



MICK Episode Transcript

Intro music plays.

Rashaun: Shot Caller is for mature audiences only. 21 and over. Please drink responsibly.

Welcome to Shot Caller, a premium podcast, with two parts booze, one part pop culture. Every other week we'll be bringing you a spirited conversation with bartenders, artists, influencers, and anyone else who loves a good cocktail. I'm your host Rashawn Hall, pop culture expert and cocktail connoisseur. Thanks to growing up in a dive bar in Jersey.

Lucinda: And I'm Lucinda Sterling. I'm a bartender and managing partner of Middle Branch in NYC. I'll be mixing it up with our guests and creating original cocktails for our Shot Caller fam. Stay tuned to the end of the episode for a one-of-a-kind recipe inspired by our guest.

R&L: Cheers!

Rashaun: So Lucinda, how do you decide what music you play? Uh, here at Middle Branch.

Lucinda: So much of the music we play here at Middle Branch is made my artists that emerged right around the time before prohibition and after a lot of jazz, bluegrass, blues.

Rashaun: Okay. So it's fitting in with the prohibition, the vibe of the, of the bar that the speakeasy vibe by the bar, if you will. Correct. And conversely, what is the soundtrack at Seaborne? Is that different?

Lucinda: The vibe at Seaborne is a little bit different. The theme is still the same, but because there's only one bartender, we let them kind of play with music, inspires them and gets them motivated to be making drinks.

Rashaun: Now when you're creating a cocktail, how does music influence your cocktail creations?

Lucinda: I listened to rock and roll. I'm an eighties child, eighties rock child. I love Aerosmith, AC/DC, White Lion, things like that. A lot of my drinks are based on the feeling of, of being in love.

Rashaun: So as someone who grew up loving music and getting into the music industry, think that yeah, music obviously is a very important part of my life and I think dictates typically

how I feel or can change my mood. So, uh, it makes total sense that we're talking to today's guest who is a DJ, style influencer, tech investor, music curator and brand consultant. Welcome to Shot Caller, MICK. You did not drink a lot earlier in life?

MICK: No, I still don't really drink a lot. Drink a lot of wine. My red wine guy. Learn learning. I'm a red wine apprentice.

Rashaun: Okay. Yeah. So what, what is it about red wine that, that is the drink for you?

MICK: I mean, I was told it's good for your heart, so I think I can justify that.

Rashaun: So, uh, yeah. Let's, let's, uh, talk a little bit about, you are a well known DJ. We met years ago, uh, you know as a, when you were back in the back of the Mick Boogie days

MICK: Yeah, pre, pre-gentrification.

Rashaun: Pre-gentrification? Oh, is that what happened?

MICK: Yeah, but he got lost in interpretation is dead. Okay. He went away. Yeah.

Rashaun: So now, now you are MICK. So, uh, tell us about that.

MICK: Yeah, I'm a colonizer.

Rashaun: Yes. Oh, okay. Alright. What got you started in DJing?

MICK: Because I just grew up loving like nineties hip-hop and my mom had a record collection that was really dope and she didn't know it was dope. It just was like, you know, so I would like listen to. I'll give you a good example. Like I would listen to like Pete Rock instrumentals and he would sample things and then he literally sampled songs. I like the *Hair* soundtrack and then my mom had like *Hair* soundtrack and she didn't know that she was sitting on like a creative stuff. People were sampling, just had weird '70s records.

Rashaun: She just enjoyed them for them.

MICK: Yeah. She just like was normal, et cetera. And I fucked up all her records because I didn't know you needed to have put a slipmat on the turntable to manually manipulate the record and the needle was of course from like the '40s, so all the records got totally screwed up. But um, it was cool. So I kinda like embedded myself into this culture pre-Internet, pre-social. So you could, you had to kind of really figure it out on your own. There was like maybe one book at the library, like a book and I was like, it was like *Rap* we didn't have, we didn't have a hip-hop radio stations in the middle of Ohio at the time. Somehow taught myself how to DJ in my bedroom between high school and college.

MICK: I went away and moved to Cleveland and go to college in '96. I had to make a decision because I couldn't bring my drums to the dorm room because the dorm room was the

size of this table. So, I brought two turntables instead and my life changed. So anyways, when I moved to college I just had to make a decision. I couldn't bring my drums to the dorm room because the dorm room was the size of this table and so I brought two turntables instead and my life changed.

Lucinda: I'm just imagining you doing that and like recording on the, on the little boombox, you know, all of this stuff that you were making. Do you have, do you have any of those things that you've recorded when you were.

MICK: No, no. I mean I started trying to make mixed tapes using cassette tapes. Like, like everybody did pretend table where you would just like pause the tape and all that and some of those probably are somewhere in my mom's house, but a lot of them broke unfortunately. And I would pay any amount of money to have all that stuff back even though it was probably horrible.

Rashaun: It is a good stamp of time to know where you came from to versus where you are now.

MICK: What's really interesting is, and I've never said this in interviews, this is kind of funny. Like so I listened to college radio shows. I did when I was freshman in college. I did college writer like four or five years, which was my DJing start and I don't know what happened but when I would get on the air my voice would change and I would sound like a pimp from the '60s. So I went from college radio to DJ and look local parties and Cleveland. Then I start doing like bigger parties and Cleveland and all the clubs and Cleveland and then I got on commercial radio and Cleveland. So it was very interesting. My senior year of college was a cluster fuck. I can cuss?

Rashaun: Yes, go for it.

MICK: Um, and it had been cussing since the front but had a nice, nice, nice, nice. So my senior year of college is fascinating to me because it was like I would go to school all day, but then like I also was on the radio every day at like 5:00 on a commercial radio station doing like their drive time, 20-minute mix. And I still did college radio like twice a week. And I did a club two or three times a week. But I was in India. It was like a full time college with a full time girlfriend and I was trying to just like juggle all this stuff. I visited disaster somehow it worked out, you know, I graduated.

So it was super commercial friendly. It's not like New York where they could just, you know, break more records, had to be very conservative and I keep in mind I'm coming from a straight underground hip-hop perspective.

They had no, and I've said this and I will fully admit this to my grave. They had no business hiring me at that time for that. I just knew somebody who knew somebody and that's how I got hired and people were mad because there were people who are honest to God that are way more deserving of that slot at that time.

And then all of a sudden I'm on 5:00 and they're just like, all right, so play this like Aaliyah and play this Joe featuring Mystikal and play this Master P and plays this. And I'm just like, oh my God, this is horrible. I want to play Slum Village. And they were just

like, no, you can't do that. And I would just do it anyways. And then I would find ways to be creative and like, okay, you want me to play like this, this bullshit, like um Bow Wow, okay cool. But I'm going to flip the beat in the middle and put a Dilla beat underneath that 5 o'clock and you're just, you're not going to know, but you're still gonna hear like little Bow Wow on the commercial radio station at 5 o'clock. But then people started to figure out what I was doing, like in a good way.

MICK: I ended up getting a weekend show where I had a little bit more flexibility to play what I wanted. I started to realize that there was a benefit to coming up in a smaller city versus like, you know, every DJ was like, Oh, I wish it was in New York. I wish I was in LA. I wish it was in all these places. And for me I realized we're going to ultimately end up here. I always knew it was going to end up here, but for me to be in Cleveland, everybody had to mess with me.

And if I lived here I'd be one of 100 people who were all better than me. More connected to me come from different crews in different scenes and better families. And also it's all, all these hands heads up, right. But in Cleveland I was able to kind of like leverage what I did have. So whenever anybody would come to town they had to like basically do it. I say. So I really like clean up my cat litter and shine my shoes. "Shine my shoes, 50 Cent!"

Rashaun: You were the king of Cleveland -- pre LeBron.

MICK: So all of these people would come to Cleveland and the labels would be like, hey, can you play artists x, Y, Z on your show? And I'd be like, maybe. But it used to be like, Hey, do you want to have lunch with this no name that's going to get dropped into two months. I was like sure.

So what I realized was when these people were coming by essentially to my house. Let's, let's get you upstairs and record. I could freestyle or record some drops or mixtape and that was easy because everybody know mixtapes were popping at the time. Everybody wanted to be on, didn't matter what it was, so I would do that and I was very influenced by what was going to New York at the time, whether it's Clue whether it was Green Lantern, where there all these people and they inspired me and I kind of created a formula in the Midwest that was kind of like both of them combined, like let's combine like the exclusive factor of the Clue thing, but the creativity factor of the Green Lantern thing.

Whenever these artists would come to Cleveland, bring them upstairs, we'd bring them somewhere to radio station, wherever and pull them to the side and say, Hey, okay, I know you're going to really go in and be like, this is Nelly and I'm listening to whatever you know I'm listening to 107.9. I'd be like, cool, you do that, but I need you to name these four mixtape titles that I'm potentially thinking about doing. So I have that drop. And by the way, what's your favorite song you never got to rap over? Oh that really? Okay, cool. I'm going to play that. I just, just rap 16. I don't give a fuck what you say, but we would actually record on a separate channel so that we would have the vocals and then we'd just hold all this stuff. And then if the artists like failed, we would just throw it out.

But if the artists got popular, which happened to million people at G-Unit, Dipset, Clipse, you name it at the time we had all these problems, even Mobb Deep stuff around, which I ended up reusing our me and jeff's Summertime tape last year and I flipped it over a different beat and I forgot like 15 years later after Prodigy died. Anyways, it was awesome. So I realized we could do this because people were so happy to do it cause it was Cleveland. And so that helped me tremendously because then the Internet mixtape things started and I was able to let people like who is this guy coming from the middle of nowhere? And he has all this stuff that, like nobody has an flipped creatively, so leveraged all of that and moved to New York.

Rashaun: So you set foot in New York and um, you just kind of continuing along with the mixtapes?

MICK: Yeah, mixtapes were still popping at the time. The digital game is really popping the blogs and all that. So I was able to get on all those and then make friends with a lot of people that had covered my stuff for years and you know, just leverage that into like trying to, do you know, clubs, parties, shows everything. I could, you know, you, you name it. I did it when I moved here, like third-string, NFL parties where people get shot. I'm there. You're the fifth quarterback on the Jets. It's your birthday. I'm fucking there, dude... with a vest on.

Rashaun: Yeah, of course. You got to safety first. Safety first. So what was that? Uh, what would that early experience tell us a little bit? What? The early experience .

Lucinda: And when was that?

MICK: '08. 2008. Um, I mean, I don't know, Dude. I moved here with relatively no money comparatively to like what you should have moved to New York with. When I think about this in retrospect it was fucking dumb. Like, you know, I mean I had a graduate degree, so like if all else fails, I could have went and got a job here, did, I probably wouldn't have liked, but I could've gotten a job or went back home and gotten a job and live like a king with whatever I would have made the air. But you know, I moved here with again with relatively no money, no real employment DJ wise, just I knew a bunch of people. So it's not a job where you're like, you're guaranteed a paystub every two weeks and all of that. It's just this isn't that, life is my life is still not that lifetime and when I look back at it, I was like, never really recommend anybody do that, but at the same time you kind of know what you're doing when you, when you're in that moment.

I always knew I had a backup so I was able to go. I don't believe in the whole philosophy of I have one, one chance, one shot, this is all I'm going to do. I'm going to give it all with, you know, with no safety nets began and that's, you know, that's the only way it's gonna work out. I think it's much smarter to do it with a safety net because then you really can give it your all right, because if it fails, you're know you're covered, but you can give it your all with like no abandonment and that, that, that. I mean that's my personal philosophy and because it's worked out for me. I mean, I'm sure there's people that have done the other way and it's worked out, but for me I knew I could take a

chance and move here and it would have worked out if I didn't have that safety net. I'd stayed there.

Lucinda: We love the, uh, Midwest. I'm from Nebraska. Nice. I don't know. I guess it's your story resonates with me very well. I wished I had gotten more into music, but I was told not to. It wasn't. It wasn't something that was impressed upon us. We had to get into business. We had to go to college.

MICK: I was told not to also.

Lucinda: Yeah.

MICK: But I did it anyways. Okay. But yeah, I was told not to in school...

Lucinda: Yeah.

MICK: Like my graduate teacher told me that she was like, you can't be or he, I don't remember. I don't remember what teacher it was, but they were like, you can't be creative and you can't be business at the same time. You have to choose one.

Rashaun: Right.

MICK: And now they want me to come back and talk to the kids.

MICK: I'm going to tell that story. I wish I remembered what to put teacher. It was just neat

Rashaun: Just point to the teacher in the room, like I wasn't even hearing that. Yeah. So speaking of that, in addition to a DJ and you are in a bunch of other businesses have been a brand ambassador for Absolut and Cadillac, how did all of those kinds of partnerships come about? When did that, when did the shift from just being a DJ to getting into this kind of cultural influence space?

MICK: Well, I mean if you think about it, DJs, we were the original, like cultural influencers before people knew what culture was and what influence was, right? And curation and all those things... We have the ability to make people do whatever we want, whenever we want to do it, however we want to do it just by the nature of what we play in the order of what we play and how we do it. You realized that to say that same skill can apply itself to different ways. So you know, I enjoy working with brands in that capacity and in doing other in that capacity. I think by nature of visibility, people thought what I did was really interesting. I'm very authentic with my, with my brand. It's very me. It's not fake, it's not forced. I'm a Brooklyn dad is really what I am now, but I'm a decently cool, connected, successful Brooklyn dad. So people see that and they like it.

Right. And they want to work with me in different ways because of that. And I'm grateful that.

Rashaun: So tell us, obviously, as this is to show that deals with liquor,, tell us a little bit about the Absolut relationship.

MICK: So I'm working with them now. Um, we're actually finishing that up in the next month, but I've worked with them on a social, in social capacity for the last six months where the, you know, they're just bringing light to issues of inclusion and issues of like open conversation because the world is pretty fucked. More fucked than historically ever. I mean probably not. I'm sure like there was stuff like pre-Christ that was really bad, but in the modern era, I can't remember anything that was this bad. So they thought it'd be really interesting to get some people together to help tell those stories. And so I'm helping them with that, so it involves throwing some cool events and dinners and creating some great dialogue and, and, um, just, just kind of doing what I do normally, but just doing it with a little bigger of a lens, which is cool.

Rashaun: When you think about those events and when you're curating, whether it's a, you know, a party for Twitter at SX or if it is someone's birthday party, how do you plan out, I don't know if the, if, if he even do or do you just kind of just let them move? How do you plan out those that sounds like...

MICK: I don't really plan it out, man. I just kind of wing it, you know, at this point I haven't. No I haven't. I mean I have a, I have 85 percent accuracy in any room I go into, musically, and then I just kind of like wing it from there. And you know, on a good day I get it up to 95. On an average day, it goes to like 90. On a bad day might go down to like 80, but 80 still good.

Rashaun: That's a B average. So in addition to the brand work, you also have invested in some startups. So tell us about the startups you work with and kind of how you came into that world.

MICK: Sure. Actually, it's funny, I invested in a wine, a wine company called Winc, so that's kind of on topic for you guys where they of are. They provide really amazing super well curated wines, door to door delivery around the country for you, it's really cool. You choose your flavor palate online. I'm really big on design. I'm really big on aesthetics and they nailed that. And so that's really important to me. I don't invest in something. If I don't love how it looks, how it feels, you know, so that's really cool and it's Winc, w-i-n-c. See their instagram just @winc.

Rashaun: How did you make that connection as a for instance?

MICK: Somebody brought it to my attention, as you know, they were raising some money. I thought their branding was already pretty great. What I like to do when, I have invested in like five or six startups, what I try to do is help them, you know, I didn't realize that that's actually what you're supposed to do as an investor is not just like you just don't write a check and then just sit back and not do anything. I mean, I suppose you could, but I have a lot of resources and there's ways I can help them, whether it's mentioning people on a podcast or introducing them to somebody that can be an advisor or a potential client or anything like that or show up and DJ their party. If I happen to be in the town, you know, just stuff. There's things I can do to help and I want to help. Right? Ironically, they ended up helping me as well, which I didn't realize because they end up expanding my network, expanding my brand, expanding my relationships, and that

helps me as well. So it's a really nice two way street plus at school and then maybe one day I'll be rich.

Rashaun: And you also work with Anchor. Well, one of the places that you can find our podcast so tell us a little bit about Anchor.

MICK: Yeah, of course, Anchor is a phenomenal app that you can use to record podcasts on your phone with people, other people and it handles literally everything was, what's the phrase, like soup to nuts, you know, anchor started as just like one of a million audio apps out there and telling audio stories and they've kind of pivoted more into this podcasting space right now, which is, they're true. They're true like destiny, I believe.

Rashaun: What's the recipe for a good party?

MICK: People, people, people, people... People always forget to mention people. They always mentioned the DJ in the room and the music and the liquor. And the lighting, but if the people fucking suck, the party fucking sucks, I can't do anything about that. And sometimes I'm in rooms where everything is perfect and I'm having a 90 to 95 nights. Sometimes it just doesn't go well and you know, at some point, you know, you have to just throw your hands in there and be like well. And not like literally like, like you just said, well I tried, you know, because sometimes it's like it's the wrong people. It's important. It's very important because I can't do my job unless I have the right tools. Right. And people are like the biggest tool you of did.

Rashaun: That seems to be the common thread with both deejaying and Bartanian is like you guys are serving people, but at the same time that people need to give you the same energy back to make it a. To make your experience as creators and curators of your experiences as impactful.

Lucinda: Very symbiotic relationship there.

MICK: Symbiotic.

Rashaun: So what's a 95 percent, 90 percent night?

MICK: 95 percent night for me is people that actually want to dance and not just be cool. I did a party two weeks ago that I thought musically, who's going to be a disaster, and it was actually really, really, really fun. It was Jon Bon Jovi's Rock Hall induction party. Wow. And I was like, this is interesting. I have the utmost respect for that guy. He's a legend. He's an icon. I know three songs. I know the three songs, everybody knows. I don't even know the names of them. I just know how to go and I just know that like thankfully I don't have to plan that much at parties because like I don't do those type of parties anymore. You know, like "Living On a Prayer." Like they're like Vegas songs. Right.

Rashaun: They're Jersey songs.

MICK: That's true. But I never. But there are definitely, you know, you know what I mean, like those songs. And they were like, first thing they told me, the event planner, she's

amazing. One of my favorite people to deal with in the country. She was like, "Don't play any of his music." And I was like "Perfect."

Rashaun: Done.

MICK: Because like, I don't know what the three songs. I mean, I'm sure I would actually know more, but like, you know, I just knew the three that like, they're like wedding songs and so I was like, what am I going to play? Like am I going to play like all like '80s rock and stuff like that.

Lucinda: Yesss.

MICK: Which it could be fun for like an hour, but the party was three or four hours and from that moment I just kind of started like delving. So I started off like really like safe '80s rock and then I was like, well let's just go a little like, let's go a level below Top 40s '80s rock, let's go to like, like Talking Heads and like, you know, that sort of stuff. So I went there and got a little cooler and then kind of went from there. And then somehow we ended up at this moment, at the end, we're, Bon Jovi was in the middle of dance floor next to Paul Shaffer and they're dancing to Kanye. In a million years, I would have not thought I would have gotten to that point and at this party, but we got there. And I loved it and that to me it was like really cool because it's like, you know, who would have thought that I would, I would have never thought that in somehow we, the dots were connected. But it's also to me the journey of how you take people, right? Like if you woulda went from like AC/DC or something like that to like Kanye, it wouldn't work. Do you have to kind of go like all the way around, work it in and then make everything make sense. So you're on this path. But then when you get there nobody stops dancing. Right.

Rashaun: And I think it also speaks to the evolution of culture. To your point that yes, that a Jon Bon Jovi will dance to Kanye the same way a Kendrick Lamar is getting a Pulitzer Prize. So what do you think, as someone who is very aware of cultural trends and is involved in so many ways and in different parts of that, what do you think that says about the evolution of culture?

MICK: It's actually in the best place it's ever been as far as like creating those sorts of interactions. Right? That's like what we were talking about earlier with fathers and sons can listen to the same music. And mothers and daughter, I'm not being exclusionary. I'm just saying I'm the fact that you could play that at that party. The fact that you and your kid could both wear the same Jordans that you wore in high school and your kid can wear them now and you guys can share stories about that. It's really cool. The fact that you know, there there's never. The cultural gap has gotten so much smaller because there's so much more kineticness going on because of like social plays a huge part in it. Like everything is like just here 24/7/365. So something that might've been hard for somebody to find out years ago that happened they could just easily look it up and be like, oh I liked this. This was only 15 years ago. I'm not. This doesn't seem so long ago because everything is just easily accessible all the time. And you know, I've seen it happen in business where brands are completely. I mean there's still a lot of brands have screwed this up, but like brands are much more on the point culturally now than

they've ever been because first of all you have to be right or you're, you're gonna, you're gonna lose. But secondly, like the 40-year-old executive is allowing to 20-year-old executive to make more decisions and the 20-year-old, not 20 or whatever, 25-year-old but more importantly than that, the 40 year we'll get that. Or 60-year-old even will get into that perspective more so now than they ever did because the world has skewed younger. Like I'm 40, I'm the, I'm the, I'm the youngest generation of 40-year-olds that ever existed on the planet. Right.

Rashaun: I think that also speaks to the "Summertime" series, the series with a Jazzy Jeff and every summer you guys release this great mixtape playlist, if you will, and it has that great confluence of '70s, '80s, '90s. Like you have musical genres of all stripes kind of bleeding into this great "Summertime" series.

MICK: And now we've with, you know, it's funny. So when we started that, it was like almost a decade ago. And we were like, "Oh, we're going to do like '70s, '80s, and most mostly of course '90s. And that was like the late '00s or whatever that decade was called. And now, here we are in the late '10s. So, now stuff from like 2000... In 2008 or 2009, we probably wouldn't have put on a song from 2003. Right, because it was five years ago. Now five years ago was like, like Future was out five years ago. You know what I mean? It seems really strange to think about that. Like Drake's been out for like 10 years. Like it's, it's weird when you, when you look at it through those sort of like time metrics, like it's, it's, it seems so much faster.

But the fact that Drake's been out for like 10 years now and we're, you know, there's old school Drake, there's new school Drake. There's kids that don't know "Comeback Season" and "So Far Gone" and all of that stuff. Or that to them was like, you know, they're "Reasonable Doubt" is a weird thing because to me, he's still like not like a new artist but, he's still have this like generation. Right, but to your point about, about all of that, it's just about making people feel good and it's just about bridging gaps. And we will continue to bridge those gaps. I tell people, "Like imagine, imagine you have your backyard or a deck or whatever you have and you're barbecuing." That was why we made it. We made it so you can have your own personal "Summertime" video in your privacy of your own apartment.

Rashaun: So obviously "Summertime Volume 9" is coming out...

MICK: Yeah, I don't know when. I always wonder when we're going to stop, but now we got to go to at least 10.

Rashaun: It's only right?

Lucinda: It's a nice number.

MICK: We can do a boxed set..

Rashaun: What else is coming up for you?

MICK: I'm working on a book, a book idea that, you know, it's going to be interesting. I don't know when that's gonna happen, but it's in the formative process. Kinda connecting where pop culture, urban culture, hip-hop culture is with, were like business culture is CEO culture because it's like I was saying like these guys for like 50-years-old when making these decisions at these companies, they're very, they're in tune and they're influenced and they grew up listening to Biggie and they grew up wearing Jordans and all that and there's some really interesting stories to be told from that sort of that sort of influence in that sort of inspiration. So working with some really exciting people to help tell those stories.

Rashaun: MICK, thank you so much for coming through.

MICK: Thank you, thank you.

Rashaun: And sharing your story with us and sharing time with us, man.

MICK: Thank you.

Rashaun: So we're going to have a cocktail now, so cheers.

Lucinda: Yes, thank you.

MICK: Awesome. Thanks guys!

COCKTAIL RECIPE

Lucinda: And then we're going to call this drink The Bassline. Um, so we've got orange bitters to start and then Cynar is an artichoke liqueur made in Italy. You've got three quarters of an ounce and these are all being built in a whiskey glass, old-fashioned style, and then next ingredient is cognac and this case we're using our friend, Hine Cognac, three quarters of an ounce, and then final ingredient, bourbon, and all of these are going to be put on the rocks with a bar spoon of honey. Let's not forget, and then the final ingredient is an orange twist. That is The Bassline, folks!

MICK: Cheers! This is good. Oooh, yummy.

Music fades.

Rashaun: Last call, everybody.

Lucinda: I'm Lucinda Sterling...

Rashaun: And I'm Rashaun Hall. In the immortal words of Kanye West, "Here's a toast to the assholes."

Lucinda: Thanks for listening. Our theme song is "You Know You Want To" by Dan Phillipson. Our producer is Samira Tazari. The podcast is produced and distributed by Lantigua Williams & Co.

Rashaun: Big thanks to Middle Branch in New York City for letting us hang today. And thank you for listening. Follow us on Twitter, Facebook, and Instagram @ShotCallerPod and use the hashtag #ShotCallerPod to let us know what you want to hear coming up, what's shaking, what's stirred, what's twisted, anything and everything we want to hear about it. And make sure you subscribe, rate, and review us on iTunes or Google Play.

Produced &
distributed by

