

erin mckeown

musician. writer. producer

education

Brown University, 2001.
B.A. in Ethnomusicology

instruments

voice, guitar, bass, mandolin, piano, accordion, organ, drums + percussion,
synthesizers + samplers

selected discography (click title to listen)

[MISS YOU LIKE HELL \(ORIGINAL CAST RECORDING\)](#). Warner/Ghostlight,
2018. Producer, Co-Orchestrator, Co-Lyrics, Composer. 20+ original songs.

[MIRRORS BREAK BACK](#). TVP Records, 2017. 6 original songs.

[ACCORDING TO US](#). TVP Records, 2016. 6 original songs.

“Stand With Us (Mass Defenders)”(single). SEIU Local 888 / TVP Records 2014.
original campaign song for Mass Defenders Action.

[MANIFESTRA](#). TVP Records, 2013. 10 original songs.

[F*ck That! Anti-Holiday Album](#). TVP Records, 2011. 10 original songs.

[Hundreds of Lions](#). Righteous Babe Records, 2009. 11 original songs.

[Lafayette](#). Signature Sounds, 2007. live with her little big band at joe’s pub, nyc.

[Sing You Sinners](#). Nettwerk, 2006. 30’s 40’s swing covers, self-produced.

[We Will Become Like Birds](#). Nettwerk, 2005. 12 original songs.

[Grand](#). Nettwerk, 2003. 14 original songs.

[Distillation](#). Signature Sounds, 2000. 11 original songs.

musical theater

[“TERRARIUM BEHAVIOR”](#).

Book, Music & Lyrics by Erin McKeown.

Directed by Danny Mefford.

Pico Playhouse, LA. 10-12 February 2019. Bespoke Plays reading series

[“Miss You Like Hell”](#)

Music & Lyrics by Erin McKeown. Book & Lyrics by Quiara Alegría Hudes.
Directed by Lear deBessonet. Choreography by Danny Mefford.
Co-Orchestrated by Erin McKeown & Charlie Rosen.

The Public Theater. Off-Broadway. March 20 - May 13, 2018.

***** 5 Drama Desk Nominations incl. Best Composition, Best Lyrics, Best
Orchestrations

*** 3 Outer Critics Circle Nominations incl. Best Musical, Best Score

* Lucille Lortel Nomination for Outstanding Musical

2018 Best Musical *The Wall Street Journal*

La Jolla Playhouse. Regional. Oct 25 - Dec 4, 2016.

* San Diego Theatre Critics Circle Nomination Outstanding Original Score

selected fellowships and residencies

Jumpslide, New Orleans, January 2019.

Virginia Center for the Creative Arts, November 2018.

Historic Dune Shacks, Cape Cod National Seashore, July 2018.

The Studios Of Key West, Key West FL, January 2016.

Berkman-Klein Center for Internet and Society, Harvard University,
Sep 2011-May 2012.

AS220, Providence RI, Artist in Residence, 1998-2001.

selected awards & nominations

2019 - Lucille Lortel Nomination "Miss You Like Hell"
Outstanding Musical

2018 - 5 Drama Desk Nominations "Miss You Like Hell"
incl. Best Composition, Best Lyrics, Best Orchestrations

2018 - 3 Outer Critics Circle Nominations "Miss You Like Hell"
incl. Best Musical, Best Score

2016 - San Diego Theatre Critics Circle Nomination "Miss You Like Hell"
Outstanding Original Score

2009 - Boston Music Award Nominee
Best Female Vocalist & Best Singer-Songwriter

2004 - Irish Meteor Award Nominee
Best International Female
(with Dido, Beyonce, Missy Elliott, Kylie Minogue and Britney Spears)

selected national television / webcasts

Cabin Fever Episodes 1-8, self-produced webseries. July 2009-present.
Live from Lincoln Hall, co-produced webcast. 20 Oct, 2010.
Late Night with Conan O'Brien (US). 9 Aug, 2005.
The Late, Late Show (IRE). 14 Nov, 2003.
Later... with Jools Holland (UK). 7 Nov, 2003.
CBS The Early Show (US). 13 Sep, 2003.

selected national radio

WNYC Soundcheck, on-air guest host, 27-28 June 2013.
PRX Public Radio Campaign. wrote and produced own PSA. 4 Apr, 2011.
NPR: All Things Considered. 23 Feb, 2007. 16 Nov, 2010.
NPR: Morning Edition. 25 Aug, 2003. 12 Jul, 2005. 10 Mar, 2010.
NPR: On Point. 17 July, 2013.
Mountain Stage. 2001, 2007, 2010.
World Cafe. 2001, 2003, 2006, 2009.
KCRW Morning Becomes Eclectic. 2001, 2003, 2005, 2007.
Daytrotter. 23 April, 2006. 7 June, 2012.

selected commercial, film, and television placements

CBS. "The Good Fight", S1 EP10, 2017.
CBS. "The Good Fight", S1 EP1, 2017.
Vivarte Department Stores. "Slung-lo", 2014.
Belk Department Stores. "Paper Moon", 2013.
ABC Family. "Bunheads", S1 EP13, 2013.
Google. "Slung-lo", Web Ad, 17 June, 2012.
ABC. "Desperate Housewives", S8 EP9, 2011.
MTV. "Awkward", S1 EP10, 2011.
Bose Hardware Demonstration, 2011.
F&F Tesco Spring Fashion Line, Polish and Czech Television Commercial, 2008.
Ferrero-Rocher Chocolates, French Television Commercial, 2008.
"Uptown Girls". Feature Film, 2003.
The CW. "Privileged", Season 1, 2008.
Showtime. "The L Word", 2008.
HBO. "The Ranch", 2004.
WB. "The Gilmore Girls", S6 EP20, 2007.
 "Roswell", S1 EP17, 2002.
 "Dawson's Creek", S4 EP18, 2001.
F/X. "Nip/Tuck", S2 EP4, 2004.

selected print media (most recent for each pub, click date to read)

Boston Globe. Theater Review. [16 Jan 2019](#).

New York Times. NY Section. Feature. 9 Apr, 2018.
New York Times. Theater Review. 10 Apr, 2018.
Wall Street Journal. Theater Review. 10 Apr, 2018.
Billboard Magazine. Interview. 13 Apr, 2018.
Time Magazine. Feature. 29 Mar, 2018.
No Depression. Feature. 22 Jun, 2017.
Los Angeles Times. Theater Review. 16 Nov, 2018.
Boston Globe. Feature, Arts & Entertainment. 16 Mar, 2016.
Paste Magazine. Video Premiere. Jan 2013.
Boston Globe. Feature, Arts & Entertainment. 10 Jan, 2013.
Daily Mirror (UK). 11 Jan, 2013.
The Sun (UK). 11 Jan, 2013.
Independent (UK). 13 Jan, 2013.
Q Magazine (UK). 4 Star Review. Jan, 2010.
Uncut Magazine (UK). 4 Star Review. Dec, 2009.
OUT Magazine. Feature, OUT 100. Dec, 2009.
Chicago Tribune. Preview, 6 Nov, 2009.
Washington Post. Feature, Arts. 28 Aug, 2008.
People Magazine. Review + Photo. 22 Jan, 2007.
New York Times. Review-Stephen Holden. 22 Jan, 2007.
USA Today. 3 Star Review. 16 Jan, 2007.
Wall Street Journal. Column-Terry Teachout. 6 Jan, 2007.
New York Times. Review-Jon Pareles. 8 Jan, 2006.
Entertainment Weekly. Spotlight. 29 Jul, 2005.
Paste Magazine. Cover Story. Feb, 2004.
Times of London (UK). 2004.
Guardian (UK). 2003.

selected festival appearances

Bonnaroo
Glastonbury
Newport Folk Festival

selected venues

Town Hall, NYC, 2018.
Sydney Opera House, Sydney, 2018.
Benaroya Hall, Seattle, 2017.
Orpheum Theater, Los Angeles, 2017.
Beacon Theater, NYC, 2010.
Olympia Theatre, Dublin, 2005.
Royal Festival Hall, London, 2003.

selected teaching invitations

Brown University. Professor of The Practice, Spring 2020.
Emerson College. Guest Lecturer Drama Dept, February 2019.

Brandeis University. Guest Lecturer Drama Dept, February 2019.

Brown University. Brown Arts Initiative. Masterclass & Concert, October 2018.

Music Policy Forum Summit. Georgetown University. Book Talk, October 2018.

Fair Pay, Fair Play. Capital Hill Lobby Day Sponsored by Music First Coalition, May 2016.

Brandeis University. Guest Lecturer Drama Dept, March 2016.

Brown University. Guest Lecturer "Music & Modern Life", Nov 2015.

Gettysburg College. Guest Lecturer "This Machine Kills Fascists!: Protest Music & Social Change in the American Experience", November 2014.

Independent School Gender Project Conference. "Can A Song Change The World?", Performance, Workshop, June 2014.

Harvard Law School. Guest Lecturer "Music + Digital Media Law", April 2014.

Future Music Coalition Artist Policy Retreat I: Washington DC. Participant, April 2014.

Holderness School. Performance, Masterclass with Advanced Songwriting Students, November 2013.

PotluckCon-Tucson Arizona. Speaker, Panelist, Performer, August 2013.

Nightingale-Bamford School. "How I Use Technology As A Woman & Artist", Performance, Classroom Visits, Workshop, November 2012.

AirTrafficControl-Future Music Coalition Artist Activist Retreat VIII: New Orleans. Participant, May 2012.

Re-Think Music Conference. Panel Moderator, April 2012.

Innovate/Activate 2.0 Conference. Panelist, April 2012.

OnCopyright2012 Conference. Panelist, March 2012.

Futures of Entertainment Conference. Panelist, Nov 2011.

Syracuse University. Guest Lecturer "Tools for Songwriters", Oct 2011, Nov 2012.

Future of Music Coalition Policy Summit. Panelist, Oct 2009-2014.

AirTrafficControl-Future Music Coalition Artist Activist Retreat I: Tuscon.
Participant, May 2011.

National Conference for Media Reform. Keynote + Performance, Panelist,
Apr 2011.

Institute for Musical Arts Rock Camp for Girls: Goshen, MA.
Clinics, Workshops + Performances, 2005-present.

AirTrafficControl-Future Music Coalition Artist Activist Retreat V: New Orleans.
Participant, May 2009.

Willie Mae Rock Camp for Girls: Brooklyn, NY. Performance, 2007-2009.

Brown University. Guest Lecturer "Re-Interpreting Standards", Mar 2008.

Washington University: Women in Art Week. Guest Lecture and Performance,
Feb, 2008.

selected publications

Miss You Like Hell. TCG, October 2018.

"You, Sailor", essay for "Nevertheless, We Persisted". Knopf, September 2018.

Jazz Guitar Lesson. Acoustic Guitar Magazine, April 2018.

Eight Part Series on the Intersection of Sports and Music for WNYC's
Soundcheck. <http://soundcheck.wnyc.org/people/erin-mckeown/>

"A Perspective On The Complexities Of Copyright And Creativity From A Victim
Of Infringement". *Techdirt*, 13 April, 2012. <http://bit.ly/lGuVut>

Personal blog, 2005-present.

<http://www.erinmckeown.com/news-entries/writings/>

"The Sweet Music of Broadband For All". *MetroWest Daily*, 13 Mar, 2011.
<http://bit.ly/g3d1hn>

"Net Neutrality: The Sound of the Internet". *The Hill*, 26 Aug, 2010. Multiple
Author Op-Ed. <http://bit.ly/8YFuxE>

"Swing of Things". *The Advocate*, Nov 2009.

selected quotes

“Her operative mood is effortless grace” – **LA Weekly**

“Her set had an exquisitely open airiness, rich and pastoral for being so stripped down.” – **AD Amorosi, Philadelphia Inquirer**

“That’s McKeown’s genius: her ability to take what is, twist it into something more relevant and maintain whatever it is about the music that makes it work. Smarter pop?

Seductive commentary? Yes.” – **Paste Magazine**

“In several distinctive ways- voice, dynamic subtlety, and sheer songwriting ability- Erin McKeown is in a class of her own.” – **Sunday Times (UK)**

“Her playing is so muscular, her arrangements so well conceived that she succeeds brilliantly. As with all truly great guitarists, the wonder is less in her chops than her choices.” – **Boston Globe**

“It’s fun, it’s flirty, it’s morbid, but it also bangs.” – **Brightest Young Things** for “Pretty Little Cemetery” (2017)

****– **Q Magazine** for “Hundreds of Lions” (2009)

“Her clear mezzo-soprano sounds perpetually optimistic, and so do the syncopated electric guitar parts she picks and plucks through the sparsely arranged but fully realized songs. A degree in ethnomusicology, and African undercurrents, separate her from more rhythmically earth-bound folk-rockers.” – **Jon Pareles, New York Times** for “We Will Become Like Birds” (2005)

“Her voice slips into the territory of Florence Welch and Elena Tonra with its depth and texture, but stands alone in its complete clarity, a dinner bell ringing through a drafty home until the whole place is warm. She is, more simply, the kind of artist who will give you a varied, confetti-colored pocketful of secrets in return for a smile and some applause. She is easy listening without anything inherently easy about it.”– **Lucy Gellman, New Haven Independent**, 2015

“She has as much to do with Fanny Brice as Bob Dylan.” – **Horvandle**

“**Erin McKeown** is an accomplished rock composer and lyricist, whose complex and specific lyrics filter through her clarity of melodic line and rebellious use of rhythm. I think lyrics are often the unsung heart and soul of musicals, and McKeown combines a poet’s instinct for metaphor with a storyteller’s instinct for forward momentum. She makes the great human emotions surprising and immediate. She’s a mature artist with the child-like energy of someone new and fearless—a wonderful combination.” -**Quiara Alegria Hudes**, Tony-nominated writer of *In The Heights*, Pulitzer Prize-winning playwright of *Water By The Spoonful*

ABOUT MISS YOU LIKE HELL

“America, at this whiplash turn in its history, has to sort out what kind of country it wants to be. *Miss You Like Hell* makes a tender pitch for the endangered values of understanding and inclusiveness...By the end, it’s hard not to be touched.” - **The Los Angeles Times**

“*Miss You Like Hell* has a timely political edge, an ethnically diverse cast and a score by a singer-songwriter who knows how to rock. What’s more, it’s good—really good...Ms. McKeown’s score heightens every emotion so skillfully that you’d think this was her third or fourth show instead of her theatrical debut...She’s the real thing.” -**The Wall Street Journal**

“Powerful and complex. A fresh take on the American road story, filled with people and ideas we rarely get to see onstage.” - **The New York Times**

“Two seriously rich roles for women, each with important things worth singing about.” - **The New York Times**

“A timely political edge, an ethnically diverse cast, and a score by a singer-songwriter who knows how to rock.” - **Variety**