

Band: Signal 13

Release Title: Destination Unknown

Track-Listing:

01. DIRTY (3:41)

02. KARMA (3:29)

03. MAKE IT RAIN (4:16)

04. STAY WITH ME (4:53)

05. ALL FIRED UP (3:33)

Pre-order Packs will include signed physical compact disc, exclusive limited t-shirt, guitar picks, keychains, pins and more! Preorders will be available the last week of March through the band's website: <https://signal13band.com/>

QUOTES:

Vicky Starr on "Dirty":

"The lyrics were initially inspired by hard work; getting your hands dirty. It's also about how people try and take advantage of others...and let's not forget the sexual implication. There's a sexual nature to the song; not just the lyrics but the groove and feeling of the music."

Jonathan Lassiter on "Dirty":

"Dirty came together really quick once we scaled the band down to the five us and completely moved away from the cover band mentality. Vicky always has a ton of lyrics running at any given time so once the main riff came to light the song fell into place. The hook made the song stand out among some others we were working on and it's awesome to hear audiences singing along by the second chorus already."

Chris Starr on "Dirty":

"'Dirty' is one of those songs that will have different meanings to the listener. Initially it was about working hard and getting your hands dirty, but as the song developed, it became more about 'dirty' politicians or corrupt business people with no moral compass. Then there's the sexual theme of it, which may be what some folks will think it's about, but there is much more to it if you listen to the lyrics."

Jonathan Lassiter on recording “Dirty”:

“We had a blast recording the track – we pulled everyone into the live room to record the gang vocals and claps – that was a blast. We spent as much time laughing as we tracked those parts and experimented with different patterns and microphones.”

Vicky Starr on the making of the video for “Dirty”:

The building where we shot the video was built in the 1800’s. Our roots are blue-collar and what better place to shoot the video but in the heart of what used to be the center of steel industry in Baltimore. The first time I went to this pipe-bending/welding shop, I knew this was the place for our first video – it was dirty, gritty, and reflected where we came from – working-class middle America.”

Chris Starr on the making of the video for “Dirty”:

“We come from an area that has a long history in the steel business. What better place to shoot the video than an old family business that started in 1866. The factory specializes in machining steel products. It looks exactly like you’d expect - old equipment and the accumulated industrial dirt and grime of decades of hard use. It was perfect for ‘Dirty’ and it really gives you a sense of our roots.”

Johnny Sexx on the making of the video for “Dirty”:

“It was cold and definitely DIRTY!”

Jonathan Lassiter on the making of the video for “Dirty”:

“We went for the ‘less is more for sure’ on the set for this video. The only thing we probably didn’t need more of was actual dirt! We filmed at a pipe bending factor that has some historical ties to the band. Vicky’s Grandfather was involved in the water systems of the infrastructure of Baltimore and she grew up spending time with him traveling the city. The location of the video was a very blue-collar suburb of working-class America and is deeply connected to the band as a whole.”

“Pyro anyone?!?! We had a blast working with our engineer, road crew and film staff on the pyro. It seemed to fit the style and song not to mention can you have too much pyro in rock and roll?!”

Vicky Starr on Songwriting process:

“I draw from life experiences when I write. If I see, or hear something, that strikes me, I’ll make note of it. Songwriting is like exercising, you have to do it everyday and work at it. I know I have something good when it moves me in a certain way. To me, music is what feelings sound like.”

“I’m always writing. I have a book full of lyrics, titles and ideas. The band tease me and say that my muse are 2 cinder blocks in the studio laundry room. That’s where I write some of my best stuff.”

“Because I’m a woman and like dance, I want to write songs that have a beat that girls can get up and dance to. It’s a something that they band has been working at, because that’s a different way of writing for them. When they play something for me, if feel it or like, I’ll ask the band to shelve it for now, I can’t force something out if it doesn’t move me.”

Jonathan Lassiter on Songwriting process:

“We write really well together and remain open to each other’s ideas. The great thing of owning a studio is that we basically have unlimited time to get what’s in our collective heads tracked and retracked until we’re happy...”

Chris Starr on Songwriting process:

“Generally, it happens pretty quickly. Once someone comes in with an idea, we try and focus on developing that and try and record quickly to capture the original excitement and spirit of the track.”

Chris Starr on Vicky:

“Vicky has a process for lyrics and she is always writing. She has lyrics for a few hundred songs already written. It’s hard for the rest of us to keep up - she’s a writing machine. A few times while we’re recording, she left the studio and went and sat on a cinder block that was in the laundry room and wrote lyrics. She wrote a few songs like that...it’s become a kind of magic cinder block – it’s her strange concrete muse.”

Jonathan Lassiter on Vicky:

“A few different times Vicky didn’t have enough lines of lyrics and she would disappear and then show back up with ideas written down. We would keep some, offer different ideas or tell her to start over. She’d get pissed and vanish again.”

Turns out she found her favorite writing spot in the laundry room sitting on a cinderblock.

Jonathan Lassiter on recording the EP:

“The entire EP was recorded and mixed in our studio. This allowed for us to be super critical of each track, performance and at times completely start over until we were happy. The sessions were running 7 days a week at different points to deliver the EP by our planned Spring release. The process was intense with us playing 80 plus shows at the same time, but it was what it took.”

“We were brutally truthful with each other throughout recording the EP. Sometimes that got really intense as emotions spiked but we all knew we were after something different and pushing ourselves sonically over the top. We’re really fortunate that we can be completely transparent and not mince words, get pissed off at one another and at the end of the day laugh about the take we captured.”

Vicky Starr on recording the EP:

“We sat together and jammed to write the different pieces of music on the release. When we write together, I think of it as a ‘musical fusion’ the way we pull it together.”

“When we recorded “Karma,” I acted more like a conductor without a baton. I would stop everyone, rearrange and then have them start again. I forgot that we had live mics on the drums and I was dancing around and singing along with the song. Sometimes the excitement overwhelming and hard to contain.”

Jonathan Lassiter on Greg Lukens (who mastered the EP):

“Spending time with Greg was a huge learning process and outright amazing. When I read his credits, all the artist he’s worked with, Grammy nods and Platinum/GOLD records I was intrigued. But when we sat down and started working the material I was in amazement! I’ve been fortunate to spend time with a ton of great people and engineers but Greg is in a class of his own. Great accomplishments, a wealth of knowledge and super humble individual as well as incredibly funny. He told us stories about how Neil Peart and Keith Moon used to tune their kits after complimenting Johnny (Sexx) on his drum sound. Johnny and I tuned his kit by ear and Neil used a guitar tuner while Keith used a tuning fork.

Pretty awesome company to be mentioned in the same setting with by someone who worked with them. We kept the project open and really wanted an analog vibe but to capture the essence of each song. I believe his mastering expertise helped push the EP over the finish line while not changing the fundamental vision.”

