

**A Conversation with Maia Sharp
by Frank Goodman (Puremusic.com, 4/2005)**

Everybody's saying something nice about Maia Sharp. That's how it seems, anyway. Also, everybody's recording her songs, more and more. For an artist who thought she was going to be a sax player, now on her third record as a singer songwriter, she's building a long impressive list of cuts in a hurry.

Maia's one of those hardworking co-writing types that's always after a song, but totally without subscribing to the Nashville Music Row ethic of coming in to the office ten to four with 2-3 writing appointments each day. She's had success at AAA radio with each of the CDs she's done as an artist, and the latest is no exception. The single "Something Wild" from her new *Fine Upstanding Citizen* on Koch Records is getting great national airplay at this writing.

There are different kinds of singer songwriters, one can distinguish between them by the way they speak, about their peers and about the music, even about touring. Maia is definitely from the Player camp, the singer songwriters that are also very gifted, serious and adept instrumentalists. She started playing sax as a child, and was playing in horn sections around L.A. before she ever decided that writing songs and being an artist was where she truly belonged. She has very serious chops on the piano as well, and some of her coolest, funkier material jumps off the keys.

Although she's not from the Poet camp of singer songwriters, she takes the lyrics very seriously, and it's paid off. In word and melody, there's a high level of craft in her work, and a lot of co-writing experience. We talk extensively about co-writing and her many co-writers; she just seemed to have so much energy for the magic and the process, I wanted to hear everything I could get from her on the subject.

Maia's dad Randy is a great and successful songwriter himself, and together they penned the title song from the last Dixie Chicks record, "Home." Her latest cuts include Trisha Yearwood, Bonnie Raitt, and Edwin McCain. Chick has got a buzz going on.

Fine Upstanding Citizen is a great piece of work, produced by Brad Jones, certainly a favorite of ours. I was sitting with Brad up front at a Maia show recently, and it was really the first time I'd heard her. Now I'm a big fan, and have cherry picked the previous two records via iTunes. (I usually end up getting the whole CD, but now I buy it a piece at a time.) Maia onstage is a very loveable artist, and we urge you to catch her show. She's very genuine, and she throws down. Now I'm saying good things about Maia Sharp. Don't be surprised when you catch yourself doing it, like next week.

Puremusic: Am I your first interview of today?

Maia Sharp: You are.

PM: Catch the artist fresh.

MS: Yeah. [laughs] Or at least first.

PM: [laughs] Yeah, before you've been asked thirty dumb questions, I'll try to be first. Where are you this morning?

MS: We're in Akron, Ohio, going to Columbus in about an hour.

PM: That was a great show in Nashville the other night.

MS: Thanks, thanks. That was a lot of fun.

PM: You mentioned something briefly on the phone the other day about seeing a lot of friends in the audience.

MS: Yeah, I did. I know a lot of people there, and a lot of them showed up for the show. I was very happy about that, to get their support.

PM: Well, one gets the impression from watching a Maia show that if you've written with her, she's probably become your friend.

MS: I hope you're right. Most of my friends there were people that I write with.

PM: I just went for a lark. I thought, I've heard a lot about Maia Sharp, I'm going to go check her out. As soon as I looked around the room, I saw so many good songwriters, I figured, hmm...this should be good.

MS: Oh, great.

[laughter]

MS: I'm glad you liked it.

PM: Oh, it was fantastic. I had a great time, and became a big Maia fan. It was fun sitting with my friend and who turned out to be your producer, Brad Jones.

MS: Yeah, you already knew Brad?

PM: Yeah. Well, when I came to Nashville first in '89, Brad was my next door neighbor.

MS: Oh, really?

PM: Yeah. We've covered him a myriad ways in Puremusic from his varied projects over the years. And yeah, we're friends.

MS: Brad makes great records. He's a fantastic producer.

PM: Yeah. And not everybody knows what a great musician he is, too.

MS: Right.

PM: How do you know Brad?

MS: I picked up a Richard Julian record, *Smash Palace*.

PM: Great. We're big Richard fans here at the zine, yeah.

MS: Yeah. And I became a huge Richard Julian fan—actually, Buddy Mondlock turned me on to Richard Julian. That's what it was. I was working with Buddy. We used to be signed to the same publisher, Major Bob Music. And we did the trio project with Art Garfunkel. So I knew Buddy through that, and he and Richard go back years. He turned me on to the Richard Julian catalog, starting with *Smash Palace*, which I instantly fell for.

PM: Right.

MS: And when it came time for me to make a new record, I had to go back to that album and see who was responsible for it. Then I found a way to track down Brad. And he was into it. I just played him the last record, and some new stuff. He was actually more interested in hearing the new stuff in a guitar/vocal form.

PM: Hmm, that sounds like him.

MS: Yeah. And I think that's what hooked him, because then he got to hear what he would be working on without any production influence on it yet. He got to start fresh.

PM: So you got to hear Richard's subsequent album that he did with Brad, too, that was basically cut even lower budget in Brad's kitchen or something.

MS: I think I've heard them all. I've heard the most recent one, for sure, the one that's not out yet.

PM: Oh, see, I haven't heard that yet. He and I have been emailing back and forth about that because I want to do a cover with him. He's an old buddy. People who listen to his records become huge Julian fans. He's just amazing.

MS: Yeah.

PM: Unfortunately, the way it worked out, I only have a burned copy from our production team of *Fine Upstanding Citizens*, so I lack some credits with which I'm usually armed.

MS: Okay.

PM: Who is the core tracking team for this record?

MS: Well, it didn't really have a core. A few of the tracks I had already started on, and Brad agreed that we should use what's there and start with that. There's three chapters to the rhythm section on this. I had the guys that I've been playing with forever, Ronnie Manaog on the drums, and Joseph Zimmerman on the bass. They were on those pre-existing tracks. And then when we went out to Nashville, Brad turned me on to some fantastic Nashville musicians.

PM: No doubt. His illustrious stable.

MS: Yeah, I mean, he calls on these guys so often—

PM: So was it Mickey Grimm or was it that other—

MS: Well, yeah, Mickey Grimm played on a couple of them, and Greg Morrow played on a couple of them.

PM: Nice.

MS: And I flew out Ronnie and Joe from L.A. to play on another three of them, because I had just been playing with them for so long, and those three songs that I wanted to play, we had already been doing live. I told Brad that we had already kind of gotten a thing with the songs, and I didn't want to upset that.

PM: Right.

MS: And I really wanted them to be at least half the record, because they just stuck with me so long, and they'd been on the road with me. And we'd seem some pretty hard times. So when I had a little bit of a budget, I definitely wanted them to be on it.

PM: Right. Who was tracking guitars for *Fine Upstanding Citizen*?

MS: A lot of it is Will Kimbrough.

PM: Excellent.

MS: The guitar tracks I brought are Andy Georges, and my dad played a few of the guitars.

PM: All right.

MS: Janet Robin, my co-writer on “Flood”—

PM: Oh, yeah. I want to talk about her for sure.

MS: Yeah. She played on “Flood.” I did have a couple guitar co-writers, like David Batteau.

PM: Right.

MS: David Batteau and I wrote “Come Back to Me,” and he played guitar on that.

PM: Oh, that’s a good song, yeah.

MS: He’s a very innovative writer. I mean, every time we write together it’s something like I write with no other co-writer.

PM: Wow.

MS: He also is more inclined to the jazz element. We’ve got a couple other songs—actually, two other songs that we’ve written together are going to be coming out on the Bonnie Raitt record in September.

PM: You got two Batteau co-writes on Bonnie’s upcoming, wow. So who pitches the Bonnie co-writes, for instance? Or does she just hear the record and goes for it?

MS: It happened a couple different ways. Actually, David has had two Bonnie cuts in the past. He wrote “Wild For You Baby,” in the ’80s, and “Fundamental,” which was like three albums ago.

PM: Oh, yeah, right. I remember Joey Spampinato got on that record, too, right?

MS: Yeah. So they already knew who he was through those albums. He was already on the radar, and he got a collection of three of our songs, actually, the two that she’s cutting and the one that’s on my record, we sent her office those three. And they actually held them all at first. Then only the two stuck.

PM: How neat that the one that didn’t stick was the one that ended up on your record.

MS: Well, actually, one of the other ones that she is going to record was originally supposed to be on my album. But she likes to be the first one to get a song out into the world if she can.

PM: Of course.

MS: So if the song has not been cut previously, she asks that she's the first. And she's very sweet about it. It's not like ego or anything, it's just—that's what serves her album the best. So, of course, I stayed out of the way. I pulled that song from my album, knowing that I could just put it on my next one.

But then once I got on the radar, because I was singing on the two tracks, she got to hear me do my thing, and she looked up the website. She really checked me out.

PM: No kidding!

MS: And then once other pitches of my songs started to come to her from other places, I was already on the radar, and so she put those on to the top of the stack, and I got a third cut from my co-writer's publisher pitching one of our songs.

PM: Wow, which other co-writer?

MS: The co-writers on the third Bonnie Raitt cut are Liz Rose and Stephanie Chapman.

PM: Liz writes for Jodi Williams, in the building next door to our studio.

MS: Yes. You're right there? Stephanie Chapman is a new artist, who also writes for Jodi Williams. Yeah, so Stephanie, Liz and I wrote this. And Jodi pitched it to Bonnie's manager, thinking it was a total long shot, like, "Why would I ever expect them to actually listen to this?" But I'm singing on the demo, and my name is on it, and the management passed it on over to Bonnie because they knew that Bonnie was already liking what I do.

PM: Right.

MS: And she cut it. So I have three cuts on there. It's amazing.

PM: It's funny, because then yesterday I saw publisher Gaerd Mueller, over in Jodi's driveway. And he said, "Hey Frank, I just got Pat McLaughlin"—another of Jodi's writers—"a cut on the latest Bonnie record." So yeah, they're really kicking ass on Bonnie's record over there.

MS: Yeah. I heard that cut. It's great.

PM: Do you know Pat McLaughlin? Have you written with him?

MS: I haven't written with him, but we've met a couple times there, at Jodi Williams.

PM: He's a major dude. [see our interview with Pat]

MS: Yeah. I really like his album.

PM: So, not counting the Art and Buddy trio record, this is your third solo record, right?

MS: Yes.

PM: And it began with Miles Copeland and his Ark 21 label?

MS: Ark 21 was the first record, right.

PM: Have you gone to that retreat, his Castle Retreat, a zillion times?

MS: Yeah. I did it. I was signed as a writer and artist to Miles Copeland during eight of those retreats, and I went to eight of them.

PM: Eight of them! That's got to be the record, right?

MS: Pat McDonald holds the record.

PM: Oh, really?

MS: Pat McDonald was writing for Miles as well, and he went to, I think, either 10 or 11.

PM: Wow. But do they still go on? Is that still happening?

MS: I think not.

PM: Yeah. You must have met so many great writers at eight of those retreats.

MS: It was so many—yeah, I mean, I wouldn't even be able to remember every one—fantastic writers.

PM: Yeah, way too many.

MS: Yeah. I met great writers, great humans, the vibe was so good. It was so fertile. It was so focused.

PM: And you've got to write something every day, right?

MS: You're writing a song a day, yeah. And you're recording it that night.

PM: [laughs]

MS: And then you wake up the next day, and you got to do it all again, with two different writers that you probably just met that week, if not that morning.

PM: And that you just hope like hell that you like something about.

MS: Yeah. It was hard if three people got together that came from three completely different influences and they just didn't use the language in the same way in a song. But we'd always find some kind of common ground and see it through. Eight Castles was about eight songs per castle, I think only one song didn't get finished. So that was pretty—

PM: Wow. First of all, that's astonishing number of songs. [laughs]

MS: Yeah. Well, it really shouldn't work, all those strangers in one place, expected to do something that's already hard to do.

PM: Right.

MS: But it works because of the focus level.

PM: So how are things lining up with your new label, Koch? It sounds like it started out with a decent album budget, anyway.

MS: I am really happy with Koch. Actually, the album budget—funny enough, I came in with a finished album. I started making this record for my last label, Concord.

PM: Right. Isn't that kind of a jazz label?

MS: Yeah, it is a jazz label, and that was a kind of hip factor, I thought, but it didn't serve the record at all.

PM: Yeah, it doesn't have a hip distribution, though.

MS: It doesn't have the hip radio factor, because they're not—

PM: They don't know anybody in AAA. [laughs]

MS: Right, they don't have experience in my genre. I was introducing them to people.

PM: That's not the way it's supposed to work...

MS: It's supposed to be the other way around, yeah. I mean, everybody over at Concord was really nice. And actually, we were going to make a second record anyway, because we had grown closer together, and we thought we had figured out how to make it work in my format. And just before I went into the studio, and I had

already booked Brad, all the players, we had a schedule to finish a second record for them, they changed their whole office infrastructure. They got a new GM, they got rid of their radio person. They were going to get a new one in, but he wasn't in yet.

PM: What a nightmare.

MS: Yeah. It kind of fell apart. But now they're actually a better Triple A label, but the changeover happened right when I needed them. And so we parted, but the budget—the Concord budget—was low enough because they're a jazz label that I could go ahead and cover all of the bookings that I had already made. So we went ahead and finished the record. Then I came to Koch with a finished record.

PM: Good for you.

MS: They basically just reimbursed me for what I'd spent on it.

PM: So then did you license it to them, or it became their record?

MS: It's their record.

PM: Then they got a good deal, if they just reimbursed you, and they got a record out of it.

MS: Yeah. I don't want to spend a lot of my time being half of a label—

PM: [laughs]

MS: —which is what I think you have to do when you license a record.

PM: Ah, very interesting.

MS: I want them to take care of that stuff, so I can go write songs, so I can try to maintain the two hats of working the album and also flying out to Nashville four or five times a year, writing for a couple weeks at a time. I think if I had licensed the record, and I would have to come through with a lot of those traditional label responsibilities, I wouldn't have the time to go off and write like that. And that's my first love, so...

PM: That's interesting. I was interviewing Beth Nielsen Chapman yesterday, and I'm going to put both of you ladies on the cover.

MS: All right! Cool!

PM: You're both very savvy business people.

MS: Oh, thank you.

PM: It's educational for everybody who'll read it.

MS: Thank you.

PM: And as great as all three of the solo records are—because I had to go back and buy a bunch of music on iTunes because I just got hooked—you're even more distinguished by your many cuts now, and an unbelievably impressive list of co-writers.

MS: Well, thank you. Yeah, things are going well on the cut front.

PM: Among these many co-writers, who are your closest friends?

MS: Oh, wow.

PM: It's not asking, like "Who do you like to co-write with best," which is really a drag if somebody asks you that.

MS: Yeah.

PM: But some of them just become friends.

MS: I've become really good friends with Liz Rose.

PM: Ah.

MS: Stephanie Chapman. Let's see, hmm, Michael DeLaney. Yeah, Michael and I wrote "Something Wild" together.

PM: Oh, good. That was my next question. That's a fantastic song.

MS: Oh, thanks. It's gone over great live.

PM: Yeah. What a great core idea that song has, that it's wrong to touch something wild. Who came up with that beautiful idea?

MS: I came in with the title, "Something Wild." He came in with the groove. And we hammered out the rest of it from there.

PM: So the idea of being maybe it's wrong to touch something wild just came out in the process?

MS: Yeah. I couldn't take full credit for that. I think we both found that together off of the title. And that cool minor pulsing groove that he walked in with.

PM: Right. So, yeah, I stopped you in the middle of running down who some of your closest friends were.

MS: I don't want it to sound cheesy, but I feel like most of my co-writers are really good friends. Kim Richey, we're close.

PM: She's amazing. [see our interview with Kim]

MS: We wrote "Red Dress" together. Kevin Fisher, he lives in L.A., but he does what I do, he goes out to Nashville four or five times a year. I think he goes even more than I do. He's not on the road for an album, so I think he's going out there more. We wrote "The Reminder" together. David Batteau and I are great friends. He lives in L.A. He doesn't do the Nashville thing. I'm going down the list of the tunes here. Co-writers that aren't on the record, Melissa Pierce, she's great.

PM: She's close?

MS: Yeah. She's a bud.

MS: Buddy Mondlock and I got really close on the road when we were doing the trio.

PM: He's a beautiful guy.

MS: He's a really sweet guy, and a great writer. We wrote one together on my last record that I'm very proud of.

PM: Was Art Garfunkel pretty cool to work with? Is he a nice guy?

MS: He is a nice guy. He was incredibly supportive of me. He was beyond—I mean, he would stand in the wings and sing along to my sound check, and quote me my own lyrics back, of songs from the old albums that he had obviously been listening to. And he had really great, great things to say. He was very kind and gracious to me.

PM: Speaking of co-writers, Brad and I both really enjoyed your cohort Janet Robin the other night.

MS: Oh, she's great.

PM: Wow.

MS: Janet and I are great friends. We've been friends for ten years.

PM: And like you said about David Batteau, I thought that all the songs you wrote with her were uniquely different than everything else in the set.

MS: Yes. Janet is one of my few co-writers where when we get together, the roles are clear. She does ninety-five percent of the music, and I do ninety-five percent of the lyrics.

PM: Oh, I like those kind of co-writing relationships, where it gets somehow defined like that.

MS: Yeah, because most of them aren't. It is with Liz, because she's a lyricist only.

PM: Does that mean you don't get to chip in on the lyrics with her?

MS: No, I definitely chip in on the lyrics. But it means I'm writing all the music.

PM: And so, in the relationship with Janet, she's written most of the music.

MS: She's writing most of the music. And she comes from a very cool place. She played for Lindsay Buckingham for years and was heavily influenced by him.

PM: She's a badass guitar player.

MS: She's a badass guitar player, and she's got that Lindsay feel, and she goes to those places—plus her own thing, of course. But yeah, I think when she comes in with a piece of music that's so fresh like that, it's very inspiring for me to write the lyric.

PM: Yeah. I'm trying to get her record. We got to get her in the magazine too.

MS: Yeah, absolutely.

PM: For the many readers who have written songs but not done much co-writing, would you say something in your own words about the merits and the overall experience of co-writing songs?

MS: Well, first of all, the upside is that on a political level, you increase your chances of getting your song heard, because your co-writer is out there working it and if they have a publisher, they're out there working it, in addition to your own efforts. So the song just has a better chance of being heard if there's more than one person involved in it.

I tend to work much faster when I'm working with somebody else. Because when I write alone, I write a little bit, and then I have to step away and kind of be my own co-writer. I step away, I come back in a week to see if I still like it, I see where I really wanted to go. So it takes me a few weeks if I'm writing alone. And with a co-writer, it can take as little as a day.

The downside is that if you're not with somebody that you know is a good fit—and the only way to find that out is to write with them—if you're not with somebody who

turns out to be a good fit, your own voice can be watered down, and you can feel like you're having to compromise too often.

PM: And that's depressing.

MS: It is depressing. But I've been doing this so long, I only go back to those people where I never feel that way when a song is done.

PM: Right. But as you say, you can only find out by writing with somebody.

MS: Yeah. So if you come up with a really great idea, and it's somebody that's a first-time co-write, and it turns out it's not such a great fit, and then you've spent that idea, that can be sad.

PM: Right. That's sad. [laughs] As a person who writes so much, and co-write so much, how do you keep the lyrical ideas coming?

MS: Well, I don't know. First of all, I don't write every day.

PM: You don't?

MS: No. I don't do that 10:00 to 4:00 thing.

PM: I'm not disposed to that either.

MS: And I don't make myself write if I don't feel like I have something to write about.

PM: Good for you.

MS: If I book a co-writing session or a trip to Nashville, I'll spend the whole week before looking for lines, or ideas. But I go for weeks without writing a song. I mean, on the road, I never write, because I'm too focused on the road. There's so much stuff going on, and when I'm writing a song, I want that to be the only thing I'm thinking about.

PM: Right. Certain lyric writers are mind blowing, some of them work so fast, or those who have like a seemingly endless flow of ideas just coming out of their mouth. Who are some lyricists that have blown your mind in that particular way?

MS: The only one—this is really fun—this is probably going to sound bad—but the only lyricist who worked that fast and then I thought we didn't have to go back and rework it a lot—because with a lot of lyricists where it just flows out, it's not really ready yet. Do you know when I mean?

PM: Right. It's just to get you started, and you go back and change most of it.

MS: Yeah. It came out a little too fast. But there's another angle, that if we think about it for another hour, we can definitely make it a stronger lyric.

PM: Right, find a deeper vein, yeah.

MS: But the only guy who just came out with it, and it was ready, and it was great, and I had nothing to say about it, was Jules Shear.

PM: Really?

MS: Yeah.

PM: He's fast at it and right on the money.

MS: I was writing with Carole King and Jules Shear at one of those songwriting retreats in France.

PM: Holy shit.

MS: Yeah. And we sat down and we had a title, I think it was "Leaving Home," which was what the title ended up being of the song. And we're all kind of working on what the first verse could be, and maybe ten minutes goes by, and Jules says, "Yeah, I have a little something here." And he read it, and it was two full verses, and they were great.

PM: Wow.

MS: We just looked at each other like, "All right, you just saved us a lot of time."

[laughter]

PM: "Uh, yeah, we'll go with that."

MS: Exactly. We had the chorus and another verse to write, I think.

PM: Phew! Amazing. And then on the melody side, are there some people you've worked with who come to mind as having a particularly uncanny gift for a beautiful or an infectious melody?

MS: Well, I've worked with a lot of great melodic writers. I'd have a hard time choosing one or two. I've been really lucky like that.

PM: Do you think there are more of them out there, the people who just have music just flowing out of them, and they just sing you a melody and they blow your mind?

MS: Yes, absolutely. I truly believe that lyrics are the hardest part of the process to do well, and take the longest, and therefore deserve the longest amount of time.

PM: Yeah, I agree. Even though as Greg Brown once said to me, he says, “I think people are concentrating on the lyrics too much. Like how about a nice groove?”

MS: Well, maybe he wants to concentrate on the groove because that’s what he’s listening to, and that’s what makes him feel good. But if the lyric is weak, I can’t listen to the song, no matter how happening the groove is.

PM: Speaking of groove, I had to go buy your song “The Apology” on iTunes.

MS: Oh, yeah?

PM: It’s a great song. You’re so dirty when you sit down and play the piano.

MS: [laughs]

PM: You’re funky like that.

MS: Dirty... [laughs]

PM: Who co-wrote that?

MS: Michelle White.

PM: I don’t know her.

MS: She’s Tony Joe White’s daughter.

PM: Oh, wow.

MS: Yeah. I came in with the groove, though. The Tony Joe White family are groovy, but I’m the keyboard player. She’s groovy, oh, don’t get me wrong. She’s great. I’ve known her forever, too. She lives in L.A.

PM: So is your biggest cut so far the Dixie Chicks co-write with your dad?

MS: That’s my biggest cut so far. But the Bonnie Raitt cuts are on its heels.

PM: Have you and your dad written a bunch of songs together?

MS: Yes, we have.

PM: There’s got to be a different twist to that process, right?

MS: Yeah, but he's just a great writer. I mean, it's just always a good experience with him. It doesn't feel funny at all that we're family.

PM: It's just two co-writers.

MS: Yeah. And we think so much alike, because I learned so much from him, that we usually see things the same way. We like the same things, we don't like the same things.

PM: Right. I've seen a couple of notable songwriters get up and play a horn of various kinds, but never somebody as badass as you are on the saxophone.

MS: Thank you.

PM: Do you also play tenor or alto?

MS: Tenor was my first one. And I would be bringing the tenor along, but more for the ease of the show, the soprano is really easy to set up and easy to grab, and it stays playable longer, you don't have to keep the reed wet so much.

PM: Oh, I didn't know that.

MS: Or if it has to sit there for a time, if I only get to play it on one or two songs, it's ready to go. And that's why I chose soprano.

PM: Interesting. As busy as you are, do you find any time to read?

MS: Yeah. I sure try. One of my New Year's resolutions is always be reading. So I've been in the middle of a book that I started in January.

[laughter]

MS: I try. It's just so hard to find the time, but yeah.

PM: Anything that you're reading that's turning you on, or this, "Well, it turns me on if I can get to it once in a while."

MS: Yeah. I really like it, if I can get to it. It's the story about the Wicked Witch of West.

PM: Really?

MS: Yeah.

PM: What do you mean, the character or the legend, or what?

MS: It's a book about her childhood.

PM: Do you mean the woman who played the Wicked Witch of the West in *The Wizard of Oz*?

MS: No. Somebody wrote the back story to the Wicked Witch of the West—

PM: Oh, my.

MS: —up until we see her in *The Wizard of Oz*. It's brilliant.

PM: Wow. Oh, I got to go get that.

MS: Yeah. It's by Gregory Maguire. It's called *Wicked: the Life and Times of the Wicked Witch of the West*.

PM: Holy jeez.

MS: And it's total fantasy, obviously.

PM: Yeah.

MS: But it's not connected to the movie. It's following her from before—it follows her from her family before she was born up until *The Wizard of Oz*.

PM: [laughs]

MS: And she's this very likable smart young woman, whose skin is green.

[laughter]

MS: Yeah, it's really great.

PM: Are you what you would call a spiritual person?

MS: That's a tough one, because the Lord has gotten out of hand a little bit.

PM: [laughs]

MS: It's Good Friday today.

PM: That's a funny answer.

MS: I would think I am, but on my own brand of it.

PM: Lastly, I'll ask you: With whom would you like to write that you've not had the good fortune to yet?

MS: I'd love to write with the Chicks. Sheryl Crow someday, that'd be a blast. Rodney Crowell, Radney Foster, they would be good.

PM: Cool. Yeah, that's right off the top of your head.

MS: Yeah.

PM: Well, thanks a lot, Maia. I know you've got a busy day ahead—

MS: Well, thank you, Frank. Thanks for the feature.

PM: You bet. And I look forward to getting to know you better, and hope to see you again when you come to town.

MS: Me too, take care.

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