

DELTA TAU DELTA FRATERNITY | SPRING 2021

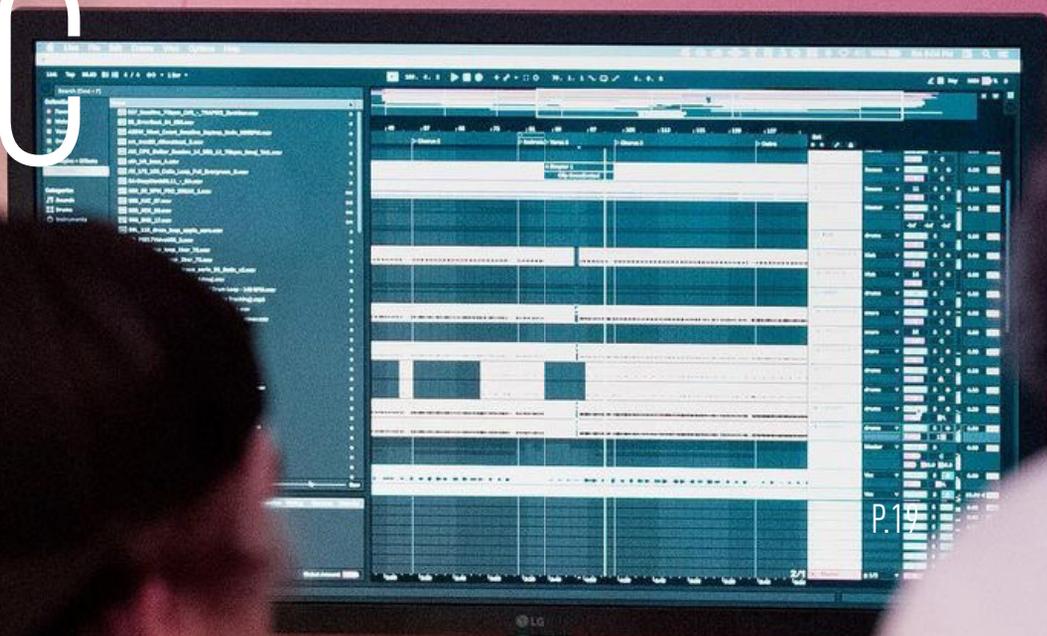
RAINBOW

DELTS MAKING MUSIC

P.7

STORIES YOU MIGHT
HAVE MISSED
P.5

MORE MEMBER MUSICIANS
P.18



P.17



NOT FOR ONE, BUT FOR ALL

We encourage all members to continue efforts to reduce COVID-19 transmission in their communities.



Find Delt masks at [Deltstore.com](https://deltastore.com)

HISTORY OF *THE RAINBOW*: Editor-in-Chief W.C. Buchanan (Bethany College, 1873) launched the first issue of The Delta Tau Delta magazine as *The Crescent* in 1877. As a condition of the Fraternity merger with the Rainbow Fraternity in 1886 the name of the magazine was changed to *The Rainbow*. Today the summer and winter issues of *The Rainbow* are printed and mailed. Those and all other issues are also available online. Visit deltatadeltaarchive.com to view issues from 1877 to present.

MAGAZINE MISSION

- Inform members of the events, activities and concerns of interest to members of the Fraternity.
- Attract and involve members of the Fraternity via appropriate coverage, information and opinion stories.
- Educate present and potential members on pertinent issues, persons, events and ideas so members may be aware of and appreciate their heritage as Deltas.
- Serve as an instrument of public relations for the Fraternity by presenting an image of the Fraternity commensurate with its quality and stature.
- Entertain readers with its information and quality writing and editing, so it is a pleasure to read and share with others.

SUBMIT A STORY

All members are encouraged to submit news stories and potential features along with high-resolution photographs by emailing rainbow@deltts.org.

ADDRESS CHANGES

Visit www.deltts.org/alumni or call 317-284-0203. Mail address changes to 10000 Allisonville Road, Fishers, IN 46038-2008. If you do not want to receive a print copy of *The Rainbow*, and would prefer to receive an email notification when each new magazine is posted online, please contact rainbow@deltts.org.

LETTERS TO THE EDITOR

Letters to the editors may be emailed to rainbow@deltts.org.



CONTENTS

P.6
Music by Delts
There are more Delts making music than those featured in this issue so we created a growing Spotify playlist

P.7
Music Maker David Baker
Multi-platinum award-winning recording and mixing engineer, David Baker

P.11
Sad Boy Music
Making music with self-taught musician Noah Henderson

P.16
A Compact Collection
Chris Wisbrock's passion for collecting music on compact discs

DELTA TAU DELTA FRATERNITY | SPRING 2021

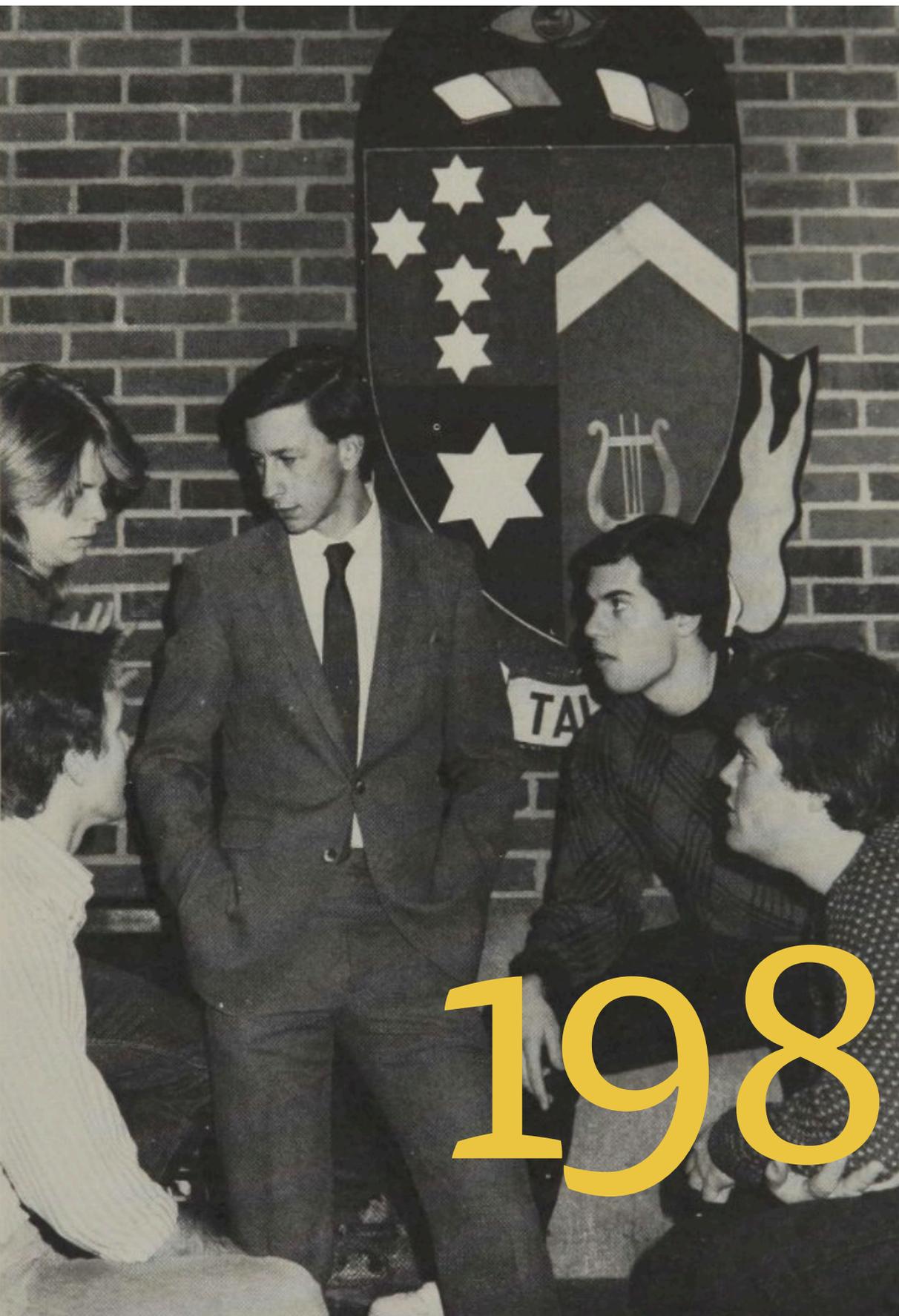
RAINBOW

VOL. 147 | ISSUE #2

Contact *The Rainbow* staff at rainbow@delts.org or 317-284-0203.

Delta Tau Delta is a proud member of the Fraternity Communications Association and the North-American Interfraternity Conference





Officers from the Gamma Zeta Chapter at Wesleyan University, from left, are House Manager David Morse, Vice President Alvin Forader, Treasurer Phil Rutovitz, President Michael Marciello and Pledge Educator Brevick Graham.

1988

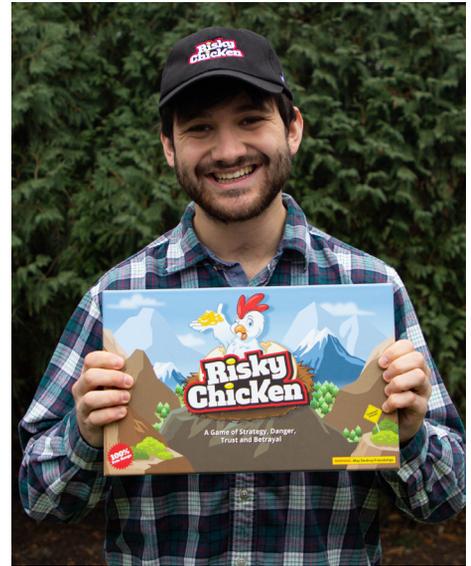
From the Spring 1988 issue of The Rainbow in the section, What Makes The Fraternity Tick

STORIES YOU MIGHT HAVE MISSED



LIFELONG LEARNING AND LIVING YOUR OATH

At first, Jason Leehan (University of Washington, 2002) was skeptical when friends he knew from high school invited him to check out the Fraternity they'd joined, but that's where his Delt journey began. "Relationships I had from high school segued into college, and when I joined the Fraternity, it was like the whole world had opened up for me," Leehan said.



RISKY CHICKEN LAUNCHED BY RECENT GRADUATE

"Risky Chicken" came to Ben Reingold (Kenyon College, 2020) as he sat between two Delt brothers in an economics elective called "game theory" in fall 2019. "I was very excited, and I scribbled down everything I could think of on my notepad," Reingold said.



DELTS SERVE COMMUNITY DURING COVID-19 PANDEMIC

Though the fall 2020 semester at Morehead State University in Morehead, Ky. was different due to the COVID-19 pandemic, the members of Zeta Zeta Chapter still found a way to give back. At the conclusion of their philanthropy focus, the chapter had raised \$2,550.



REFORMIST FOCUSING ON DECARCERATION

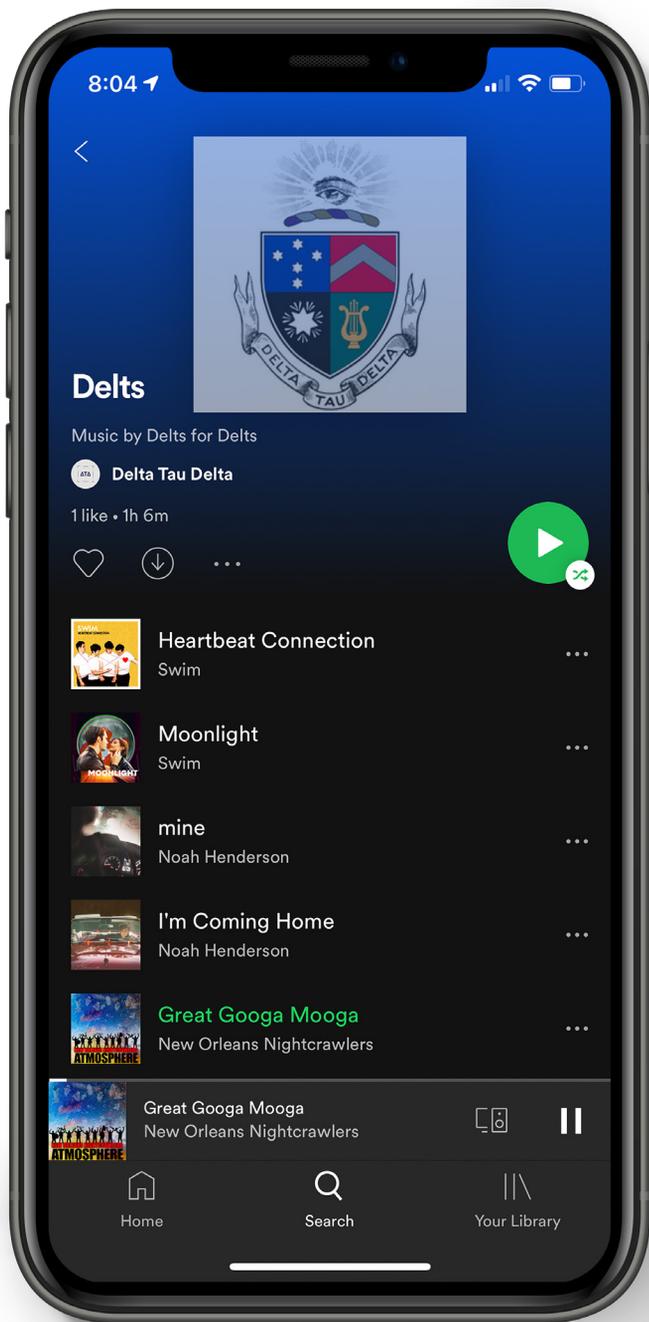
On a quest to find meaningful work, Jay Austin (Quincy University, 2015) combines the ambition that led him to start a business while still in college with the lessons he's learned along with the way in his efforts to support criminal justice reform. "One of the things I learned was I was not as good as I thought I was—it's humbling to sit down with a team of lawyers grilling you about your business, and realize you're not as good at accounting as you should have been," Austin said. "I was a college kid, what did I know?"

LOVE OF THE LONG ROAD

Since 2007, Irv Hoffman (Georgia Institute of Technology, 1960) has biked more than 15,000 miles across the U.S. He covered 3,100 miles on his first long ride from San Diego to St. Augustine, Florida. Then his son joined him on a ride traveling from Seattle down the California Coast to Half Moon Bay.



To read the full articles or to read other stories like these, visit deltts.org/delt-stories.



MUSIC BY DELTS

It's nearly impossible to fit all of the amazing Delt musicians into one issue of *The Rainbow*. We created a Spotify playlist with the featured artists from this issue and more Delt musicians.

The playlist ranges in genres. You can find everything from country to classic rock to hip hop. It features bands like REM with lead guitarist Peter Buck (Emory University, 1979), The Oakridge Boys with lead vocalist Duane Allen (Texas A&M University-Commerce, 1965) and Bread with lead vocalist David Gates (University of Oklahoma, 1962).

You can also find new music from undergraduate singer/songwriter Noah Henderson (University of San Diego, 2022) and young alumnus SWIM drummer Brian D'Angio (James Madison University, 2020). Read more about SWIM and Henderson on the following pages.

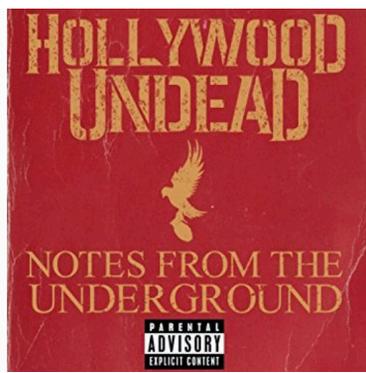
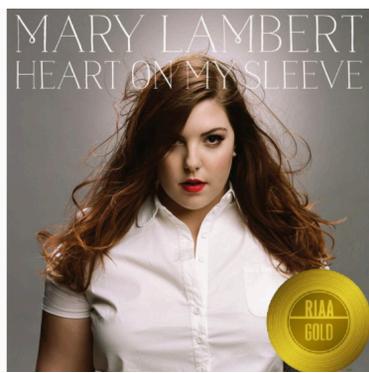
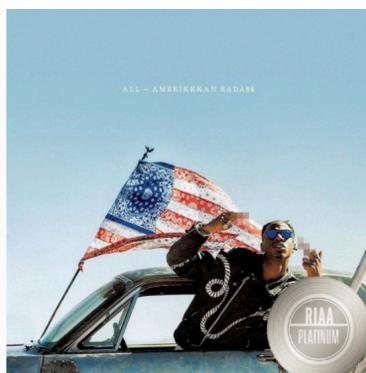
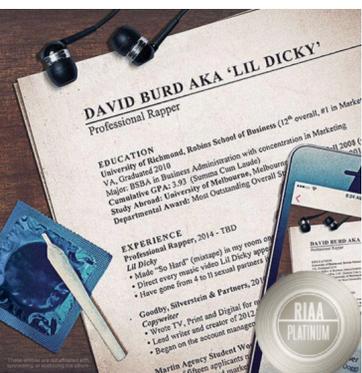
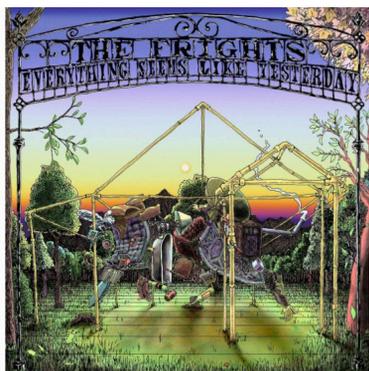
Get the playlist on Spotify by searching for our profile, Delta Tau Delta, or for the playlist titled "Delts."

THIS PLAYLIST IS MADE TO GROW

If you are a Delt musician, or if you know one, we want to hear from you so we can share more music from brothers. We need your help to grow this playlist. Send links to rainbow@delts.org.



DAVID BAKER THE MUSIC MAKER





David Baker (University of South Carolina, 2000)

David Baker (University of South Carolina, 2000) remembers loving music at a young age. He wanted to be in a rock band, like Mötley Crüe and Guns N’ Roses.

“Music has been a lifelong journey. I was always into music ever since I was a young, elementary school-age kid. I started getting into anything from the Beastie Boys to Guns N’ Roses and a lot of that late ‘80s music. I guess you could call it metal, but it was hair metal.”

It wasn’t until junior high that Baker would pick up the guitar. Baker played guitar in a couple of bands through high school and college, but nothing took off. It wasn’t until Baker and two of his Theta Eta chapter brothers formed a band that he would get traction in the music industry. The band recorded a record and signed to a small indie label in Los Angeles. The record did not do very well, and the label later dropped them.

“When we realized we weren’t going to be rock stars or make a living from that, I had to make a choice,” Baker said. “I was like, ‘Well, do I just stop making music, or do I try to transition into something else?’”

Baker always enjoyed the recording process when his bands were in the studio, and he had a background in recording with his media arts degree. He decided to stick with music but transition into studio work.

For the first couple of years, Baker was only able to work part-time in the studio until a friend offered him a job at a label he was starting. After saving some money, he packed up and drove from South Carolina to Los Angeles.

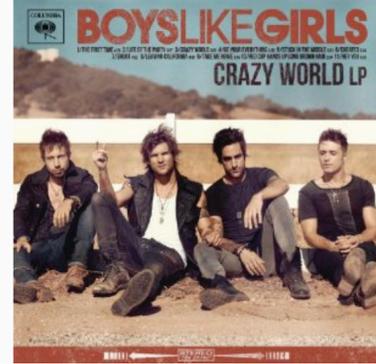
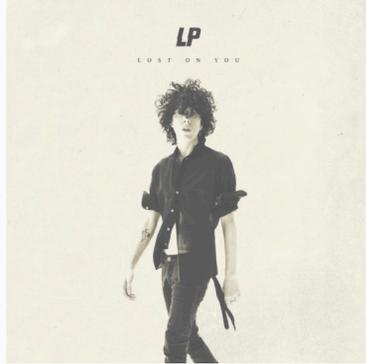
“We started doing a lot of rock stuff, and then we moved on to electronic music when all the pop craze hit. Then the studio transitioned to writing music for sync placements for commercial or just background music for a game show or a movie or a T.V. show. When they started moving in that direction, there wasn’t a place for me. I wasn’t a studio musician. My focus was on engineering,” Baker said.

Baker made a name for himself as an engineer and left the label that brought him to Los Angeles after being with them for six years. “I’ve always been a for-hire guy. That was just the main spot I worked out of. While I was out there, I had a lot of

side gigs,” Baker said. “Once you start to meet some people and work and pay some dues, you pick up jobs by saying, ‘Hey, you need a guy? I know a guy.’ It’s all that word of mouth way of getting gigs.”

After ten years in Los Angeles, Baker and his wife decided to move back to South Carolina to raise their son closer to family. He turned his basement into a studio so he could keep working with artists and labels he made connections with in Los Angeles. He now works from a custom-built mix room, which takes up the whole lower half of his house and splits time between Los Angeles and Nashville mixing, engineering and producing.

“The biggest transition for me was figuring out how I continue to work on the things I want to work on and work with the people I want to work with while continuing to get new records and new clients, despite not being in the thick of things,” Baker said. “It took a little while. Like anything else, the business ebbs and flows, and you have to be prepared for that. Other than that, it wasn’t a big culture shock moving back.”



David Baker is a multi-platinum award-winning recording and mixing engineer. His credits include Billie Eilish, Big Sean, Alessia Cara, John Legend, Logic, Aloe Blacc, Lil Dicky, Hollywood Undead, Blues Traveler and The Voice, among many others.

Baker works in all genres and on all types of projects such as rap, rock, indie, hardcore, pop, jazz and everything else.

What was it like getting started in studio work?

I never ever got a gig based solely on my skill set. Out there, your skill set has to be good, or you won't survive. You have to work on that, and I spent my first few years out there figuring out what I was doing, continuing to learn and get good and get fast. There are many times I went to big studios, and I didn't know what in the world was going on in there, but I sat down, and I just fought through it. And at the end of the day, I was like, 'I can't believe I'm still here, and they didn't fire me.'

What is your process from getting the files to completing a song?

What I do currently and I want to continue doing for years and years is just mixing records. Once something is recorded, all the individual instruments, the vocals, the backing vocals, everything they want in the song is recorded, they send it to a guy like me. I will put all the pieces together and make them sound cohesive as one song instead of 125 instruments.

I get everything individually and just put all that together and balance it out and try my best to make it sound as professional and as good as it can within the artist's direction.

If they want the drums to sound real trashy, I don't want to make them sound polished. If they wanted the vocals to sound distorted and old school, I do that, or sometimes they'll track them like that. Then once I do that, I'll send them a mix. If they have any revisions like 'Hey, I'd like the vocal up a little bit or the guitars up a little bit,' or, 'Can you adjust so-and-so and so-and-so,' I'll make all the adjustments that they want, and then we'll send it to a mastering person.

The mastering person puts the final polish on it. They make sure all the levels are proper for streaming or radio play. The mastering is the last touch before it goes out into the world.

The difference between music producer and music engineer

At a very basic level, producers are tasked with helping to direct a artist's vision. They're often involved with arranging the song, deciding its sound and contributing to its composition. Engineers, on the other hand, are responsible for its execution. They tend to work under the creative direction of both the producer and the artist and concentrate in particular on the record's technical needs. Their expertise is picking the correct equipment, ensuring it's set up correctly and making sure the acoustics of the recording space are being utilized to their full potential.

Working in an industry with big names, how have you been able to stay grounded?

I don't like talking about myself. I don't like bragging. I don't like name-dropping, and I do it sparingly. I learned from a guy I did a lot of work with, who I consider one of my mentors. He told me, 'In Los Angeles, when you get out there, the entertainment business is huge, but the circles you work in are tiny.' The business itself is a global industry, but the people that make all these things run in small circles. Within two minutes of talking to somebody, you can tell if they're really working, kind of within the circle, or on the outside, just trying to climb through a window or a crack in the wall. A lot of that has to do with someone saying, 'Oh, I've worked with so-and-so and so-and-so.'

When I have to talk about specific people I've worked with, which I don't really like to do, I tell people, 'Hey, I've worked on these records that I really enjoyed, and they did very well. I'm very grateful to have been a part of them.' Because all of this is just by chance, I ended up in all those rooms by chance or because I knew someone and I worked hard, but still, it's by chance. So, if you're

dropping a lot of names, it's like you're trying too hard.

What has been a fun project you have worked on recently?

I really liked working on one record by an artist named Cozz, and he was signed to J. Cole's label. We mixed his first two records, but the first one is called Cozz and Effect. That was a really cool record because it was a kid that's just basically coming straight out of South Central, Los Angeles.

Another cool project was for a band called The Frights. It was called Everything Seems Like Yesterday. They went up to a cabin outside of Los Angeles in the mountains, and everything they recorded on this record was this weird, quirky stuff. And nothing was sampled. Nothing was a synth. If they needed a click sound, they went outside and clicked a stick against the porch railing, and they made music that way. That one was super cool.

All the big records I worked on were great, like the first Billie Eilish record we worked on, a song came called "Bellyache." I was working with a guy named Rob Kinelski, who won four

Grammy's last year, mixing her second record, which was right when I moved back. It was a friend of his that just said, "Hey man, I've got this mix that's just not coming through. Do you mind working on it?" So we went in and worked on it, and I was like, "Man, this is like some different stuff." You never know if anything is going to blow up." You never expect it to be platinum or gold or a number one record.

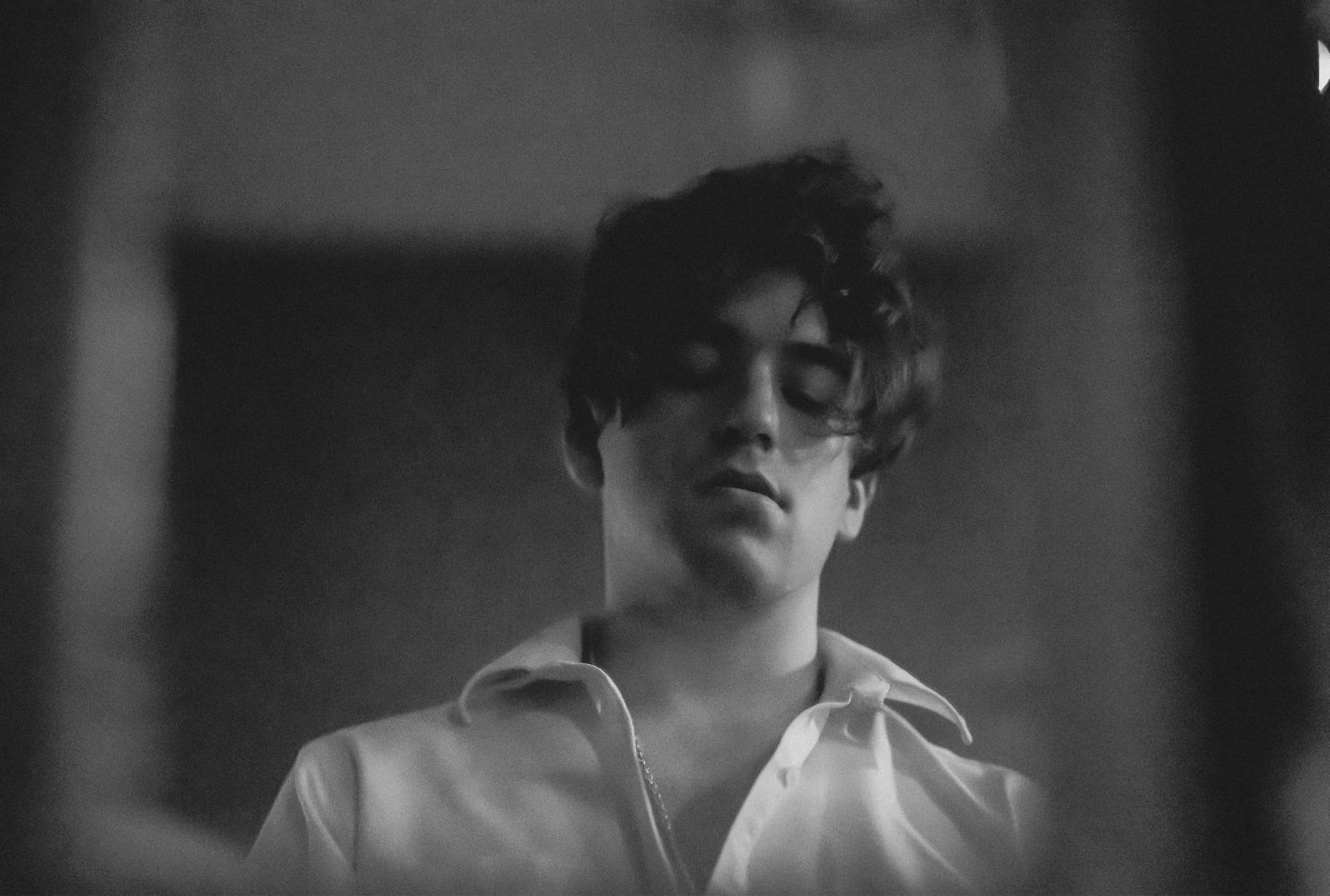
What project did you work on that you had no idea was going to blow up?

Kinelski and I were working on a mixtape for Big Sean, and it was like three or four songs, and one of them was, "I Don't F— With You." It was just a mixtape song, so we mixed it. He had a couple of revisions and sent a couple of new things to fly in. We were both sitting there sweating because we had to catch flights out the next day for the holidays. So at the umpteenth hour, at two in the morning, the mix was approved. We send it to New York to be mastered. They mastered it that night, and they put it out a couple of days later. So we finished the mixes, and we both jumped on a plane. Three months later, it's a platinum number one record. ▲



David Baker (left) working in the studio





MAKING SAD BOY MUSIC WITH NOAH HENDERSON

Sad Boy music maker Noah Henderson (University of San Diego, 2022) launched his music career with a couple of Christmas singles in December 2020. While developing his sound and making music outside of his favorite holiday, Henderson is enjoying the journey of creating music he loves.

GETTING STARTED

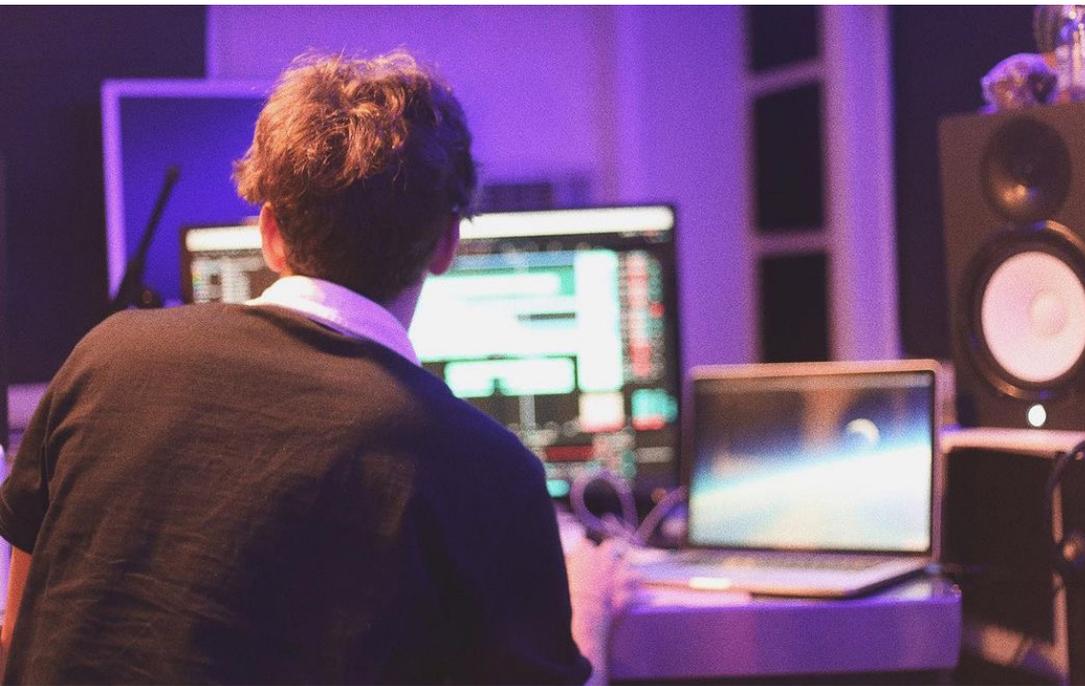
Growing up, Henderson learned to play the guitar from his dad and uncle. He slowly started to fall in love with music. He taught himself how to play more than ten instruments over the years, including guitar, piano, cello, drums, bass, ukulele, banjo, among others, by watching videos on YouTube.

He wanted to make his own music and develop his sound. Henderson set his sights on recording and producing.

Again, he turned to YouTube to learn about the process.

“I bought a computer and started learning how to record, and I taught myself how to do everything so I could make music I like,” Henderson said.

Henderson has been recording and producing music for the past five years for other people while keeping his music on the back burner. It wasn’t until this year that he finally took some time to work on music for



himself.

“It’s a lot easier to make other people’s music than it is your own. While mixing and engineering for other people, I was able to learn skills to be able to make music myself without a lot of help.” Henderson said.

WRITING AND RECORDING

Henderson believes music is a collaborative effort. Having close friends and other musicians to bounce ideas off of is vital in his writing process. “Whenever I make music, I try to collaborate as much as possible because everybody brings a different kind of flavor to writing and creativity to the table,” Henderson said.

While developing his sound, Henderson drew inspiration from Jon Bellion and Lauv because of the way they create and compose their songs. He also draws lyrical inspiration from Coldplay. “I’m still exploring and finding my sound. My sound is pop with a bit of somberness with a sad boy type vibe, at least for now.”

As a musician and music lover, it was hard for Henderson not to compare himself to other musicians when he first started.

“My biggest hurdle was realizing that the music I wanted to make was not going to sound like songs on the radio without practice,” Henderson said. “I stopped comparing my music to commercially

produced things and just started running with it. This change in thinking allowed me to grow as a musician.”

CHRISTMAS SINGLES

Henderson released his new Christmas song “I’m Coming Home” on December 10, 2020, marking his debut in the music industry. One week later, he released his second Christmas song, “I Wish You Were Here with Me.”

As someone who loves Christmas, it was easy for Henderson to get into the holiday spirit back in October when he was composing the songs. He wanted his first singles to be about his friends and own life experiences and wanted these songs based around a holiday he loves so much.

“I’m Coming Home” was inspired by that feeling of going back home for the holidays with that special someone in mind and the hope that you might see them around Christmas. It’s meant to bring some hope to people during the holiday season because, for a lot of people, Christmas can sometimes be lonely,” Henderson said. “My second single, “I Wish You Were Here with Me,” was inspired by a friend who lost a significant other on Christmas. It’s hard to sum up the pain of losing a loved one, especially around the holidays, but this song was my expression of that grief for a friend and turned out to be a beautiful track.”

MUSIC BY NOAH HENDERSON



I'M COMING HOME
RELEASED ON DEC. 10, 2020



I WISH YOU WERE HERE WITH ME
RELEASED ON DEC. 18, 2020



MINE
RELEASED ON MARCH 5

Find Noah Henderson’s musics on Spotify, Apple Music, YouTube, Amazon Music and iTunes



Henderson received a lot of positive feedback from his first two singles from friends, family and chapter brothers. Since these songs were the first music he publicly shared, some people were surprised how good the songs were. “I got a lot of texts and DMs saying ‘I knew you made music, but this is a real song.’” Henderson said. “I felt a little more validated, and it was a huge boost of confidence for what I had planned for my new music.”

MARKETING MUSIC

While getting music out to streaming platforms is now easier than ever, building a fan base and marketing your music is much harder. Henderson has to wear many hats when promoting his music. He has to be a photographer, videographer and social media manager.

“As an independent artist, I am blessed to have a sense for technology. To be able to edit my videos, shoot everything, post it to social media is really gratifying

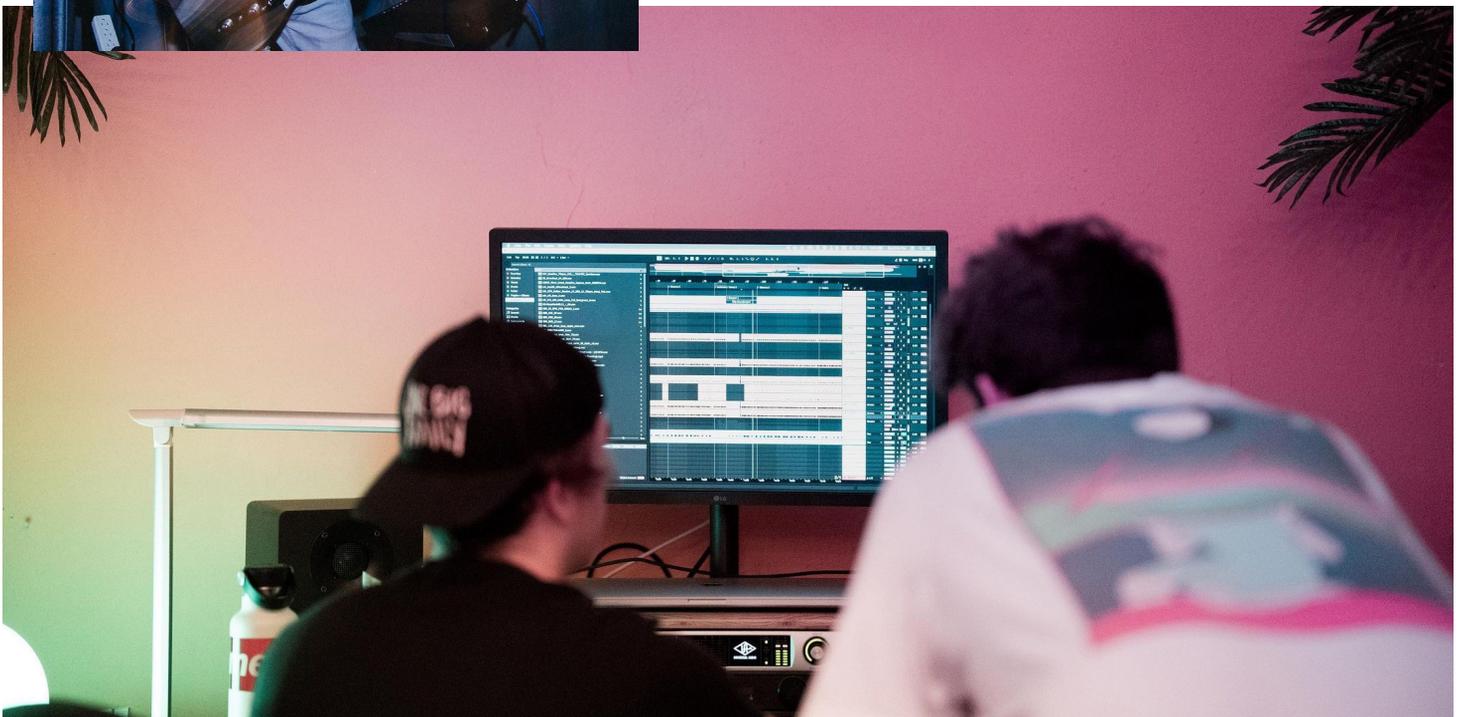
but a whole lot of work,” Henderson said. “I don’t think most of my listeners and followers on social media realize I’m doing all the creative by myself. Doing it myself does allow me to be authentic and deliberate with what I create.”

NEXT STEPS

Putting out an EP or full album is something that Henderson would love to do, but he wants to grow his listeners and graduate before committing to a sizeable, cohesive project.

After the release of his latest single, “Mine,” on March 5, Henderson has plans to put out more “sad boy” music with some upbeat songs, as well.

“I have three or four songs I’m working on with a few other artists. One of which I’m looking to get out soon,” Henderson said. “My plan is to hopefully get out a song or two a month for the rest of the year, so I can keep attracting some listeners and growing my fan base.” ▲





*Western Plains Division President, Chris Wisbrock
(University of Missouri, 1997)*

A COMPACT COLLECTION

The five-disc changer Chris Wisbrock (University of Missouri, 1997) got for Christmas in 1989 sparked his passion for collecting music.

HOW DO YOU GET STARTED?

At the time, it was undisputed that compact discs (CDs) were superior in every way in terms of sound quality, digital conversion, all that stuff. It had been a format that had been around for a few years, but they were expensive. So I wanted to make the transition, but I had a conscious thought that I wanted to upgrade my music taste in the process if I was going to spend all this money on something like that at the time.

YOU WANTED TO UPGRADE YOUR MUSIC TASTE. WHAT WERE THE FIRST COUPLE OF CDS YOU GOT?

I started by purchasing three albums. They were New Order, Technique, The Cure, Disintegration, and Erasure, The Innocents. Those were my first three CDs. The Cure and the New Order discs would be in my top ten albums. I'm partial to them because they are such early influences in my musical taste.

HOW DID YOU FIND NEW MUSIC?

At that point, the internet was still budding. So the way that I essentially would learn about new music was by going to my local used CD shop. There were several of them in St. Louis. My favorite was one down in the

West End of St. Louis. It no longer exists and was called West End Wax.

I started reading about who did the artwork and who produced and who remixed things for albums. I had another buddy who was into music. So we influenced each other's musical tastes.

Things started spreading from there. I would read about music and would pick up other stuff on the radio. It just kept growing. Then I started getting allegiances to specific labels. I particularly enjoyed two labels. The first was Factory Records, out of Manchester, England, New Order's label. There were many bands on Factory Records that I supported as well, and the other label got inspiration from Factory Records and was called Creation Records. Creation Records is the home of more popular bands that people are aware of, like the band Oasis, who they discovered.

WHEN DID YOU REALIZE YOUR COLLECTION WAS GETTING SIGNIFICANT?

I probably realized in college because I put up a CD rack in my room at the fraternity house. Once I got more tenure in the chapter and got a bigger space, I brought my CDs from home. That was the first time I displayed them all together.

Once it was on display, I realized, "This is a large rack." People kept commenting on it. When they'd come to my room, they'd be like, "Wow, that's a lot of compact discs." It's funny now because the rack I have currently is probably ten times the size of what I had in college.

WHAT WAS IT LIKE WORKING FOR MIZZIOU'S RADIO STATION?

One of my high school buddies, who was not a Delt, and I had secured a radio show on KCOU, the campus radio station. We ended up getting a terrible spot, the 6:00 a.m. show on Sunday mornings.

We had pitched a show that was a little bit more focused and niche, but the station wanted us to play general alternative music. It was a pretty broad group of bands. What we played specifically was more like the new British invasion music at the time. Essentially, it was lots of early ambient and Brit-pop.

We would DJ in the mornings. As part of working at a radio station, especially a college radio station, it was everybody's job to review albums and write reviews on the new music. So, as new music would come in, we would do the reviews, but there were also often promo copies of things. So it'd allow me to sample a lot of

other stuff, and then typically, we got to keep those promo copies. So my collection grew from there. Plus, there were two or three excellent record shops in Columbia as it is a college town.

WHAT SHOULD PEOPLE DO WHEN LOOKING FOR NEW MUSIC?

I think that there is so much music past, present, and future potential out there. People who only listen to the radio or what's popular are just scratching the surface. Everything is influenced by something else. Find what influenced your favorite musicians and listen to those artists. Go deep down those holes to discover new music.

WHAT IS YOUR FAVORITE PIECE IN YOUR COLLECTION?

I always get asked that question, and I don't have one. When pushed, I say my absolutely mint condition True Faiths single by New Order is my favorite. It has a blue background with a golden leaf on it. I've always admired that piece of artwork for that single, and I've always loved that song.

WHAT IS IT LIKE HAVING AN ACTUAL COLLECTION WITH EVERYTHING DIGITAL?

Many people nowadays don't collect music in physical formats. I get it. If I were growing up now, I probably wouldn't care. I like having hard copies of things to touch and feel and look at. I think that's been the allure of vinyl. That is why vinyl is getting big again. I still believe compact discs are a superior format, but I do enjoy my vinyl. ▲



COMPACT DISCS

The compact disc (CD) is a digital optical disc data storage format that was co-developed by Philips and Sony to store and play digital audio recordings. It was released in 1982 and branded as Digital Audio Compact Disc.

At the time of the technology's introduction in 1982, a CD could store much more data than a personal computer hard disk drive, which would typically hold 10 MB. In 2004, worldwide sales of audio CDs, CD-ROMs, and CD-Rs reached about 30 billion discs. By 2007, 200 billion CDs had been sold worldwide.





Brian
D'Angio
Drummer
for

SWIM

SWIM, the four-piece pop-rock band, came together in 2014 with the addition of Brian D'Angio (James Madison University, 2020) as the band's drummer.

Since SWIM's formation, they have created a significant volume of music and hit big milestones like having over one million streams on Spotify. Their two most popular singles, "Heartbeat Connection" and "The Chase," have over 660,000 and 280,000 streams, respectively.

"We tried to build a lot of hype around the release of 'Heartbeat Connection,' posting it everywhere and promoting ourselves like crazy," D'Angio said. "Three weeks later, it was picked up by Spotify's Discover Weekly playlist, and it took off. All of us were so excited and proud to see a song we worked so hard on being loved by listeners."

Until that point, SWIM had 500 monthly listeners on Spotify. Now the band has more than 22,000 listeners, with the peak being 50,000+ monthly streams. "We are super grateful to be picked up by Spotify's algorithmic playlist. So many people are listening to Spotify playlists, but it's even more exciting that people are still listening and kept coming back even after we left the playlist."

One of the downsides to having so many people connect to one song like "The Chase" or "Heartbeat Connection" is creating new music that might sound different, and this is always in the back of the band's mind. SWIM still stays true to the pop-rock sound but is also slowly evolving their sound.



Brian D'Angio (James Madison University, 2020) third from the right. D'Angio auditioned for SWIM after his brother Mark (James Madison University, 2017) introduced him. D'Angio started playing drums in fourth grade following his older brother Mark who played drums

“We do catch ourselves saying, ‘Hmm, well, maybe the listener would want this, or maybe if we did this, another playlist might pick it up, but as a band, we want it like this.’” D’Angio said. “Sometimes we have that battle with ourselves, but we do our best to block all of that out and make music that we enjoy making because that’s what got us to where we are in the first place.”

The band was in the middle of writing and recording their first full-length album when the pandemic hit. Everything they were working on stopped.

“It was pretty rough because the studio shut down, and we tried to get together as much as possible while still staying safe, so we could still work on the album,” D’Angio said. “We’ve been doing virtual recording stuff lately, which has not been amazing, but our sound engineer is really good, and we love working with him. We’re just trying to keep going and finish up the year.”

The band pivoted and learned how to write and record without always being with each other. Navigating around COVID-19 was demanding but not as demanding as writing music with a cohesive sound.

“It’s up and down because sometimes we get a little frustrated how sometimes some things don’t work out in the studio. Each of us wants something to sound different, and then our engineer gives it to us another way,” D’Angio said. “That is how recording and making music is with guys who are passionate about the sound and direction of our music.”

With the added challenges of recording through the pandemic, SWIM still has plans to complete their album and release five singles in the coming months. Of their five planned releases, the band has put out two, their single “Moonlight” on January 29 and their most recent single “Oh Honey” on March 25.

“It’s our dream to release a full-length SWIM album with a cohesive collection of

songs we poured our heart and soul into,” D’Angio said. “Writing cohesive songs is very challenging because you want to make them all make sense and have them all be streamlined. Right now, it’s very intricate, and we’re trying to get through it. But it’ll be cool once it’s all done. We’re all very, very excited for it.”

After seven years with SWIM, D’Angio has been able to grow as a musician. After graduating and not being able to put all of his extra time and effort into pursuing his music dreams, the process has gotten harder.

“We’re just trying to keep it alive, make it work, and not think about it too much because it does mess with us because we don’t know what the next step is after this album. We’re just trying to take it day by day and week by week and balance everything as best as possible,” D’Angio said. “I love playing and creating music with SWIM and want to keep the dream alive as long as I can. ▲

MUSIC BY SWIM

Find SWIM’s music on Spotify, Apple Music and iTunes



HEARTBEAT CONNECTION
RELEASED ON APRIL 27, 2018



MOONLIGHT
RELEASED ON JAN. 29



OH HONEY
RELEASED ON MARCH 26

MORE MEMBER MUSICIANS



CRAIG KLEIN

Trombone player for Bonerama and the New Orleans Nightcrawlers

Klein (Southeastern Louisiana University, 1983) is co-founder of brass rock funk group, Bonerama. He helped start the group while playing with Mark Mullins while they were both members of Harry Connick, Jr.'s orchestra at the time. Klein and Bonerama have five albums dating back to 2001, with the most recent being "Bonerama Play Zeppelin."

Klein is also the trombone player for the New Orleans Nightcrawlers, a sizzling brass band that has been playing for local audiences for over 25 years. The Nightcrawlers recently brought home the 2021 Grammy Award for Best Regional Roots Album with their latest record "Atmosphere."

CHAD GAMBLE

Drummer for Jason Isbell & the 400 Unit

Gamble (University of Alabama, 1996) has been a professional drummer for over the past twenty-five years. He has toured extensively internationally with The Bluebirds, Gamble Brothers Band and Jason Isbell and the 400 Unit. Gamble has been with Jason Isbell and the 400 Unit since 2008.

Gamble received a Grammy for his work on "The Nashville Sound" released in 2017. In 2016, he played on the Grammy nominated song, "Mother's Children Have a Hard Time" with the Blind Boys of Alabama. In 2015, Chad played drums on the Grammy Award winning album "Something More Than Free." Recently, he was nominated in the Modern Drummer Magazine 2021 Reader Poll in the country/Americana category.



DAVE WILBERT

Nashville recording artist and songwriter

Traditional country music singer/songwriter Dave Wilbert (Ball State University, 1995) has released his new single, "It's All Yours," to radio and all digital music platforms.



DAN FUSON

Nashville based singer-songwriter

Fuson (Butler University, 2016) recently released his new single, "On + Off" on March 19. This is his first single, following his four-track EP, "Familiar, Brand New".



GET PEACE OF MIND WITH THE FOUNDATIONS NEW PARTNERSHIP

We are pleased to announce the Delta Tau Delta Educational Foundation has partnered with an organization called FreeWill to enhance the offerings provided by the Foundation. This partnership adds two more features to the robust set of resources found on the [Delts.org website](https://delts.org). It is our sincere hope that these tools empower you to make the most of your philanthropic endeavors.

We are thrilled to provide:

A New Stock Transfer Tool

Access to free estate planning resources,
including the creation of a will.

If you have any questions about these tools or would like to talk to a Foundation staff member, please contact Tony E. Vukusich, vice president of advancement at 317-284-0210 or tony.vukusich@delts.org



DELTA TAU DELTA
EDUCATIONAL FOUNDATION

F R E E W I L L 

IT'S ALL ABOUT WHO YOU KNOW

Delta Tau Delta brothers
could save more with a
special discount with
GEICO!



GEICO[®]

MEMBER DISCOUNT



DELTA TAU DELTA

geico.com/greek/deltataudelta | 1-800-368-2734 | Local Agent

Some discounts, coverages, payment plans and features are not available in all states, in all GEICO companies, or in all situations. Boat and PWC coverages are underwritten by GEICO Marine Insurance Company. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company. Homeowners, renters and condo coverages are written through non-affiliated insurance companies and are secured through the GEICO Insurance Agency. GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. GEICO Gecko® image © 1999-2021

ONE DAY. ONE DELT.

SAVE THE DATE: APRIL 21, 2021

CONNECT – Sign up to be an ambassador at www.deltsgive.org, volunteer to host a virtual happy hour or virtual coffee meetup and invite others to do the same.

SHARE – Tell us why Delt is important to you, why you give to the Delt Foundation and how you are living Delt values in your life using the official hashtag.

#ONEDAYONEDELT21

SUPPORT – Commit to making a gift to the Delt Foundation on April 21 and encourage others to do the same. Now more than ever your support is critical to the fulfillment of our mission!

For more information on how to get involved with the Delt Day of Giving, contact Tony Vukusich, vice president of advancement at tony.vukusich@deltsgive.org.

