comparisons. Fans have suggested that her voice is a 'cross between Alanis Morissette's contralto bravada and Billie Holiday's subtle, sexy delivery', that her harmonic, rhythmic and lyrical sensibilities are purely 'Joni Mitchell', and that her jazz-influenced, groove driven acoustic guitar parts are fueled with an early Ani Difranco-like energy. Yet this songwriter is never angry or forceful. Her touch is deceptively light, and her lyrics imbued with a graceful intention that causes listeners to truly tune in order to absorb the richness of imagery and meaning within her songs, which range in subject matter from romance to world affairs. Kellie Lin's first full-length CD, *Comfortable*, is now available for sale at [kellielinknott.com](http://kellielinknott.com). *Comfortable* recently earned her the distinction of being included on Bay State Sound's "Best of Boston" 2004 compilation for her song "Home" (also available on *Comfortable*). These days, Berklee College of Music educated Kellie Lin can be found on the road at numerous festivals, house concerts, bars, coffeehouses and listening rooms, or testing out new material on the street corners and subway platforms of her adopted home town of Boston, MA. The young road warrior makes her full time living from performance and CD sales, and, like pop-star Jewel before her, has no official residence and lives quite happily from her vehicle - a 1998 Toyota Corolla. What chain of events led a once shy and quiet Minnesota girl to lead such a bohemian lifestyle? It all began in a congested coat closet, where Kellie Lin could be found crooning show tunes from behind closed doors. For quite some time her dog, Brandy, was the only family member who saw Kellie Lin face to face as she

sang. Thankfully, by age 8 Kellie Lin got over her fear and joined her father's band, belting out backing and lead vocals on Bette Midler and Linda Ronstadt tunes at VFW halls, bars, and private parties. On her 12th birthday, Kellie Lin's father brought home a well-worn nylon string guitar as a gift. Her father continued to provide inspiration, along with recordings of the Indigo Girls, Dire Straits, Bette Midler, Nanci Griffith, James Taylor, Bernadette Peters, Bruce Hornsby, and others. From this eclectic mix of influences Kellie Lin fashioned her unique style of playing and writing, combining the myriad traditions of jazz, folk, pop, bluegrass and rock. After hearing Mary Chapin Carpenter's Come On, Come On, Kellie Lin knew she'd found her calling: that of a touring musician. At the tender age of 14 Kellie Lin graduated from singing rock covers in bars with her father's band to performing originals at area schools, coffeehouses, and special events with her acoustic duo, Those Two Girls. During the Those Two Girls years, Kellie Lin and musical cohort Ruth Johnson were awarded the 1996 Minnesota Peace Prize for their efforts in spearheading a two-year musical campaign to raise awareness and funds for domestic abuse prevention. The campaign, fronted by the girls, culminated in a benefit concert raising several thousand dollars for the beneficiary organizations. The inspiration for the project came as Ruth and Kellie Lin balanced high school, marching band, concert choir, special ensembles, speech, drama club, and 4 church choirs (all different denominations), along with their coffeehouse careers. They became aware of ongoing child abuse even in their own circle of friends and set out to make a difference using music as their medium. Those Two Girls performed the National Anthem for the Minnesota Twins on National Stop the Violence Day and were featured on several local news programs. This led to collaboration with education and health organizations throughout the state. Around the same time, Kellie Lin and a friend bought tickets to an Indigo Girls concert, hoping to meet and thank the band for their musical inspiration. At a pre-concert picnic, Kellie Lin scribbled a thank-you note on the only paper available - a paper plate. In a flash of inspiration, Kellie Lin and her friend thought to wear hats made of paper plates during the concert so the Indigo Girls could identify who the note came from. In the course of a year the "Minnesota Plateheads," as they became known, used the same idea to meet and thank the Indigo Girls, Mary Chapin Carpenter, Shawn Colvin and Joan Baez. Joan even invited Kellie and her friend to the backstage party and dedicated a song to them during the show. Kellie Lin's experience producing and performing up to this time drove her to search for a college with both music business and performance curriculum. She began her college career at Berklee College of Music in Boston, MA as a voice principal. She eventually

switched her instrument to guitar for a greater challenge. Barely into her second year of college, Kellie Lin hit a road block in pursuing her life long dream. She was forced to stop playing guitar for two years due to arm injuries. Several doctors insisted she would never play again. She returned home to be with family as she searched for a satisfactory solution to her difficult situation. After two successful surgeries, Kellie Lin proved the naysayers wrong by returning to Boston to finish her guitar training. Kellie has since worked with The Spirit of Boston, The Roots Agency, and The International Folk Alliance in various positions such as singing/dancing cocktail waitress, music publicist, booking agent, concert promoter and artist manager. In July 2003, she gave up all of her "day jobs" to pursue performance full-time. "Kellie Lin Knott's *Comfortable* instantly enchanted me. Over deft, breezy instrumentation, her vocals sound splendidly assured (when they don't sound positively alluring), and such songs as "Innuendo," "In Africa," "Salt and Sand," and "Pearl" showcase lyrics of considerable wit, in more than one sense of that word, and no little wisdom. More succinctly: wow!" Bryan A. Hollerbach, Contributing Editor, Playback St. Louis "I'm not surprised by how effortless and polished this album is, (*COMFORTABLE*). Kellie Lin is as creative as spring rains." Ira MacDonald, Founder, Grand Marais Songfest, MI "the best on the bill is 24 year old Kellie Lin Knott, whose voice leaps around like Joni Mitchell's on "Another Verse", a song about love that manages to refer to Hemingway, Debussy, and Monet without being pretentious. Knott started singing with her father's Top-40 bar band when she was 8, and by now she's a mature singer-storyteller. She shows her gifts on "The Usual", set in a restaurant where a customer orders "the usual" as a way to "save my voice." This seems to become a metaphor of regret for a life not going anywhere - and then the song turns out, instead, wondrously, to be about gratitude for a life with certainty. How's that for insight at 24?" Alan Rosenberg, Providence Journal "...This is the total package - great writer, sweet, sultry vocals and a very well developed guitar player. You'll be glad you took the time to hear this up and comer!" Brian Wheeler, Marblehead, MA Festival of Arts "She's a great guitarist. Her songs are the ones that tend to stick in your head for days afterwards. And her voice - sweet and powerful and able to convey a range of emotions....great stage presence..." Meredith Tarr, House O'Muzak, CT "Truly a star in the making. Her creative, entertaining patter was some of the best I've heard..." Wendy Vickers, Local Blend Newsletter, MN "At a very tender age, Kellie Lin has the chops and demeanor of a seasoned professional. A powerful guitar player with a sweet voice, she is destined to turn heads wherever she appears. A must see show!" Wayne Hamilton, Just Plain Folks "...material draws from keen observation, insight and compassion....her

voice commands authority." John Noyd, Maximum Ink Music Magazine "...Kellie Lin stands out as one of the best. Only a few study the craft of songwriting and take their songs to where the potential exists. Kellie is one of those few superbly skilled songwriters. She takes her songs to that level." Joe Schreifels, thesongcrafters.com "...beautiful voice, masterful guitar playing and lyrics...I've been torn between my hunger for hearing the emotion with which she imbues the performance of her music and my overwhelming desire to sing along." Chuck Ellingson, Cream City Chorus, Milwaukee, WI "...one of the most confident performers I've seen. Her voice soars effortlessly carrying her from crooning chanteuse to sultry vixen. Combine that with unbelievable guitar chops and expect your eyes to be glued to the stage. It's obvious she loves what she's doing, and you will too." Stolie, Bloodshot Records, Chicago, IL "...Kellie Lin is a creative songwriter, and a talented guitarist, employing a variety of musical influences and digging deep into the mechanics of altered tunings, weaving stories of social and personal issues alike, and not losing her sense of humor in the process." Bob Jensen, Ginkgo Coffeehouse folkrock.com, St. Paul, MN  
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