



19-year-old Atlantan Kodie Shane, a card-carrying member of Lil Yachty's Sailing Team, isn't normally given to understatement. She boasts a profound sense of self and a mesmerizing aptitude for music. Like, a perplexing, head-scratching aptitude. Though genre-fluid, the music itself smacks of savantism—the ability to handle with ease what other artists spend their careers chasing.

That's particularly apt for a girl who talks casually about living in the year 2060, also a titular reference to her first major body of work: "Nobody's making music like I'm making music. Nobody's style or energy is like mine. And it's not anything from the past. It's not like I went back and listened to all these old records and brought some old swag back to life. I got some new swag." Were she not so damn good at the music part, the proclamations might earn side eye rather than scads of SoundCloud streams and recognition as the breakout star amongst Yachty's talented roster. Plus, she peppers conversations with enough gleeful "Supers!" to make even the tightest of folded arms uncross in acceptance.

"I feel like you either got it or you don't," she continues. "And I was born with it. A lot of people can write but can't perform, or they can perform but can't necessarily write. For me to be able to do both was a lesson in itself; it made me believe I was destined to be an entertainer. When I turned 14, I started thinking 'Let me figure out how I can actually approach this.' I hit 15 and I was like 'I'm about to be a rapper, bro.' I guess I get it from my mom and my dad."

Dad is Danny C. Williams, one-third of Detroit vocal group Rick, Ran & Dan. Mom is Hope, now on Kodie's management team. There's also her aunt, R&B singer Cherrelle, known best for "I Didn't Mean to Turn You On." Last but not least, there's the erstwhile family success story: Shane's sister Brandi—a member of Blaque, the platinum-selling girl group signed by Tommy Mottola. Clearly, the family DNA runs on quarter-notes, not half-stepping.

But what is it about Shane's adoptive family, the irrepressible Sailing Team, that has turned music on its ear? "All of us are just walking examples for the youth," she explains. "And it's about the youth right now. I want to show them you can have a real group of friends whom you can also collaborate with and do positive things with. The Sailing Team pushes each other to be better. That's just more of what we need in the world. We're real friends and we've all got our strengths. We're about the collective W. Groups and

collectives typically don't work because everybody always wants to be the star. We don't suffer from that. Everybody's not thirsty to get on every record."

The fans' thirst, however, has been insatiable. *2060*, produced by her ride-or-die duo of Matty P. and D Clax, staggered listeners with its intoxicating sonic sizzurp. There's drizzled trap, dancey bubblegum, and a sing-song concoction that sounds, for lack of a better description, right. In her own words, a bit of Jekyll and Hyde bifurcates her work: a veneer of youthful effervescence gives way to a pensive, even haunting, old soul. Case in point was *2060*'s high-water mark, "Sad." Shared with Lil' Boat himself, "Sad" is less foot-stamping and more gut-wrenching. Her floaty refrain of "I just wanna be sad" is the work of a beleaguered heart, not a bellyaching teen.

From there, late 2016's *Zero Gravity* EP –note the continuing cosmic theme– rocketed Kodie into the stratosphere. Though it was the lighthearted, caterwauled dawdle of "Drip on My Walk" that went orbital, *Zero Gravity* also flexed Kodie's mighty pen game with the fully grown efforts of "Losing Service" and "Can You Handle it," admittedly her favorite record. "People, uh, gravitated to *Zero Gravity* even more than I thought they would," she confesses. "The response was really strong, both to the music and to the artwork. And I realized that everybody feels differently, that people like all different types of my music. So I feel it's important to go in many directions but stay true to me— be it my take on pop or my take on rap. Some songs make me feel like rapping, some songs make me feel like singing. Some songs make me feel like turning up. Some songs make me feel like turning down."

Whatever the muse or the motivation, it's working. In 2017, Kodie launched *Big Trouble Little Jupiter*, a 10-song mélange of growth embodied. *Big Trouble Little Jupiter* takes no prisoners and offers no quarter; it slinks out of the gate rather than sprints on the strength of "2 Minute," 120 seconds of hypnotic mind meld. Kodie dazzles with an inimitable half-time flow that, while a wink to Lil' Boat's warbling, sounds tighter and more fully realized. Other highlights wend toward trap, albeit melodic and nuanced trap: "Twins," "NOLA," "Like a Rockstar," "So Thrown." Consider also "Your Side," which displays Kodie's heart –a feature by iconic R&B songstresses En Vogue– and also her hustle in the form of Saucy Longwe, an artist Kodie has been grooming. To end the year, Kodie released the EP *Back From The Future*. The seven-track project crystalizes the explosive energy and contagious attitude that Kodie has made a name for herself with, boasting some of her best work to-date. Single "Level Up" lays out Kodie's mission statement, which she says is "self-explanatory[...]it speaks to my number one agenda right now: working to reach new levels in every part of my life. The beat and melody just make you move with that good feeling that island music gives you." Kodie Shane also spent 2017 on the road, bringing her high-energy show across North America with the likes of Lil Yachty, Lil Uzi Vert, Migos, Snakehips, Jhene Aiko and more while playing some of America's biggest festivals.

With a debut album due in 2018, Kodie Shane is bound by nothing. For her, the sky's not the limit. It's only the jumping off point. And how would she describe this meteoric rise? "I'm a rare Pokemon." Super!