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BRUINTUNES

An Exclusive
Interview With
CREEK BEAGLE

Interview with Bear House
Management President
Album Review
and MORE!

Issue #1

Bear House Music: Giving Students a Professional Edge

Written By Tucker Purvis

Photos Provided By Bear House Music



Many music-focused student organizations at Belmont give students the opportunity to explore aspects of the industry that they are curious to learn more about, but one organization stands out in the way in which it utilizes our university's resources to give students professional experience relevant to any career in the music industry. From teaching members how to book shows to giving songwriters a chance to pitch their songs to record labels, Bear House offers an abundance of hands-on experience that allows students to actively engage with the Nashville music industry before they graduate. We at Bruintunes met with Bear House President Davis Beier to learn about the structure of the organization, key operations Bear House carries out, and how Bear House embodies its motto of "giving Belmont students leverage in the music industry."

Bear House consists of two primary types of members: artist managers and songwriters. Artist managers are paired with songwriters within the organization and are responsible for working to reach the goals of their songwriter. More specifically, artist managers are tasked with creating opportunities for their songwriters to grow, whether that is through booking shows for them to perform, working on social media marketing, or any other strategy that aids in getting their artist's songs in front of an audience. In our interview, Davis highlighted how the organization's revamped leadership structure gives managers a more direct line of communication with students who are knowledgeable about publishing, sync, social media, merch, and booking, allowing leaders to impart immediate expert advice to members. This new structure creates a support system for managers as they, in turn, learn how to support the artists they manage.

Throughout our interview, Davis emphasized how Bear House Music gives its members leverage. Where other student organizations succeed in creating a community, Bear House Music builds upon that by giving its members the means and support system to create measurable forms of progress. By partnering with the Audio Engineering Society, Bear House Music can book studio time for songwriters to record their demos. Following these recording sessions, Bear House Music has scheduled times for its members to pitch their demos to prominent music publishers in Nashville for professional feedback, and has even set up pitch meetings where managers can pitch music to record labels in Nashville to get their songwriters' songs cut. Bear House Music is also working to provide new ways for its songwriters to succeed by working to place their songwriters' songs in student films, creating a booking website for managers to display the legitimacy of their artists when scheduling shows, and developing a platform for songwriters to organize their publishing catalog. Through Bear House Music's efforts, songwriters have had their songs cut, been offered publishing deals, and even been offered in-house production from a publisher. Bear House Music has given its members a platform to be seen and even considered in a professional context, creating opportunities for artists to achieve tangible success.

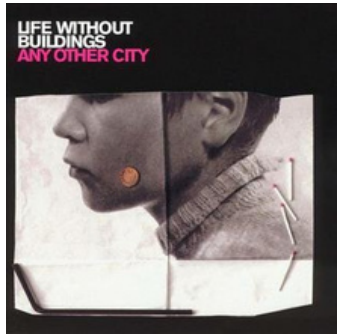
This organization outwardly and meaningfully expresses its support for Belmont's musicians not only-

-through its actions, but also through the overall culture that it cultivates. Davis described himself as a "supporter of the medium-sized artist," finding himself inspired by the passion and sincerity of songwriters and the music they share. Through artist management he has found personal fulfillment in helping the artists who he is passionate about "take a load off" and is proud of how Bear House Music's work allows artists to "take a deep breath and be creative." Overall, the attitude toward artist management within this organization is that members get the chance to serve creatives who inspire them, and in the process of supporting these artists, members can be a part of a personally and professionally constructive journey.

If you would like to become a member of Bear House Music, you can find out more about the organization on Bruinlink and their Instagram account, @bearhousewritermanagement. The deadline to apply is in early September if you are a songwriter or manager seeking to be paired with one, but the application deadline for this school year is on January 31st and involves an onboarding process for late submissions. Also, be on the lookout for a Bear House Music mixer with the Audio Engineering Society and Women in Audio on September 4th! Session musicians are welcome, and students are encouraged to network and find potential collaborators for the recording process.

Any Other City - Life Without Buildings

Reviewed By Cash Bourgoyne



Album art by Hayley Tompkins, released via Tugboat Records 2001

I am a massive fan of all of them, but I feel that these comparisons ignore the unique aspects of this generation of music. Enter Life Without Buildings, a band whose familiarity is so offset by their vocal delivery and song structure. Even the music journalists from the era could only muster a vague comparison to Talking Heads and the label 'post-punk'. Spoken word in music? It had been done before, surely, but nothing sounded quite like Life Without Buildings. The most obvious factor in *Any Other City* that distinguishes it from other rock albums of the era is vocalist Sue Tompkins' delivery. On the opening track "PS Exclusive", she frantically jumps between conventional singing and frantic spoken word, held together by passionate cries of "The right stuff!" and "Tonio! Tonio!" Even the calmer points on the record ("Juno" and "Envoys") have erratic yelps that are far closer to drill sergeant commands than lullaby lyrics.

A big limitation with writing about the 2000s rock scene is that there was already an infinite number of progenitors by this point to whom each group or album could be traced back to in some way. Regardless of how singular the music is, there seemed to be a bloodlust in Y2K rock journalism for finding points of inspiration, especially in the New York scene: The Strokes were a reincarnation of the Velvet Underground, Interpol was the child of Joy Division and The Cure...

Of course, it's important not to overlook the interplay between Robert Johnston's guitar and Chris Evans' bass parts, which never stay in one place for long. There is a tight synchronicity between the two, an innately live energy to the sound. Drummer Will Bradley creates a controlled chaos, where basic drum grooves transition into sections where fills are indistinguishable from the main beat. The drums on "New Town" are so dynamic and pulsating that they are nearly impossible to tire of. "The Leanover", arguably Life Without Buildings' best known song, is groovy at first and explosive and cathartic by the end. Full of twists of grammar and cleverly-masked references to the British alternative music scene of the time, the track is a stellar example of something that is best felt and interpreted intuitively and emotionally rather than analytically. For Descartes: "*Je pense, donc je suis*". For Life Without Buildings: "*Je danse, je suis*." I performed the song at karaoke night to the amazement of my friends.

Songs like "Young Offenders" make it easier to label Life Without Buildings punk or post-punk. Fast tempos, slightly-overdriven guitars, rapid-fire shouty vocals, and a generally short runtime make for one of the more straightforward songs on the album. "Philip" also fits this bill. It also has one of the most direct endings I have heard in a song; after a few repeats of the refrain, Tompkins shouts "Goodbye!" as the final chord rings out.

Moments of sincerity are complicated by challenging lyrical motifs. On "14 Days": "Do you know I'm leaving you in 14 days?" "In a foreign part, going blind, it's never unfair..." All of this is delivered atop a fairly happy, upbeat instrumental. The true sentiment of the lyrics, if the listener does find any, is essentially an inkblot test. There is no obvious way to interpret the lyrics other than gut instinct. To suggest that the lyrics are entirely nonsensical is to deny the real sentiments being presented in each song. Tompkins singing "I'm gonna persuade you!" might be offbeat, but it's far from a joke. Each track is carried by an unbridled passion for explosive performance.

"Sorrow" is the album's closer, and the instrumental is far more restrained than on any preceding track. While Tompkins' delivery is relentlessly abstract for the rest of the album up to this point, this track feels rather direct. It almost seems like Tompkins is trying to speak directly to a listener but her speech center is being hijacked.

In a sweet, sincere moment: "Your phone calls, don't think they're wearing me out, they're not..." Lines like these are demarcated by others with strange imagery of lotus leaves and slurred mutters of everyday words "... the many ways, the many ways..." I tend to be very aware of how an album ends. Much like any good movie, an album with a well-structured arc and a strong finish is the kind that will leave an impression on the listener long after completing it. For an album as offbeat as this, closing it is a difficult task, and "Sorrow" does this satisfyingly. It's a song that sounds like falling asleep (perhaps with a hypnic jerk or two).

Scotland has a knack for creating some of the most innovative indie and alternative acts. Apart from Life Without Buildings, they gave us the Cocteau Twins, Boards of Canada, and The Jesus and Mary Chain, among others. Life Without Buildings' studio career is fairly short-lived. This is their only studio LP ever officially released. Their presence in that time, however, earns them a spot among the great rock and indie bands of the era. Their song "The Leanover" has also seen a resurgence on TikTok and Instagram in recent years, adding them to the pantheon of bands Gen Z have fallen in love with.

Any Other City is a jolt of energy that anyone who loves rock music should listen to intently. Part of its beauty is in its controlled chaos, which Tompkins chooses to embrace. On "Philip", she asks, "Do we need order?" The answer is up to the listener.

Band Showcase: Creek Beagle

Written By: Tucker Purvis
Photo Taken By: Ben Barkasi

From initially recording in their Belmont dorm to then recording in the Quonset Hut and even making their newest single in the iconic Abbey Road Studios, Creek Beagle has made it far out of the bedroom despite their self-described “bedroom rock” feel, creating an indie and pop/punk-inspired sound that we at Bruintunes are excited to hear more of.

Creek Beagle is made up of bassist and Media & Entertainment Industries major Brian Fong (left), drummer and Audio Engineering Technology major Lex Stratton (right), and guitarist/lead vocalist and Songwriting major William Bryant (middle). Creek Beagle began to form in 2025 when a vacant dorm spot caused Brian and William-



-they create during their live shows. Through wearing costume-coordinated oversized blazers and remembering not to take themselves too seriously, they have found a good balance between performing their parts well and “making fools” of themselves to disarm and engage their crowds. They are passionate about showcasing performances of high quality and work to do so by feeding off their audience’s energy, building up their shows’ atmosphere through a playful and free-spirited stage presence, and reviewing footage captured from previous concerts to see which aspects of their performance they can improve upon for their subsequent shows.

The trio treats music as a creative outlet for themselves, sharing-

-to ask Lex to live with them, resulting in an environment where the three musicians slowly found themselves holding jam sessions in their bedrooms. In these sessions they created music inspired by each of their diverse music tastes, meshing the drumming speed and discipline Lex gained from his experience in high school marching band, William’s gruff but soulful singing voice, and Brian’s driving and technically impressive basslines into one distinct sound.

Creek Beagle views songwriting and the process of making music as a form of catharsis, and through the process of contrasting kinetic and layered-

-instrumental backgrounds with melancholic lyrics that address topics such as anxiety and struggles with maintaining positive mental health, they create a fleshed-out somber tone that still maintains a strong percussive drive. Their music is inspired by the likes of Blink-182 and early Green Day, with Lex describing them as sounding “like Green Day with a more indie/folky singer”. By adding their own unique spin, they craft music that is accessible to any audience while also bringing something new to the genres they draw inspiration from.

They also draw from pop-punk bands through the energetic atmosphere-

--an uncompromising belief that the music they make should be distinctly their own. Creek Beagle has adopted a belief inspired by Dr. Drew Ramsey from Belmont’s songwriting department that songwriting is a service job for both the songwriter and listener, with the purpose of creating connections between the two when the artist has the courage to share their own voice and refuses to make music only because they think it would be popular. Through living by this mantra, Creek Beagle has found that they can present more authentic versions of themselves in the songs they create and the social media content they produce, allowing them to build their audience by-

-modeling the sincerity they want to see from other artists.

Creek Beagle has a lot planned in the coming months and beyond, with upcoming show dates confirmed at the Rock and Roll Opry on September 1st and at The End on September 2nd, with more show dates listed on their social media page. To learn about upcoming show dates, the release of their next song *Recognize* partially recorded at Abbey Road Studios, and a summer tour that is in the works, follow @CreekBeagleBand on Instagram. To give Creek Beagle a listen, their three singles *Jon Bobi*, *Launchpad*, and *Atom Bomb* are available across all streaming platforms.