



National Release Date:  
June 21, 2005

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**SARA HAMILTON** 

## call my name

Strange as it may sound, Sara Hamilton actually *left* Austin to become a songwriter. With degree in hand, she packed up her songwriting vocation in 2002 and headed for Texas' other music hotbed, Dallas/Fort Worth, and the friendly confines of home in Mansfield, Texas. There, she found a welcoming social structure that allowed her to quietly sock away a bagful of solid tunes in the vein of waltz king Bruce Robison and balladeer Jim Lauderdale, while gaining experience behind the mic at coffeehouses, cigar joints and the occasional honky-tonk. Along the way, a chance introduction to a Texas music insider led to a friendship and, eventually, to management representation.

Flash to the first of many "homeboy hookups" – a greasy-spoon meeting with multi-talented artist/producer/playwright Jesse Dayton. The "Country Soul Brother" quickly realized that there were enough stars in Sara's songbook to make a "kickass, smart Americana record."

Over flapjacks and caffeine, the plan for *Call My Name* was hatched, and pre-production of the project began on the spot. Time was of the essence. Dayton had only a small window of opportunity for the project before a West Coast tour and the beginning of his next project, the score for the Rob Zombie movie *The Devil's Reject*. Dayton's studio sidekick, engineer Steve Chadie, would also sandwich the project in between sessions with Los Lonely Boys and the quirky duo of Willie Nelson and Jessica Simpson (*Dukes of Hazzard* soundtrack).

"I felt incredibly fortunate to be working on my debut project at the same time that my producer's album was in the Americana Top Ten and my engineer was nominated for a Grammy," Sara says, referring to Dayton's *Country Soul Brother* and Chadie's nod for Record of the Year (Los Lonely Boys, *Heaven*). "The timing felt right. There was a ton of energy and enthusiasm within the team."

Dayton plucked eight originals from a constellation of solid songs, added tunes by Hayes Carll and blues legend Memphis Minnie, and gave each the star treatment. The result is a disc that sparkles with songwriting clarity and vocal purity.

Dayton's eclectic production style shines, with everything from boogie-woogie piano on "Better Than I Used to Be," to the Crosby, Stills, Nash & Young inspired guitar intro (with a twist of Cajun squeezebox) on "Back My Way," and the powerful George Harrison-esque slide guitar crescendo on the title track.

The disc reveals Sara's songwriting range to be equally diverse, with crossover friendly tracks "Motel Key" (co-written with Heather Morgan) and "Call My Name" cozied up to straight-up honky-tonker "Lord Help My Soul" and the sultry tear-jerking waltz, "Lonely Like Me."

The closing track is a back-and-forth duet of Memphis Minnie's ragtime blues ditty "Ain't No Use Tryin' to Tell on Me" that punctuates what the rest of the album already proves: Hamilton and Dayton are a musical match made in the heavens.

*"You could fill the Astrodome with pretty girls with pretty voices, but you'd be hard pressed to fill the batter's box with songwriting talent like Sara Hamilton."*

#### MARKETING STRATEGY:

Q2 & Q3 ad buys in No Depression, Texas Music and Best in Texas (co-op budget available) ~ National radio promotion to Americana/Triple A ~ Radio single promotion to Texas Music Chart ~National & regional publicity

#### TRACK LISTING:

1 Better Than I Used to Be ~ 2 Call My Name ~ 3 Never Not Love You ~ 4 Long Way Home ~ 5 Back My Way ~ 6 Lord Help My Soul ~ 7 Dry Spell ~ 8 Motel Key ~ 9 Lonely Like Me ~ 10 Ain't No Use Tryin' To Tell on Me

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SARA

HAMILTON

*call my*

### **Better Than I Used to Be-**

Everybody goes through cycles **in their lives**. **This** is the best part, coming out of a bad run and feeling everything in your life start to lighten up. I love that so much.

### **Call My Name-**

I wrote this song when an ex-boyfriend of mine got a new girlfriend and that put an effective end to our friendship. I still consider him a friend, but we don't keep in touch as much.

### **Never Not Love You-**

The purest kind of love that I've been lucky enough to experience in my life is the love that I have for my family and loved ones. I hope that one day I can find romantic love that is as forgiving and unconditional as the love that I share with my family.

### **Long Way Home-**

This song is one of those that every time I hear it or sing it I just want to cry. The truth of the words is so beautiful. You can tell this is a very personal song for Hayes. I love it.

### **Back My Way-**

I wanted to write a song about a less meaningful relationship. All of my songs are about deep, long-lasting relationships, and I wanted one that was a little more shallow. And so, so is the song.

### **Lord Help My Soul-**

I was on a plane on my way to California when I started writing the lyrics to this song. It's all true, but don't tell my dad that.

### **Dry Spell-**

My baby! I always say that when I wrote this, I think I was having an out of body experience. It seemed to write itself. When I was in high school, my friend, Diana and I would say that we were "running on fumes" or on "E" when we hadn't been kissed in a while. I was thinking about that and thinking how having a dry spell can be about many things. The funny thing is this song breaks the rules of good songwriting because it is cliché after cliché. But I think it works. It's one of my very favorites.

### **Motel Key-**

I wrote this song with Heather Morgan when she was back home from Nashville in summer '04. She had this idea about a girl just up and leaving a relationship, but she was still tied to it because she still had the key to the motel room. Heather was calling it a hotel key and I said no, a girl in a country song would be at a motel.

### **Lonely Like Me-**

Oh, breakups! Thank heaven for breakups. They make for such good material. I wrote this one in the throes of a long term relationship that had ended. The weird thing was that I hadn't cried, and I wasn't sad the way that I would have thought I would be. I just felt really lonely, like I'd lost my best friend.

### **Ain't No Use Tryin' to Tell On Me-**

What a fun one to record. I was laughing so hard in the studio when Jesse and I were recording this one. Jesse is such a character, sometimes just the look on his face can make you want to crack up.



## SARA HAMILTON :: call my name

### Production Credits

PRODUCER:  
JESSE DAYTON

SARA HAMILTON  
Lead Vocals, Backing Vocals

ENGINEER:  
STEVE CHADIE

JESSE DAYTON  
Electric and Acoustic Guitars, Electric Bass,  
Backing Vocals

MIXED BY:  
JESSE DAYTON and STEVE CHADIE

HAYES CARLL  
Acoustic Guitar

MASTERED BY:  
ERNIE WELLS at EIGHTH NOTE  
STUDIOS, HOUSTON, TX

ERIC TUCKER  
Drums

RECORDED AT:  
CASA STUDIOS, AUSTIN, TX

BRIAN THOMAS  
Steel Guitar, Banjo, Dobro

All songs written by Sara Hamilton, except  
"Motel Key" (Sara Hamilton & Heather  
Morgan), "Long Way Home" (Hayes Carll)  
and "Ain't No Use Tryin' To Tell On Me"  
(Memphis Minnie).

RILEY OSBOURN  
Piano, Hammond B-3 & Wurlitzer Organs

REDD VOLKAERT  
Electric Guitar

TOM LEWIS  
Drums

BRADLEY JAYE WILLIAMS  
Accordion

DB HARRIS  
Backing Vocals

July 1, 2005

## Texas Platters

*Record review*

BY JIM CALIGIURI

### Sara Hamilton

#### *Call My Name* (Stag)

Sara Hamilton claims she actually left Austin to become a songwriter. A student at UT, she returned home to Mansfield, Texas, near Dallas, in 2002 with her degree and a desire for a more supportive social structure. It's a little out of the ordinary, but judging by Hamilton's Jesse Dayton-produced debut, *Call My Name*, it's a plan others might consider. Over the course of eight originals and a couple of covers, she displays a rare talent for singing and writing a wide sweep of country. With a voice that recalls a young Kelly Willis, Hamilton offers up a touch of rockabilly, folk-tinged ballads, and even a couple adult contemporary tracks, all done with uncommon enthusiasm and just enough edge to keep things interesting. Dayton's deft touch allows the young vocalist some impressive musical backdrops created by friends like Redd Volkaert, Riley Osbourn, and Tom Lewis. From stomping set opener "Better Than I Used to Be" to the torrid blues of "Lord Help My Soul" and an old-timey duet with Dayton on Memphis Minnie's "Ain't No Use Tryin' to Tell on Me," Hamilton has created one of the best debuts out of Texas this year.



Reviews Written by  
**Jerome Clark (Canby, Minnesota)**

TOP 500 REVIEWER REAL NAME™

Reviewer Rank: [482](#)



[Call My Name](#) ~ Sara Hamilton

Price: **\$15.98**

1 of 1 people found the following review helpful:

★★★★☆ **summertime dreams**, July 16, 2005

This album has a crisp, swinging sound thanks to Jesse Dayton's production skills and an excellent studio band including the fabled electric-guitar master Redd Volkaert. Based in Dallas/Fort Worth, Sara Hamilton is an appealing singer whose vocal style falls somewhere between Mary Chapin Carpenter and Lucinda Williams. So do her songs, though closer perhaps to the former's spirit than the latter's. That means familiar themes of romantic ups and downs set to sprightly rock, country, and pop melodies, all professionally accomplished and heard to best advantage, I suspect, in one's car.

The stand-out cuts in my hearing are the opener "Better Than I Used to Be," possibly because my heart and brain melt when exposed to rockabilly radiation. "Back My Way" is nothing profound, but it is one of those irresistible summer songs transformed into pure bliss by Bradley Jaye Williams's cheery accordion. I love the concluding cut, a cover of Memphis Minnie's "Ain't No Use Tryin' to Tell on Me." In fact, I love the fact that Hamilton has heard of Minnie, which means that her roots are more than half an inch deep.

As you listen to the disc in its entirety, you can't help thinking that this is how modern commercial country music ought to sound. Nothing terribly original is happening here, but at the same time everything manages to come together to make you glad to be there.



## Sara Hamilton



**CD:** Call My Name

**Label:** Self

**Rating:** ★★★★★ (5 out of 5 stars)

**Genre:** Roots Country

**Sara Hamilton mixes it up on this album. She sounds like someone that thoroughly enjoys singing the songs she wrote for this project. This lady has a magnificent voice and has a determined sound to her style that allows for a brilliant delivery of each cut on this CD. No matter the feel of the song Sara Hamilton is right there on track with mood and deliverance. This album is a glowing example of what Roots/Americana country music is all about.**

# Aiding & Abetting

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issue #266: july 2005 reviews

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Sara Hamilton

Call My Name

(Saricana/Red Eye)

Sara Hamilton has that Mary Chapin Carpenter mid-alto range, and she knows her way around writing songs as well. This album is set up to feature those two things, and those two things only.

Which is how I would have produced it as well. Hamilton is obviously angling for a Nashville contract, though I'm not sure she's got the glitz and firepower. Maybe she really is aiming for the AAA country-folk-pop submarket, that commercial side of alt.country where Carpenter and Rosanne Cash (another obvious influence) reside.

Her stuff is good enough, and like I noted up top, producer Jesse Dayton makes sure to dress up the music without distracting the listener from Hamilton's voice and ideas. The album sounds lovely, as it should.

I always get a little bummed when I hear such a fine album and yet can't quite envision commercial success. Only a little, though, because most musicians never make an album as fine as this.

Contact:

www: <http://www.sarahamilton.com>



Summer 2005/Issue 23

## **Sara Hamilton** *Call My Name*

Feisty DFW-based country-rocker Hamilton's voice can't *quite* match her dexterous songs and Jesse Dayton's top-notch production, but her debut still announces that she's a contender.

**Rob Patterson**

**Sara Hamilton - *Call My Name* Savvy Records/Crystal Clear Distr.**

***Wow what a nice surprise! A woman who can belt them out in a bluesy manner with ballads and a nice country sound added in. Plus she writes them - 8 out of 10 here. And, in addition to all of that, this CD has a soulful meaning that most musicians dream about achieving. As good as one of my favorites from last year- Gretchen Wilson. This makes our Best of the Year list, easily, and I dare you to listen to the last track and not come away saying 'damn that's good!' Just go buy this and play it on your deck and I promise you summer doesn't sound any better. (5 out of 5 stars)***

**Gary Shreve/Reviews Unlimited  
July 2005**

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***Just a note to let you know I had a chance to listen to Sara's CD this morning and I freakin' love it! Thanks for sending me a copy! There's some great stuff on there...love cut 10 with Jesse!***

**Katie Key, Editor  
Texas Music Chart**

**BUDDY**

AUG 2005

THE  
ORIGINAL  
TEXAS  
MUSIC  
MAGAZINE**Sara Hamilton**  
**Call My Name**  
**Saricana Music**

**Sara Hamilton** WANDERS through a variety of country sounds on her debut CD, *Call My Name*, eventually ending up with an eclectic collection of songs that might please Nashville but belong a few hundred miles south in her home state of Texas. She's still figuring out exactly where her place is, but this is an appealing piece of the journey.

Among the highlights are "Better Than I Used to Be," a generic, upbeat honky-tonk keyboard song about recovery (from whatever, perhaps love, perhaps some other kind of trouble); "Dry Spell," a broken-heart song; and "Lord Help My Soul," a growing-up song that, just a couple of years out of college, she doesn't quite seem old enough to really understand yet.

The closer is a surprising, fun duet with producer **Jesse Dayton** on the old **Memphis Minnie** blues, "Ain't No Use Tryin' to Tell on Me."

Hamilton is a fine singer and promising songwriter with commercial potential, aided here by producer Dayton and a talented group of musicians including **Riley Osbourn** on keyboards, **Redd Volkaert** on electric guitar, **Bradley Jaye Williams** on accordion, and **Brian Thomas** on steel guitar, banjo, and Dobro. Dayton adds electric and acoustic guitars, electric bass, and backing vocals. **Hayes Carll** contributes acoustic guitar on Hamilton's strong, wistful interpretation of his "Long Way Home."

—TOM GEDDIE

January 27, 2006

By Steve Wildsmith  
of The Daily Times Staff

Maybe it's the fact she's from Texas, but it doesn't take much to inspire singer-songwriter Sara Hamilton.

Especially when it comes to love.

"I can make anything into a love song," Hamilton told The Daily Times this week. "I was driving by this nursery recently, and there was a sign outside that advertised onion plants for 79 cents. I made that into a long song, even though it had nothing to do with love at the outset. I think I'll probably always write love songs."

Such a gift might result in disastrous, poorly penned tunes in the hands of the wrong songwriter, but Hamilton has a knack for turning out gems such as the 10 tracks that make up her debut album, "Call My Name." With a voice reminiscent of Kelly Willis, she gives heft to her words like a kid coaxing a kite into the sky on the arms of a spring breeze.

With producer Jesse Dayton -- an Americana artist in his own right who recently recorded the album "Country Soul Brother" -- Hamilton provides eight original tracks and two covers, by fellow singer-songwriter Hayes Carll and blues legend Memphis Minnie. They're firmly rooted in country, but a close listen reveals a myriad of other genres thrown in to temper the whole fiery mix -- old-school honky-tonk, a little rock 'n' roll, gentle folk and even a waltz or two.

"I love waltzes, and when I start writing a song, I have to stop myself from writing it in -- time," Hamilton said.

Although it may surprise most fans, Hamilton left the musical hotbed of Austin, Texas, for Dallas/Fort Worth in 2002, finding her niche in the area's coffeehouses, cigar joints and bars. She quickly gained herself a loyal following and a manager, and shortly thereafter, she was introduced to Dayton.

In just a few days, they churned out "Call My Name," with Dayton taking Hamilton's bare-bones songs and adding meat to them, from the Jerry Lee Lewis-style piano on the opening track, "Better Than I Used to Be," to the accordion flourishes on "Back My Way" to the slide-guitar on the title song.

"Jesse is so thoughtful with what he's doing, and he lets it happen naturally," she said. "His arrangements are real organic, and he just lets the songs take on lives of their own. He's so eclectic, and he pays such attention to detail, that it was really great to work with him."

Hamilton recently sent Dayton a tape of new songs, and she hopes to get started on a new album soon, she said. She's always writing -- "Onions" is one of her new songs -- and her songwriting process continues to evolve in the wake of "Call My name."

"I think, when you go through the experience of making a CD, you can't help but learn from it," she said. "I think my songwriting has evolved more to what I play in live shows. I want to play stuff that you get a good response for and makes you feel good, so that's what I've been writing lately -- stuff that's a little more up-tempo and stuff that won't bore me if I play it a trillion times.

"Plus, these days, I'm writing more visual songs. I try to picture a video for them when I write them, because people want to be able to paint a picture in their heads to your songs, and I try to be conscientious of that."

It helps, of course, that Hamilton has good taste -- she counts a bevy of Texans among her musical influences -- and that she hails from a state known for turning out singer-songwriters whose power behind a pen rivals that of poets.

"A lot of good songwriting does come out of Texas, and I hope I'm living up to expectations of people who think that," she said. "There's a lot of music here, and it helps so many people are doing it, because it makes for a big artistic community."

# METRO PULSE

January 26, 2006

## Calendar

Sara Hamilton



For now Sara Hamilton's better known for the musical luminaries who helped put her album together than for her noteworthy talent as a songwriter. Producer Jesse Dayton, whose own album is among the Top 10 on the Americana charts, and engineer Steve Chadie, who polished off projects with Willie Nelson, Jessica Simpson and Los Lonely Boys this year, both worked with the delicate looking blonde out of Austin. Betting the bank on her sackful of songs, Dayton and Chadie mined for gold in her sweet, Southern voice, and this Austin, Texas crooner—who's already gotten some significant radio play—hopes to pay out. Catch her Wednesday, Feb. 1 at Preservation Pub and Thursday, Feb. 2 at WDVX's Blue Plate Special. (E.M.)

# Times Record News

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## Hamilton making name as songwriter

By Lana Sweeten-Shults/Times Record News

August 5, 2005

While most Texas singers flock to Austin to advance their singing career, Sara Hamilton didn't want to be a bird of a feather.

She left Sixth Street in her rear view mirror and returned to Mansfield, Texas, in the rural 'burbs of Dallas-Fort Worth, just a few miles down the road from Kelly Clarkson's Burleson.

"I thought that being around my family and friends - my support group here - I would be more likely to be successful," said Hamilton in a phone interview. "It's such a hard business."

Hamilton, who'll perform at Comanche Red River Casino tonight and Saturday, sought that familiarity and base of support, in part, because she said, "I'm actually a shy person."

So it's somewhat ironic that Hamilton would tuck her University of Texas sociology degree away neatly in the closet in exchange for the bright lights of the stage.

To be able to bond with people in that way, though, makes the bit of stage fright worth it.

"I like connecting with people, either other musicians, or other people who like the music," Hamilton said. "I guess since I'm shy, it's a way to connect with people."

Music, for her, is a bit of serendipitous conversation she can share with strangers, though she admits that it's a bit of a one-sided conversation.

Hamilton's conversations, you could say, begin in Wichita Falls, where she spent her formative years. She started her freshman year of high school at Rider before moving to the Dallas-Fort Worth area when she was 14.

"My grandparents still live there, so I consider that my hometown," she said.

Hamilton would leave Mansfield for Austin to hang with her fellow Longhorns at the University of Texas.

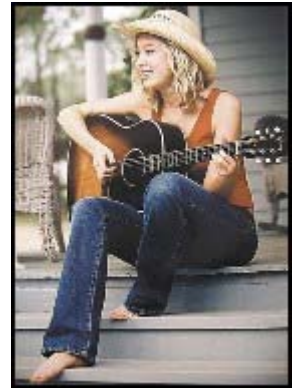
"I think I kind of settled on sociology because I kind of liked the classes. I thought, this is a good way to go to college and not drop out."

But in her last year of college, Hamilton picked up a guitar, and she hasn't put it down since.

Singing in the confines of her bedroom soon turned into Hamilton dallying on Austin's independent singer-songwriter music scene.

She wouldn't necessarily hang out on Sixth Street with the masses. Again, Hamilton wouldn't succumb to the bird-of-a-feather attitude.

"I went down there (to Sixth Street) some, but I liked the places off the beaten path," she said.



Russell McGuire

Sara Hamilton went to the University of Texas and earned her sociology degree. But it's music she's pursuing. Her debut CD is "Call My Name."

Still, Hamilton would return to the comforts of home in Mansfield, where she was able to take advantage of the nurturing atmosphere and to hone her songwriting skills.

Songwriting seems to be where Hamilton's talents lie. Reviewers who have listened to her debut CD, "Call My Name," have taken notice of that songwriting prowess.

The Austin Chronicle noted, "... She displays a rare talent for singing and writing a wide sweep of country." And the summer issue of Texas Music magazine said, "Feisty DFW-based country-rocker Hamilton's voice can't quite match her dexterous songs and Jesse Dayton's top-notch production, but her debut still announces that she's a contender."

"I think I'm probably more of a songwriter," Hamilton said. "... I love Bruce Robison and Hank Williams and Bob Dylan - guys like that and Cindy Walker, too. She's one of my favorites."

Hamilton's songwriting often two-steps around heartache.

"It's the easiest thing to write about, I guess. There's good stuff and bad stuff in life. It's just easier to write about the bad stuff."

Since embarking on her music career, Hamilton has had the chance to open for the likes of Rusty Wier, Deryl Dodd and Hayes Carll. She has also made several appearances at the Comanche Red River Casino.

Her voice can also be heard on the soundtrack of the Rob Zombie film, "The Devil's Rejects." Jesse Dayton, who produced Hamilton's "Call My Name," recruited Hamilton to help out with backing vocals for the soundtrack.

"Call My Name" includes eight Hamilton-penned singles, along with tunes by Hayes Carll and Memphis Minnie, and the CD moves from boogie-woogie piano on "Better Than I Used to Be" to honky-tonking on "Lord Help My Soul."

It's a conversation that you can count on to be a bit of unique Texas serendipity.

*Arts and entertainment editor Lana Sweeten-Shults can be reached at (940) 720-3462 or by e-mail at [shultsl\(at\)TimesRecordNews.com](mailto:shultsl(at)TimesRecordNews.com).*

### **Just the facts**

What: Sara Hamilton in concert

Where: Comanche Red River Casino, Oklahoma Highway 36, Devol, Okla.

When: Tonight and Saturday

Getting there: From Wichita Falls, take I-44 north to Oklahoma. Once you cross the Red River into Oklahoma, take the first Exit (Exit 1), which will take you to Highway 36. Follow Highway 36 to the casino (go right), which is about a 25-minute drive from Wichita Falls.

Admission: Free (must be 21 or older to get into the casino)

Information: (580) 299-3370

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**FOR IMMEDIATE RELEASE**  
**October 4, 2005**

## **Dallas Recording Artist Gains Traction Nationally Debut CD Receiving Radio Airplay Across the Country**

*Dallas, TX* - Sara Hamilton knows that all things are relative, especially in the music business. A single spin on the nation's largest country radio station can outweigh hundreds of spins along the back roads of Texas.

Four months into the release of her debut album, *Call My Name*, Americana singer-songwriter Hamilton is pleased to have achieved success in both large and small markets. The album is receiving radio airplay from Los Angeles to Providence, and Duluth to Corpus Christi.

Hamilton will appear live on Dallas radio station 99.5 The Wolf Front Porch Show from 6 p.m. to 8 p.m. Sunday, October 9.

Americana radio promoter Al Moss said the record has received over 1,350 spins across the country since its June 7 release. Several hundred spins of Hamilton's single "Lord Help My Soul" were reported in Texas music markets.

"That's a solid effort for an artist's debut," Moss said. "Debuts albums are important for creating name recognition and building a chart foundation for the follow-up effort."

Moss, who has taken Americana artists like Delbert McClinton, Steve Earle and Joe Ely to the top of the Americana Music Association radio airplay chart, serviced over 270 radio stations that prominently feature the Americana format in their programming. Americana is a hybrid of folk, rock, country and blues, written and sung with sincerity, wisdom and humor.

The success of *Call My Name* has also bolstered Hamilton's live performance, landing her opening spots for Americana chart toppers Jesse Dayton, Hayes Carll and Chip Taylor & Carrie Rodriguez.

Hamilton, a University of Texas graduate, has several Dallas performances planned during Texas-OU Weekend. She is available for Dallas/Fort Worth morning television appearances October 5-19. Media coverage of this Sunday's 99.5 The Wolf Front Porch Show appearance is available by pre-arrangement.

Audio and video downloads, along with a link to Sara Hamilton's press kit, are available at [www.sarahamilton.typepad.com](http://www.sarahamilton.typepad.com).