

Interview With Caleb Elliot

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Photo by Daniel Lincoln

RW: Where were you born?

CE: Natchitoches, Louisiana.

RW: How did you start playing music?

CE: My mother had each of us kids pick a classical instrument in elementary school. I started playing cello in 3rd grade.

RW: Is there any classical music you enjoy playing most on cello?

CE: The Bach Suites are always fun.

RW: How did you come to play at Carnegie Hall?

CE: My high school orchestra director set me up with an audition for a national youth honor orchestra that played there. It was a wonderful experience.

RW: How does the sound of the cello influence your musical expression?

CE: The classical training and exposure to classical music at an early age was most influential for me and how I build melodies over chord progressions.

RW: When did you start writing songs?

CE: As soon as I picked up the guitar at age 13, I was *attempting* to write songs. The guitar provided a creative outlet that I didn't have with the classical training on cello.

RW: What was the inspiration for "Where You Wanna Be?"

CE: At the time I wrote this song, we were at the beginning stages of making my first record - a goal that I had been working toward for some time. Musically, I set out to feature the cello heavily in a song. Lyrically, I wanted to capture the renewed feeling of hope that I was experiencing at the time, and to hopefully inspire others to follow their hearts with no regrets.

RW: Any memories of recording the demo?

CE: I was living in an old house in Freetown (Lafayette, La) that was falling apart. I remember having a lot of fun discovering this tune, recording the demo and sketching out the lyrics in a 6ish hour session/sitting. For me, that first session with a song is always so crucial to how the song will turn out and how attached I will be to it. (Miller High Life was involved.)

RW: What was the process like working with Aaron, Todd, and Tony? What creative elements did they add to the production process?

CE: Once the game plan was set in place, it was all about building the tracks. Things moved pretty quickly from the very beginning. Creatively, most of the bigger decisions had been made in the demo phase. Fine tuning became the name of the game, and the four of us made a great team. There was no question that each of us wanted to make the absolute best album possible.

RW: How did you promote your Kickstarter campaign?

CE: The Kickstarter campaign was such a huge blessing in many ways. Not only did it obviously help financially, but it also created a buzz around the project that may not have otherwise been there. The campaign gave people a feeling that they were a part of making the record, as well as providing a way for people to pre-order the album. We sent out the link to our network of contacts and asked others to do the same. It was so humbling to see the great response!