

**MUSICIANS AND THE INTERNET: LEARNING TO
PROMOTE THEMSELVES WITHOUT THE
MAINSTREAM MEDIA**

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DEDICATION

Thanks to my family who, while they never fully understood what the hell I was doing, saw my passion, believed that I was making the right decision for myself and helped when I needed it.

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Chapter 1: Introduction

Music has always been one of my biggest passions; I've just never been any good at it. From an early age I related to it and idolized the people that played it. For a long time my dream job was something similar to "rock star". I never could stick with an instrument long enough to learn it, though, and the songs I wrote were never satisfactory, so I gave up. Regardless, music has always been a huge part of my life. Since my first music festival in 8th grade, going to shows has been one of my favorite things to do. As soon as I discovered my love for photography, I started merging the two. I shot concerts for the radio station that I worked at when I was going to DePaul for undergraduate studies, and I've been doing it ever since.

A lot has changed since I started going to shows. Growing up in St. Louis, I tried to be aware of all the shows going on, local and national ones alike. I read the Riverfront Times, St. Louis's alternative weekly, every week to look for new show announcements. Each venue had its own little block of advertising space where it listed upcoming shows. I would find out either through the RFT or word of mouth, sometimes through fliers at other shows. Eventually, as we all became more Internet savvy, websites started to pop up that allowed bands to promote their shows and their music. In St. Louis there was a website called stlpunk.com. This was the first site I remember seeing where bands had their own profile pages. Fans had individual pages as well and the whole thing was put together solely for musicians and fans to find each other. Instead of "interests," there was a sidebar where the user listed what local bands they liked, which linked to those bands'

pages. There was a comprehensive show guide, too. It wasn't just for punk bands; it was for all local bands. It was the first sense of an Internet music community that I remember.

Since then, the Internet has exploded into a place where bands do most, if not all, of their marketing. Many venues are choosing not to advertise in the Riverfront Times anymore and only listing shows online. Bands no longer have to wait to be noticed by their local newspaper or alternative weekly to get fans. I am curious to know how bands and musicians use the Internet to promote themselves and bypass the traditional media. This past summer, I did a multimedia internship at Paste Magazine in Atlanta. I used one of the contacts I made during this internship as an interview subject for my professional analysis.

Music journalism has always been something that I've strived to be a part of. During my time as a photo intern at the Riverfront Times I photographed many concerts. It became my niche and I loved doing it. I've had many friends in bands over the years, and I've photographed all of them. Recently I've started shooting videos for my friends in bands as well. But it wasn't until I attended the University of Missouri that my skills became solid, in my opinion. My time in the Master's program has been invaluable. I think what has been most helpful is the fact that I now know how to shoot and edit DSLR video. I knew a bit of Final Cut, the video editing software, when I came, but the amount of multimedia pieces I was able to make during classes made me so much more comfortable with it. I also think that my time as editor of Boone Life and multimedia editor at the Missourian helped me. I learned a lot about how to create strong multimedia pieces and I helped several people make pieces they are very proud of. Through the professional component of this project, I built my portfolio to show music organizations

that I know the ways that new technology is evolving the way we consume music, and that I have the tools to assist in these changes.

For my professional component I did a multimedia internship at Paste Magazine in Atlanta, Georgia. I started on May 14 and ended on August 17. I was encouraged to work at least 30 hours a week, but I worked over 40 hours every week of the internship, both in and outside the office. My internship consisted of mostly shooting and editing video, as well as a significant amount of still shooting both in the “studio” and in the field. Bands that come through Atlanta on tour often stop in the Paste studio to do “sessions” where they play a couple songs. I operated a DSLR for these shoots and then edited the output, which usually contains about four different camera angles as well as separate audio. I also attended two separate tours where I helped Paste set up shows in the lobbies of a hotel chain across the Midwest and East Coast. Paste was a physical magazine, but they have been only online for the past 8 years. They have an online magazine that comes out every week called the Paste mPlayer. It consists of feature articles, reviews, photographs, streaming music and videos. Many of the videos I edited were included in the mPlayer, and some for free on the site. All of my photo stories are available for free on their site.

During my time at Paste, I had access to many shows and bands that came through Atlanta. I was encouraged to suggest shows that would make for interesting photographs, and to find bands willing to do “a day in the life” projects. What this means is that I followed them around during their pre-show routines, during the show itself and afterward. In my proposal I said that I would do a project in addition to the work that I did with Paste. I did not do this, because I proposed and shot 5 of these Day in the Life

stories. I was the only intern who completed one and there were far fewer published before and after my time at Paste. My boss, Max Blau, was very impressed with the frequency with which I proposed and shot these projects, and with the quality of the results.

I kept a blog that I updated weekly with my activities and projects. These notes, along with the links to all of my work, are in Chapter 2 of this project. I posted screen shots of the projects that were behind the paywall, and obtained links to the ones for which I do not have the physical object. I will post links to the work that is available without paying. Blau supervised my progress and was frequently available to give feedback on my work. A former photojournalism undergraduate student, Clint Alwahab, previously completed this internship and was still working in the Paste offices during my time there. He was also a great help to me in navigating my time there, and his editing help was invaluable on my photo projects.

For my professional analysis I interviewed three different musicians/bands. I wanted to get a variety of experiences so I found bands that were in three very different places in their careers. The first was Bo Bulawski of the St. Louis based Bo & the Locomotive. They released their debut album, "On My Way", in 2011 and have been slowly receiving increased national attention in the year since (Bulawski, 2012). I interviewed Bob Reuter, another St. Louis based musician who heads Bob Reuter's Alley Ghost. Bob has been making music in St. Louis for 47 years but has only been starting to get attention in the last 5. These two interviews I conducted in person over a couple hours in St. Louis. Finally I interviewed YACHT, a band currently based in Los Angeles consisting of two core members, Claire Evans and Jona Bechtolt. They are internationally

known and are able to make a living off of their music. As they are constantly on tour, they asked that the interview be conducted via email. As such, their answers are not from one specific member, but from YACHT as a band. Bulawksi and Reuter are musicians that I have become acquainted with during my time in St. Louis. YACHT is a band that I shot a “day in the life” story with during my time at Paste, and later contacted for the interview.

Chapter 2: Field Notes

May 19, 2012

Hi committee! I'm done with my first week at Paste. It was a little frustrating and slow at first, but I think this internship is going to be really rewarding.

So far, what I've been doing is editing video. Bands come through the Paste offices and play on a stage in the middle of the office. The audio/visual crew tapes the sessions and then edits them. This week each of the four a/v interns were given a session to edit.

There's one person who does audio and the other 3 do video. My session was by a band called Devotchka, and there were 5 songs to edit individually. I made an intro with b-roll that will go in front of each song and then I edited the songs. Overall it was a 20 minute long project that will go on the mPlayer as five separate songs. The mPlayer comes out every Tuesday. It's pretty much the content of a normal monthly music magazine broken up into four parts. There are features, smaller pieces, reviews and, unlike a normal magazine, streaming songs and several multimedia pieces a week. Generally they are Paste sessions or sessions taped in other locations. Sometimes they are interviews. I will mostly be dealing with these sessions.

This week was a little frustrating for a couple reasons. First of all, I came with a computer that just wasn't able to do what I needed it to do. It's really old and slow. They gave me final cut x immediately, but it took so long to do anything that I spent most of my time waiting for things to render. However, I had never used final cut x before, so I

got the opportunity to learn a lot about it through internet tutorials while I waited. I think I'm really going to like the program, especially the multicam editing feature. I got a new computer Thursday night that is super fast, so that won't be a problem anymore.

Also, the whole rest of the staff was really busy all week, so my boss, Max, wasn't really around to do much one-on-one stuff. They were preparing to go out of town for the weekend to go to a music festival and to start this new series that Paste is doing. This hotel chain, Aloft, hired Paste to put on shows in their hotels. The whole a/v team (not including interns) went, as well as most of the editorial team. Interns might get to go eventually to shoot, which would be cool. This weekend was their first show, so they had a lot on their plate. However, Clint Alwahab was there the whole week to help out with anything that Max was unavailable to help with. He was great. Clint was my editor over the summer at the Missourian so we're really comfortable working together. He made the transition really easy.

Next week we might have one or two bands coming in to do sessions. I would be on the team that shoots them, which I'm really excited about. Also, I gave Max a list of bands that I would want to potentially do "day in the life" stories with over the summer. As we get closer to those dates, he'll contact them and see if they are ok with it. Also, there's a list of upcoming short stories, like song premiers, video premiers and album streams. These each need blurbs to be written with them and we can sign up to write whichever ones we want.

I work from 9-6 Monday through Friday. That will be more than enough hours to fulfill the grad school requirements. Eventually I might try to only work Monday through Thursday when I have done some of my interviews and can start writing my analysis component. This week I'm going to talk to Max about how I would go about showing you guys content that is available only through the mPlayer. I will also get him to revise the internship letter. Let me know if you need anything else from me. I hope you all are well!

May 28, 2012

This week the staff came back from a music festival with a whole lot of video editing for us. They did 11 sessions with different bands and I edited 4 of them. I edited sessions by Fort Atlantic, the Heartless Bastards, Dr. Dog and Dispatch. There were 2 songs from each band and I and another intern also made b-roll intros for all 11 videos from the festival.

I also finally got audio from the audio editor for the 5-song Devotchka session I edited last week, so I lined that up with the video. My boss, Max, watched it with me, and some of the other sessions I edited and gave me feedback. I went through and re-edited some things as per his request. He's going to watch the final product tomorrow and then I'll export it and get it ready for the mPlayer. Hopefully they'll put it and some of the other sessions on the mPlayer the week after next.

I went through all the shows that are coming up over the summer and did an extensive list of all the bands that might be Paste material for a shoot of some kind. I also drafted a

letter that will go out to managers so I can start putting some sessions together myself.

Max will go over that letter with me tomorrow and I'll start sending things out next week.

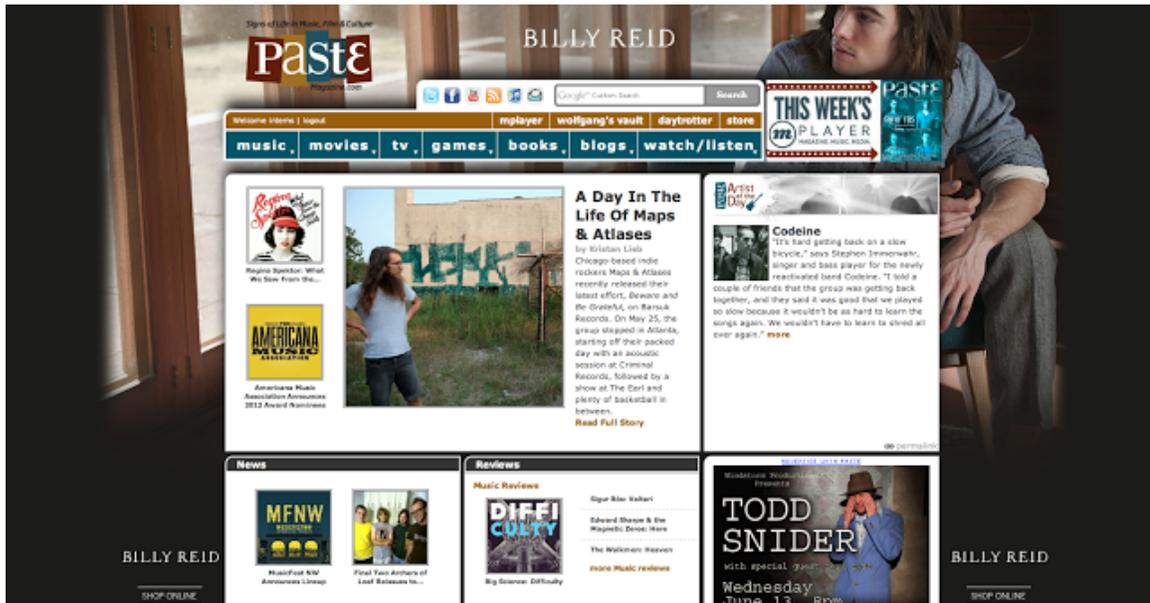
On Friday I got to photograph my first "day in the life" story with a band. A photographer who freelances for Paste had set it up, but had to cancel, so they asked me to do it. Of course I jumped on it. It was with the band Maps & Atlases. They had a show in Atlanta that night, as well as an in-store session at a record store earlier that day. I followed them around from 5pm to the end of their show at 1am. I was lucky in that they had kind of an interesting day that day. After the in-store they went to the venue, did sound check and then played basketball for a while. I had dinner and coffee with them, and I didn't take any photographs. Then they played more basketball and had their show. I talked to Clint before the show about how he usually does "day in the life" stories and he gave me a lot of good advice. One of the things he said was to put my camera away at some point so that I can get to know them as people. I tried that, and I think it was good advice. It gave me a chance to talk to them as humans and not have my camera in their face. I took around 700 pictures and did an initial edit of 50. Clint helped me get those down to 33 and helped me with ordering. Clint's a really good editor. He sees the way that I shoot and is able to give me critique about it. He's always around to go through my work with me. I really appreciate that.

I talked to my boss about how to link work that's behind a pay wall. He says that he can really easily make a permanent link to the videos that I can link to this blog. I'll put up a

screenshot and link it. Hopefully next week I'll have a link to my Maps & Atlases gallery to show you.

Tomorrow in the studio we have a "live from Paste" session with a solo artist that I'm really excited about. I'll be shooting video for it with probably 3 or 4 other people. I'll be interested to see what goes into the production of a session.

June 3, 2012



This week I had my first photo story on the front page of pastemagazine.com. If you click on the picture, it will take you to the gallery. I'm the first a/v intern to have anything on the website. In fact, I've been the only a/v intern to shoot anything at all. Max and Clint both gave me some good critiques for this project. I've been shooting live bands for about 10 years, but I've never had anyone sit down and tell me what's good and what

needs work. I think about live shots very differently than I think about shooting anything else. They gave me some things to think about and I appreciated the criticisms.

This week was a short one, but a fun one. We didn't actually have a band in the office because of scheduling issues, which was a bummer. But we apparently have one confirmed for next Wednesday, Cave Singers, which I'm excited about once again. I spent a lot of time toning these images and getting them ready for publication. I took a couple out as per Max and Maps & Atlases publicist's requests, uploaded them and wrote the blurb. It went live Thursday afternoon, and I started emailing more managers for "day in the life" stories using the link to that gallery as an example. I booked another one within the hour. I'm shooting a band called YACHT on Monday night. They're playing in the same venue as the first band, so it will be a fun challenge to make it visually different. I'm also thinking that they could be a good band to interview for my research component. They have a manager and all that, but they're the only band I know that thinks of their band as a concept, and a way of life. I think it would be interesting to talk to them about how they get this across to their fans. They have a very "do it yourself" attitude and I feel like they have a lot, if not all of, the control over their band. I'll ask them on Monday if they'd be ok with me sending them some questions.

I got some audio for a couple of the Hangout sessions that I've edited, so I put that in and tweaked them a bit. We are still waiting on b-roll for those, so I'm not sure when they'll be live. I edited another 5-song session from a band called Dreams So Real, who were apparently big in the 80s. I made pages for each session that I've edited so far and wrote

blurbs for each of them. On Friday I finally got some great critique on the first session that I edited. Watching it with Max I felt like I've already really evolved in how I've been editing the more recent ones. Editing music is very different from editing a story. The music really drives where the viewer wants their eye to go, and you have to try to take them there. It's challenging, but really fun. I re-edited the whole session based on Max's critiques. I'll probably go back through all the other ones too.

Friday I had another fun job to do. Every few months Paste does beer tastings and ranks them for the site. We had a double IPA tasting and I was in charge of doing mug shots of each beer. We used the back of a vinyl poster as the seamless white background and I lit it by clipping a desk lamp to another desk lamp. It was kind of hilarious. Obviously, if I had better lighting options I could have done it better, but I still definitely made it look more professional than previous beer tasting mugs. I'll show you guys the difference when that story goes live. And then, you know, we had a beer tasting. Which was great.

Here's another exciting thing: I'm going on the road with Paste next Friday for a whole week! Paste is working with this hotel chain, Aloft, to do a series of shows all over the Midwest and east coast. Bands play in their hotel, we film it, and Clint is in charge of editing everything. It's his special project. So next Friday we're taking off for Philadelphia, D.C., Charlotte, Chapel Hill and Charleston. I'll be doing video and whatever else they need. I haven't gotten to explore the east coast much at all, so I'm really excited for that. Not to mention the fact that I'll be shooting every day for this big project. Things are going really well, I'd say.

June 12, 2012

Wow, I feel like I have a lot of stuff to tell you guys. Sorry I'm a little late this week, but I'm on the road with Paste. Currently we're in Chapel Hill, NC. But I'll get into that later.

The first thing I did was edit the pictures from the beer tasting. That story hasn't gone live yet, so I don't have the link. Maybe next week?

Paste > Blogs > 1000 Words Published at 3:30 PM on June 7, 2012

By **Kristan Lieb**

A Day In The Life Of YACHT

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YACHT stopped through Atlanta on June 4 as part of their *Shangri-LA* tour throughout the southeastern United States. The L.A.-based band explored the East Atlanta and Little Five Points neighborhoods before playing an energetic show at the Earl.

Click an image to see it full size. To move to the next image, click on the image or use the right arrow key.

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On Monday I shot another day in the life with YACHT (the caps are theirs). Click on the

screenshot and it will take you to the gallery. We had lunch together and then they loaded into the venue. Then I followed them to a couple different neighborhoods where they went shopping, and then they played a show. It was a great time and they were super nice. I like when a band wants to meet somewhere to have lunch or drinks before the show because then I get to meet them as humans instead of just sticking my camera in their face immediately. They were at the same venue as Maps and Atlases, which was challenging, but I think I shot things differently than last time. That story went live on Thursday, and I got approval from another band to do a "day in the life" next Tuesday. It's at the same venue (bleh). Max says I'm getting approval for these stories at alarming rates. No one else has shot one, but I'm not sure that they're trying to. Clint helped me edit them again, which was really helpful. One of the things I have trouble with when editing these is the sequencing. I keep wanting to put them in the order that they happened, which usually doesn't work at all. He put them in an order that made more sense, with the outdoor shots coming first and the indoor ones last.

On Wednesday we had our first "live from Paste" session with Cave Singers. (As of the time I am turning this project in, this has not gone live. They were going to release it closer to the date of the new album, which comes out in March 2013. There has also been a change in management, so this may never see the light of day.) It was really fun. I shot lead camera, which means that I was focused on the lead singer the whole time. It was definitely a learning experience. Right before we started shooting, Clint traded me lenses. I had a 17-70 and he had a 50, so he gave me the 50. It was really frustrating to use, because I was supposed to be doing a tight shot on the lead singer's face but, due to the

overall shot, I couldn't get close enough to do that. It was pretty frustrating. I talked to Clint about it and he said that next time I should definitely use my own lens, which is what I'm doing now. There were 5 shooters for that session, I believe. That was my first taste of shooting in a team, and I'm still getting used to it. It's weird to think that you aren't supposed to be shooting all the action; you're just supposed to be shooting this one thing. Clint compares it to zone defense: you just shoot your zone and don't worry about anything else. It takes some getting used to.

Now, onto Aloft! We are on day 5 of an east coast road trip, which I am loving. We are basically on tour right now. We're going from hotel to hotel putting on these shows and we're bringing everything with us. I'm talking about lights, sound, everything. I took a picture of the setup, which I'll put in next week's update. There are 2 sound guys and I don't know anything about sound, so the other video intern and I are in charge of setting up the dmx lights and shooting video. Basically we load into the hotel lobby, set up the lights, run cables, wait for the band to come do sound check, shoot b-roll, talk about camera angles and figure out where we're going to be, shoot for the set and then break it all down. Then it's onto the next city to do it all over again. We've been in Philadelphia, some weird tourist area outside of DC and now we're in Chapel Hill. Tomorrow is Charlotte, then Charleston, then back to Atlanta.

My entry for this weekend might be pretty short because we'll be doing the same thing all week, but I'm sure I'll have something to report.

June 18, 2012

Man, this internship is going by fast. I don't have much of an update for you, since we were on the Aloft trip all week last week. It was all the same stuff from the previous entry. Here's a photo of the setup we did in DC. We were able to leave the furniture in this case, but most of the time we had to have a bunch of it moved.



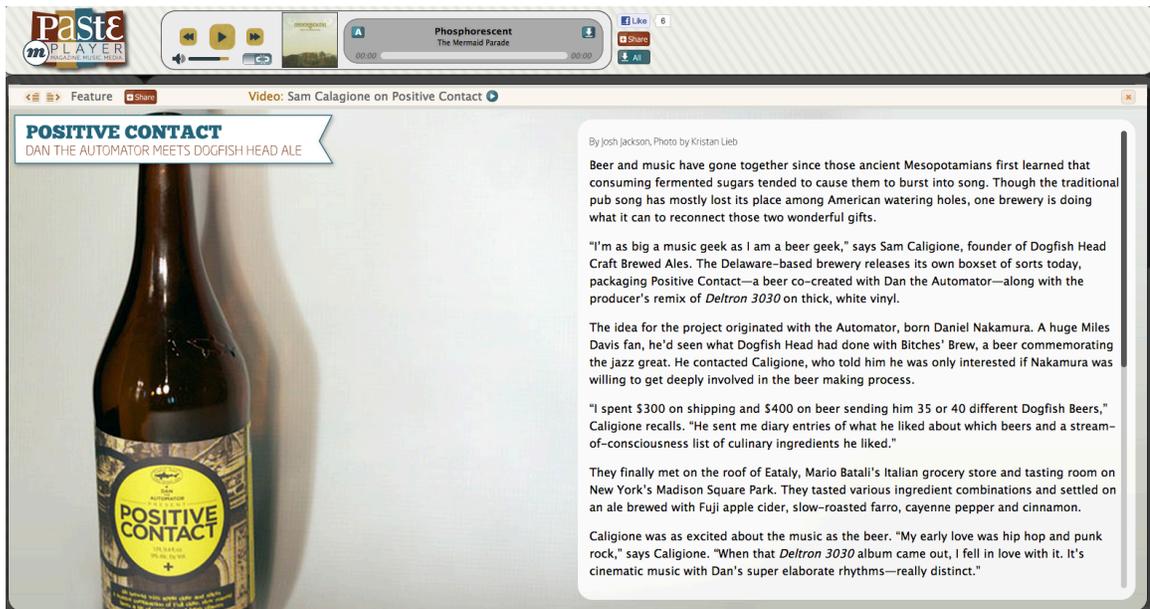
Not pictured are huge lighting units and a soundboard. We had 5 cameras going for each shoot, which is going to look awesome.

The shoot I did for the beer tasting came out last week. The link is [here](#).

This week is going to be a busy one. We have at least one, if not two "live from Paste" sessions. I'm also shooting another "Day in the life" on Tuesday. Unfortunately it's at the same venue. And in a bit I'm going to export a whole bunch of videos, so hopefully some of those will finally go live next week.

I'm going to really work on getting interviews together this week but I need to know if it's ok if I do them over email. Also, do you guys still think I need a supplementary project to go along with the stuff I'm doing for Paste? I feel like I'm doing way more work that is productive than, say, the editorial interns here.

June 25, 2012



The first thing I did this week was take the above picture for the background of an mplayer story. I set up the "studio" that I had set up for the previous beer shots. Not ideal, but I think it turned out. It looks like lower quality in the mplayer than the picture

actually was.

Tuesday was a long day. We were supposed to have a live from Paste session with EL-P, a rapper, but he was running late so we did a sound check session with him instead. This means that we met him at the venue and while he was checking the sound, he played 3 songs for us while we recorded them. There were 4 cameras. I was in charge of the medium shot. This ran a lot later than we expected, so I was late to my second shoot, a day in the life with a local all-female punk band, the Coathangers. I didn't get to hang out with them as long as I wanted to, but I think I pulled a decent amount out of it. They were all really fun girls who are clearly great friends, and I think that comes through in the pictures. It was a lot of the same situations as the previous 2 shoots at the same venue, so I did my best to shoot things from different angles. I'm more aware now of what shots I have and what shots I need. It allows me to not be shooting the entire time, but to just hang out and observe and really be aware of when something visually different presents itself. I don't have any more "day in the life sessions" set up, so I'm working on getting more of those today. I edited the Coathangers pictures and sent them to their manager for approval, but I haven't heard back yet. They'll go up sometime this week, I'm sure.

Wednesday was epic video exporting day. We finally got the b-roll that another intern and I put together for the Hangout music festival sessions approved, so we were able to add those to all of our sessions and export them. I'm really starting to love final cut X. It's just so easy to export. It just basically says, "oh, you want to export? Well, you probably just want to use the settings the video is already at, huh? OK!" and it comes out perfectly.

Then we bring them into MPEG streamclip and cut up individual songs and compress them a bit through that, which is something that I didn't know how to do before. That day I exported nine individual songs. Five of them have been approved (with only two minor corrections, which was exciting to me. One was to remember to fade out the logo and the other was to do a cut a split second earlier), and have been uploaded into our content management system for release.

Friday we did another sound check session with Lower Dens. It didn't go the way we had planned at all. They were really late and we only got to do one song with them, which they ended really abruptly. I'm not even sure if it will be useable. I got to be lead camera on this one, which was exciting. This means that I was focusing on the lead singer the whole time. I was the tightest shot on her. (This session was not useable and has never gone live.)

One thing that I've learned since coming here is how to trust my own eyes when it comes to focusing. I usually just auto focus, and sometimes it doesn't focus on the things I want it to. I have really bad eyes and I thought that if I tried to do it myself, I'd just mess it up. But when you're shooting video you can't just be letting your camera focus itself all the time, so I've been doing it myself. I've also been doing that with stills more often and I've been happy with the outcome so far.

July 3, 2012

Last week a couple of the sessions I edited finally came out, and the other ones will be pushed out over the next few weeks. I've got direct links to all of them. Here are the direct links to the Devotchka session, which featured three songs: [The Enemy Guns](#), [Along The Way](#), [Exhaustible](#)

Also, the Heartless Bastards session went live on the free portion of the site, so this link should work for everyone:

<http://www.pastemagazine.com/blogs/av/2012/06/live-from-hangout-heartless-bastards.html>

Another thing that went live was my “day in the life” with the Coathangers. Here's the link to that: <http://www.pastemagazine.com/blogs/1000words/2012/06/a-day-in-the-life-of-the-coathangers.html>

The band, their record label and their manager totally loved the pictures. Loved them so much, in fact, that I have now taken over their facebook timeline (and gotten over 300 likes on one photo), which you can see below.



We've started doing peer reviewing on videos, so before I send one off I show it to another intern for feedback. The intern I show my work to, Mariah, didn't have a whole lot of criticisms for me, nor did my boss. The only things I hear back are things like "this one camera angle looks a little more saturated" and "make sure the audio fades out at the end". Little things. Most of last week was spent putting in new audio and titles, exporting, uploading, blurbing, making sure the player looks right, etc. On Thursday we had another sound check session with Los Campesinos! (the exclamation point is theirs). (This session also never went live because the band's sound guy messed up our audio.)

Today we have 2 sessions in one day, which is going to be really fun. We have a live from paste and a sound check. Next week I'll have a bunch more videos to show you.

I've started writing my questions for the research component. Could I get feedback on these? I'd really like to do an interview this week and get rolling on this. Here are my questions so far (in no particular order):

- Have any mainstream media outlets done stories or worked with your band? If so, what did they do?

- Did it have any noticeable effect on your fanbase?

-What has your band done to get the word out?

- Have you ever made your own video?

- Do you have friends take pictures of your shows?

- What do you do with this media when you get it?

-What kind of social media do you use?

- Do you treat each platform differently? Twitter, facebook, myspace, band website, etc?

-What is a grassroots marketing strategy that another band has done that you thought was a great idea?

-Where do you find out about music and shows?

-What gets you out to a show? Do you need to actually hear the band or will a favorable review sway you?

· Where do you go for show/band reviews? Are there outlets whose opinions you don't trust?

July 24, 2012

I realize that I'm a couple weeks behind on these. I'm sorry about that. As a result, I have a million things to tell you. But first, some concerns. I haven't heard anything back from any of you about my interview questions. I need to make sure I'm on the right track before I start doing these. They are in the previous post. Also, I haven't heard anything back from Jackie at all. Ever. Has anyone heard from her? I'm concerned. I'm just not super confident in my interviewing skills and I'd feel a lot better if I could hear back from you guys about it.

Since I last updated you guys, four of the sessions I edited have been published and we shot four more. Here are the published sessions:

Dr. Dog's Live from Hangout session is [here](#).

Dispatch's Live from Hangout session is [here](#).

Dreams So Real's Live from Paste session is [here](#).

Fort Atlantic's Live from Hangout session just went live. Click on the screenshot below to see it.



I haven't shot any "day in the life's" recently, but I've got two scheduled for later this week. I'm excited about it. They are my favorite things to do. And they're both at different venues! Hooray!

As far as shooting goes, I've been pretty busy with sessions. We had Nada Surf in the studio a couple weeks ago, which was such a fun session. They played 6 songs, which is more than most bands play. I shot that one and edited it as well. We're waiting for audio to be approved for it to be published. We were supposed to shoot a sound check session after, but that band bailed on us. That's a pretty frequent occurrence.

Last week I was able to go on the 3rd and last Aloft Hotel trip. I wasn't supposed to go, but I asked and they let me. There were 3 shows in 3 different cities: Young Man in Chicago, the Daredevil Christopher Wright in Milwaukee and Wild Cub in Nashville. At

all of these shows, I'm either in charge of shooting through the crowd from the back or on the side of the stage. Both of these shots are a fun challenge for me. During a live show, depending on the energy of the band, the framing changes constantly. I love that. I'm constantly able to think of new interesting angles. My boss really liked the way that I shot from the side of the stage on the last tour, so I was in charge of that 2 of the 3 shows. I was doing a lot of framing using the neck of a guitar and he liked it. I also tried to help more with the audio side of things on this trip. This basically means I helped wire things and set up mics. Audio is a totally different language to me, but I learned a little.

I also edited a session that was shot earlier this year by School of Seven Bells, which was super boring and kind of a disaster. Everyone shot in different white balances, and at least one of the shots was just too bad to color correct. I did a lot of color correction on the other ones. Also, the band consisted of a singer, another singer with a keyboard and two guys playing iPads. Can you think of anything more boring than two guys gingerly tapping iPads for three songs? Some bands just don't need to do stripped down sets.

Totally unrelated to A/V stuff, but I helped put together a "list of the day" of the most ridiculous Prince lyrics. I'm kind of a giant Prince fan so it was a lot of fun and most of this stuff was off the top of my head. I found some of the lyrics, and Nicole wrote the blurbs. You can see that [here](#).

August 5, 2012

I only have a couple more weeks here at Paste and then I'm headed back to St. Louis to finish up my project and job hunt like crazy.

Last week I shot two “day in the life” stories. One was amazing; one was kind of a bust. The first one, which hasn't been published yet, was with a band from Nashville called Diarrhea Planet. Yes, that's correct. They are friends of Clint's and he had to bail on the story so I picked it up. They were immediately so nice and very entertaining. I had total access and I wound up following them until almost 3am. I was very comfortable photographing them, and Max said that it was my best work for Paste so far. I can't wait for that one to be published.

The next day I had a totally different experience with Brandi Carlile. Everyone was super nice, but they were a lot more closed off than I was expecting. This one was at a big outdoor amphitheater so it was immediately a different vibe from the other stories I've shot. I had an all access pass, but I definitely didn't get all access. The manager gave me the wrong time to show up, so I missed the sound check. I was with the band in the green room, but they had a meeting for about an hour that I couldn't be there for. Then Brandi was going to go meet a friend that she hadn't seen in a while, which I was excited about photographing, but Brandi didn't want me to come. She did an interview, which I wasn't allowed to shoot during, so afterwards her manager had her stage a couple photos for me. Obviously this displeased me. I wound up using one of the shots that I had taken before I was told that I couldn't shoot, so that worked out ok. When it was time for Brandi to get

ready, I was given a seat in the amphitheater and told to wait out there until the show started. It turned out to be more of a "photos from the show" thing than a day in the life story. Click the photo below to see it.



I was out of town for Monday and Tuesday of this week visiting a friend who just had a baby, so I didn't have a full workweek. I finished up the School of Seven Bells session after re-toning and re-editing a couple camera angles per Max's instructions. A couple of them were hand held and very shaky, so I wound up taking one out completely. I also put the approved audio into the Nada Surf session and gave it to Max. I haven't heard back about that one yet.

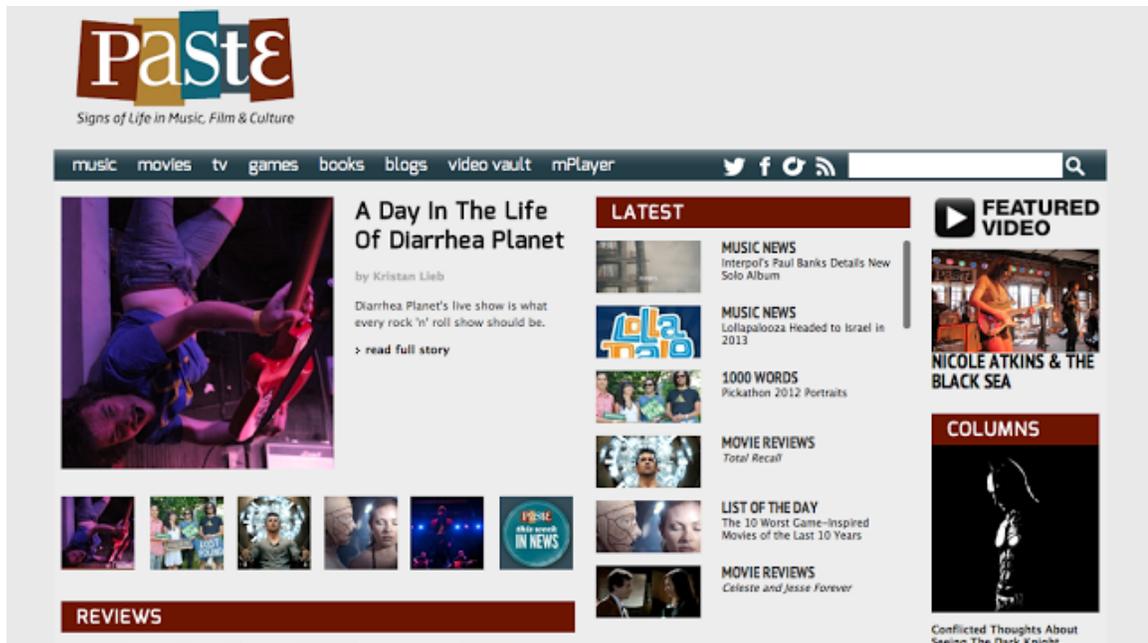
On Friday we had another beer tasting so I got to set up my "studio" of two lamps clipped to each other and do some more beer mugs (get it?). That was a fun surprise.

The next couple weeks are going to be full of editing videos taken at the Newport Folk Festival last weekend. We still haven't gotten them yet for some reason, but I'm hoping they are ready to edit on Monday. There's 20 something of them and I want to get a lot of them done before I'm out of here.

August 13, 2012

Hello committee! Last week was my second to last week at Paste. My boss was in Norway covering a festival all week and I was given one big project to work on. I'm working on editing one of the sets from one of the Aloft shows that we did. It's actually the last show that we shot. It's 9 songs and I'm editing it into singles and also into one big concert. It's taken a lot longer than I thought due to computer space issues, but I'm almost done with it.

Last week some more of my work went live. The “day in the life” story that I thought went awesomely got published. The band loved it, which made me very happy. You can see that story by clicking on the image below.



I also edited the photos from the beer tasting last week. The overall shot took some work. The backdrop I was using (the back of a vinyl banner) didn't cover the whole area, so the overall needed some Photoshop work done. I figured out how to turn a busy background into a seamless white backdrop. The girl who did it last time gave me a couple hints and I figured the rest out myself. That will probably come in handy sometime in the future.

The really frustrating School of Seven Bells session that I edited went live. I edited 4 or 5 songs, but they only went live with two of them. You can see that session [here](#).

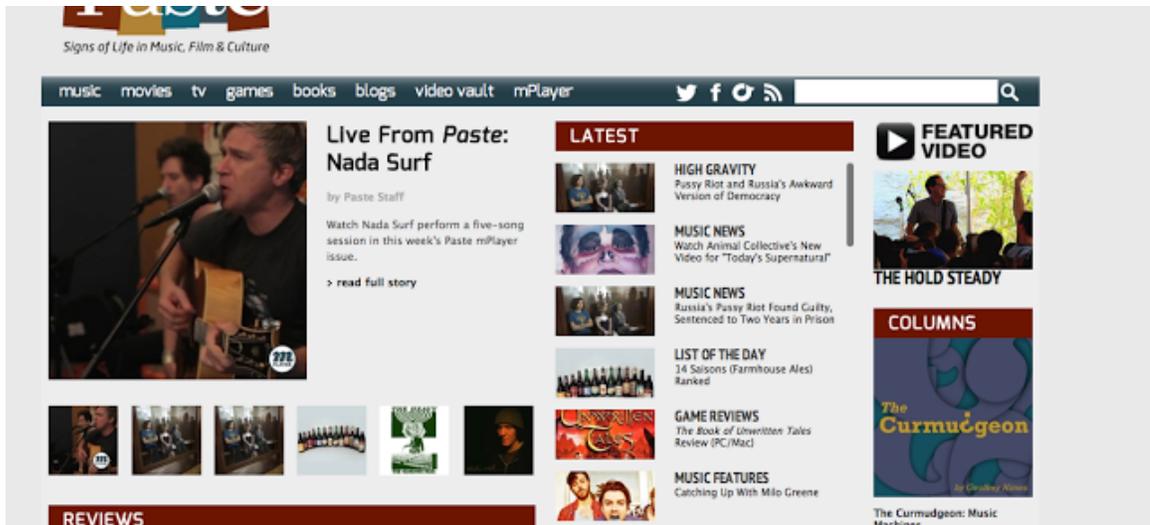
Other random things: I wrote a blurb about *Purple Rain* for a list about the best movies on Amazon streaming which you can see [here](#) (it's the 2nd one down. And it got changed to say "the artist then known as prince". I would not have said that). We have a "list of the day" every day. I've actually contributed to a whole lot of them, but that's the only

one I've actually written a blurb for. There are a lot of email chains every week saying things like "we need your help thinking up a list of songs about the thrill of victory and the agony of defeat for the Olympics". I contribute whenever I can, and a handful of my ideas have been published. Also this week I made title slides for other people's videos and put audio in the Nada Surf video. It hasn't been approved yet, but that should go live pretty soon.

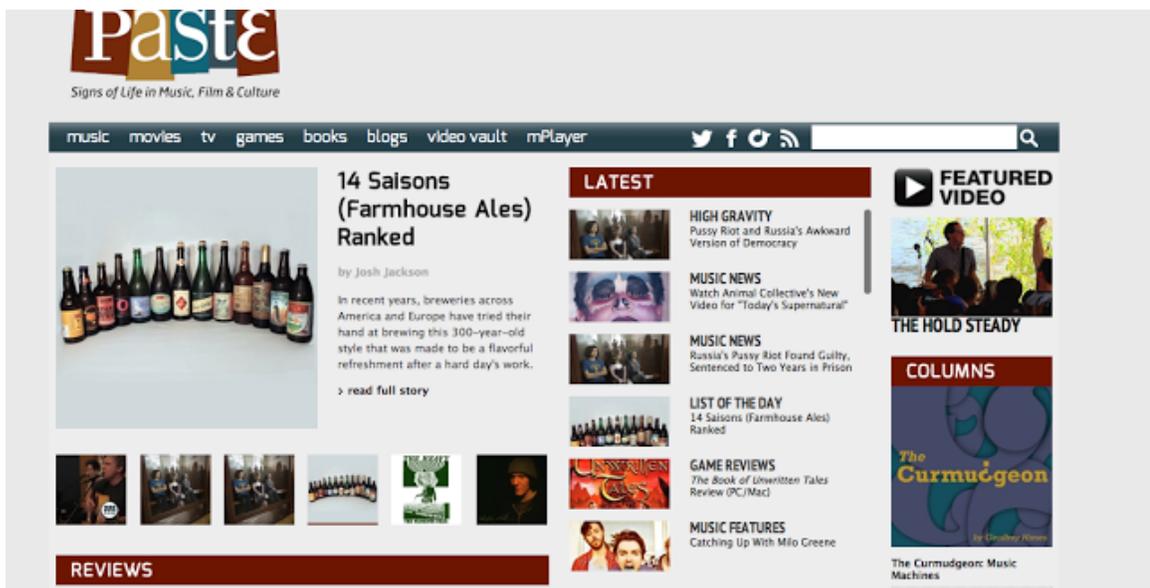
August 28, 2012

I've been done at Paste for about a week now. I've been waiting for some things to go live to make my last Paste related entry. I'll keep updating this with progress on my research component, which I am going to try to get done in the next month to hopefully defend in October.

I believe that everything I did for Paste is live now, or at least reachable on their content management site. First is my favorite session that I edited, Nada Surf. This one was really fun to shoot and edit because I love the music so much. My camera angle was pretty boring, just a straight ahead shot of the drummer and second guitar player. Click the photo below to go to the session.



The beer tasting that I photographed went live as well. In the screen shot you can see the overall that I took and edited the background out of. Click the image to go to the page. There's one beer that doesn't look like it was shot like the others. That's because they forgot a beer and added it later and I didn't shoot it.



The last couple weeks my job was to edit one of the shows that we shot during the Aloft trips, Wild Cub. This was a really challenging show for me to shoot because of the angle. I was on the side of the band, which I had done before. But this time the hotel had weird demands and we couldn't set up like normal, so I anytime I was shooting at the lead singer, I was basically shooting right into the lights we set up. So it was pretty dark and the angles were weird, but I think I got some really good shots out of it regardless. I helped Max pick out what I thought should be the single and I edited that one individually, and then I made one long edit of the whole 30ish minute long show. That was a fun challenge. I edited the songs individually and then I had to put them together like a puzzle. Click [here](#) to go to the single. To see the full concert go [here](#).

To see any of the shows that I shot this summer on the Aloft tour you can go [here](#). I shot every one except Sleeper Agent and Hey Rosetta! The next one, Young Man, is going to be really cool. I'll link to that one specifically next week.

I have my first interview this week for the research component. I've got ideas for two more people to interview, but I want to do this first one before I schedule those. The first one is my friend Bo from the band Bo and the Locomotive. They have really exploded this past summer and I'm excited to interview him about how he got to where he is. They've done a lot of fun take-away videos and made their own music videos that got a really good reception.

October 2012

Upon my arrival in St. Louis I started working at my old job immediately, as well as doing some freelancing. My project was a sporadic thing between October and January for this reason. During October I contacted my subjects and conducted all of my interviews. I met with Bulawski and Reuter in person at various locations in St. Louis. YACHT I interviewed via email because they were (and still are) on tour and found it more convenient. I wrote my evaluation of my time at Paste and tried, to no avail, to get a review from my supervisor.

November-December 2012

I transcribed all my interviews and made an outline for my project. Around this time my committee chair, Rita Reed, got into a bike accident and was out of reach for the rest of the semester. I had some questions that I got answered from other committee members, but I mostly waited for her to get better because she knows my project and my goals best.

January-February 2012

I finished my project in these months and set up a defense date of March 6th.

Chapter 3: Evaluation

My time at Paste was extremely valuable and I learned so much. I was put into many situations that I have never been in before, which is how I learn best. I made a few mistakes, but mostly I feel that I created good work.

The first thing that I learned when I arrived was how to use Final Cut X. I had only used previous, very different versions of Final Cut or Final Cut Express, but everyone at Paste was expected to use X. I was given a copy and a video to edit upon my arrival. Clint Alwahab, an MU grad and a friend of mine, was working at Paste at the time and gave me a basic overview of the multicam function, which is what I used the most. The videos I edited were sessions done with bands using anywhere between 3 and 6 camera angles. I would have had no idea how to do this before I worked at Paste. My only knowledge of Final Cut X was through the Micro Doc class where we had to take a quiz about the basic functions of the program. I watched a few tutorials, but had never actually used it. It turned out to be a lot easier and more intuitive than I thought. Editing with multicam was a snap, and something I'll probably need to use again.

I also learned a lot about toning video. I had attempted this before briefly in Advanced Techniques with the green screen interview, to not so great results. I generally avoided it after that. But Final Cut X made it easy. Using several different cameras made each shot a little bit different in terms of lighting. I learned how to match skin tones in each of the shots. The office, where we shot Live From Paste sessions, has pretty typical tungsten lighting, but the sessions we did on the road at the hotels were more challenging. There was natural light from the windows in every hotel lobby, and we also set up studio

lights. They were supposed to be white, but they always looked pink. The ones that Clint had previously edited all looked pink, so I just matched mine to his. It was frustrating, but it needed to be visually consistent.

Editing music videos in general was very different than anything else I had edited. Previously, the only serious editing I had done was based on stories. When editing sessions, one has to think almost exclusively about the audio. What you are hearing is what the viewer wants to see. If there's a guitar solo, the viewer wants to see the guitar player. While editing stories, one also must think about how to illustrate the audio with whatever visuals you have. At first I was more focused on visual variety and what shots were best in general. After the first video I edited, Max went through with me and showed me how I could do things differently. That shoot wound up being completely re-edited to his criticisms. It wasn't about what shot was necessarily the best; it was about showing the action and editing to the music. The beat provided really helpful editing points. I feel like my pacing hasn't always been the best in the stories I've edited, but music made that much easier.

Shooting video of music is also very different from shooting a story. It's similar to shooting stills of music in that it has a lot to do with shapes, at least for me. I think about where to put things based on the shapes that they make in relation to each other. For example, my boss was really pleased with how I shot the Cheyenne Marie Mize session because of how I used the neck of a guitar to frame her for much of the shoot. This was also the first time that I shot anything in a team. This was something to get used to for me. Usually when shooting something I am looking for moments, trying to find the most interesting thing that is going on. But when shooting these sessions we were given

one area to focus on, and that was all we needed to worry about. It was a difficult adjustment. For example, I would be shooting the bass player and see the lead singer do something interesting out of the corner of my eye and think “I need to shoot that.” But I had to remind myself that someone else had that covered and that I just needed to focus on that bass player. While editing, I loved seeing all the different pieces and being able to put them together. Shooting in a team wound up being fun and something I hope to do again.

Probably my favorite part of the internship was shooting “day in the life” stories. From the very beginning I intended to propose and shoot as many of them as I could, and I did. I wound up shooting five of them, which was a lot more than anyone else shot that summer. Three of them were at the same venue, the Earl, which was small and very dark. This was an interesting challenge lighting wise, and also trying to show visual variety using the same environment. Every band did a sound check and then played their show during this shoot. I had to come up with different ways to make these photographs interesting. After the first shoot I learned how to be really aware of what shots I already had, what shots I needed and to be conscious of when different, interesting things were happening. I found that once I told them I wasn’t going to set up any shots, that they didn’t need to do anything specific for the camera, the subjects eased up and just wanted to hang out like normal. Some of the bands left the venue after sound check to go shopping, get food, and explore Atlanta a little bit. I’m not sure that they would have done that had I not been around, but it made my stories more interesting than some of the other “day in the life’s” I saw that summer. Being that I wasn’t from Atlanta and knew where almost nothing was (YACHT called me the “worst tour guide ever”), I didn’t

really influence them to do anything. Whatever they wanted to do, they came up with themselves.

I was really proud of myself for being able to interact so easily with every band I met. As someone who has been a huge music nerd her whole life, I was a little concerned that I would be really intimidated and wouldn't feel comfortable. I had some serious nerves about the first shoot with Maps and Atlases (I had fallen in love with their first album just months before) but they immediately proved to be just like any of my other friends in bands. When Dave, the lead singer, asked if I wanted to break into the abandoned lot next to the venue, I knew they were just regular guys. I was never nervous after that.

I was also proud that my "day in the life" stories seemed to have more action in them than anyone else's. Max was shocked when I came back with the Diarrhea Planet one and said it was my best one yet. I have to agree. Hanging out with them was so easy and fun. Not only did they not mind having my camera in their faces, they seemed to love it. This made for a really interesting set of photos. Like in any photojournalistic assignment, I adjusted myself for each one based on whom I was shooting. I dressed like I saw them dressing and interacted with them like they interacted with me. When the DP guys gave me crap, I gave it right back. When Brandi Carlisle seemed to not want to interact with me, I left her alone and just took photos. When Claire from YACHT wanted to wander the neighborhood and talk about life, I was game. My easy-going nature and adaptability was key in the access I got to these people.

If I could have done anything differently, I think I would have taken the advice of my committee and followed these bands longer. I thought about it a couple times.

YACHT was going to some weird religious site after they left Atlanta and it sounded great, but I was unsure of how I would get back. I also could have gone back to their hotel rooms with them and possibly stayed the night, but I was unsure if they would be uncomfortable with that. I should have just asked. I should have also asked if I could join them for some other tour stops. I feel like I proved myself to be knowledgeable about what I was doing and that I wouldn't be a bother. One of them would have maybe been up for it.

Also, I wish I had gotten more portraits. A lot of times when I was editing my stories together I felt like I was missing a close up shot of their faces. It wouldn't even have had to be set up, I just needed to get a little closer to them. During the DP story I wound up getting a couple portraits, but again, I was very comfortable around them immediately. A lot of the photos look like I was trying to be sneaky. This is a problem I have with my photography in general. I need to get closer.

The one thing that I didn't like about the Paste experience was how segregated the office was. It was kind of a weird environment. The interns were all in a corner, the A/V ones in a cave, and all the editors and staffers were on the other side. We were all still close enough to each other that there could have been interaction, but there almost never was. The A/V interns had a lot of interaction with our boss, Max, because he frequently gave us feedback on our work, or we would go together to the sessions outside the office. We were working in a team more than the editorial interns. But most of the time the office was completely silent, with the exception of music. Whenever anyone communicated with each other, even if they were sitting next to each other, it was through instant messenger on their computers. It was pretty awkward a lot of the time.

For this reason, I really appreciated the beer tastings. We had two of them, and they were really our only opportunity to interact with the founders, Josh Jackson and Nick Purdy. On the day of the first tasting I did some research and saw that each beer was going to be photographed before we drank it. I didn't like the quality of the images I saw on the website so I immediately volunteered to shoot them. This gave me the opportunity to interact with Purdy, who owns a brewery and was in charge of the tastings, and show him what I could do. I set up a "studio" using the back of a white promotional banner as a seamless background and I clipped a couple of desk lamps together for the lighting. I feel that the ones I shot turned out a lot more professional looking and consistent than the other tasting photos I saw. We would then get together as a whole staff and try different beers, rate them, and talk about them as a group. It was a great time.

I feel really fortunate for my Paste experience for a lot of reasons. Being on the A/V team, I had a lot more opportunities than the editorial interns had. We were given free reign to propose and shoot stories. I was the only intern that summer (not including Clint, who was freelance at the time) who knew how to do both photo and video, and as a result I was the only one who shot any "day in the life" stories. This allowed me to interact with the subjects in a way that I was used to because of my time at the Missouri School of Journalism. The editorial interns rarely did any feature stories, and the ones they did were conducted entirely over the phone. They were in the office 40 hours a week, while I got to get out and shoot sessions and stories. Also, the Aloft trips that we went on were A/V only. Each intern was guaranteed to go on one trip, but I asked and was allowed to go on two. I feel like I got to do the kind of journalism that I wanted to do more than any other interns did.

Chapter 4: Evidence of Work

Day in the Life Stories

During my time at Paste I photographed five Day in the Life stories. This meant that I would meet up with the bands as soon as they arrived in town for their sound check and would follow them until their show was over. This was an opportunity for me to show music fans what life is like for a touring band, which is something I've always been interested in. While there is excitement in traveling all over the country playing music, it can also be very boring and mundane. I wanted to capture the quiet, normal moments as well as the exciting rock & roll ones. I also wanted to explore the relationships between these people who are together every single day. Sometimes all the members wanted to interact with each other; sometimes they wanted to sit quietly by themselves. Sometimes they disappeared completely and reappeared before show time. Every band was different. Only one of the bands had their own tour bus; the others were touring in their vans. As a long time music fan, the members of the band have always seemed so glamorous and idyllic to me. When they are making music onstage they seem more than human. But their daily lives are much grittier and less opulent than most people realize. My photographs convey that they are just normal people trying to make a living doing what they love, and being themselves in the meantime.

A Day in the Life of Diarrhea Planet

Diarrhea Planet's live show is what every rock 'n' roll show should be. There's crowd surfing, beer spraying and hanging-from-the-ceiling, upside-down guitar playing. You might want to bring ear plugs. Hanging out with them before the show is just as entertaining. The six Nashville-based members (four of them guitarists) are good friends and enjoy such activities as buying two-dollar bling necklaces and frequently attacking each other. Paste spent a day with the band when they came through Atlanta to play 529. Here's a screen shot of the full gallery. It featured 40 photos in all.

A Day In The Life Of Diarrhea Planet

BY KRISTAN LIEB Published at 12:00 PM on August 6, 2012

 Like 80

 Tweet 34

Diarrhea Planet's live show is what every rock 'n' roll show should be. There's crowd surfing, beer spraying and hanging-from-the-ceiling, upside-down guitar playing. You might want to bring ear plugs. Hanging out with them before the show is just as entertaining. The six Nashville-based members (four of them guitarists) are good friends and enjoy such activities as buying two-dollar bling necklaces and frequently attacking each other. Paste spent a day with the band when they came through Atlanta to play 529.

Click an image to see it full size. To move to the next image, click on the image or use the right arrow key.



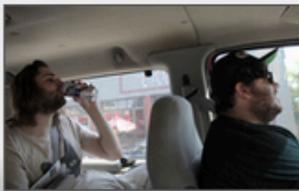
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Here is my edit of the story. Higher res images are in the media folder.













The following are screen shots from the other DITL stories I shot for Paste. Links are underneath each shot.

A Day In The Life Of The Coathangers

BY KRISTAN LIEB Published at 5:30 PM on June 27, 2012

 Like 78

 Tweet 13

The Coathangers know how to have a good time. Their hometown show on June 19 featured a celebration of bassist Minnie Coathanger's birthday—complete with a Minnie Mouse balloon, a cake in the shape of some sort of animal and lots of mid-show instrument switches. During one song, "Nestle in My Boobies," off their self-titled debut, Minnie jumped into the audience and danced and sang. You can check out their energetic live show during the band's West Coast and Midwest tour starting in July.

Click an image to see it full size. To move to the next image, click on the image or use the right arrow key.



 Zoom



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<http://www.pastemagazine.com/blogs/1000words/2012/06/a-day-in-the-life-of-the-coathangers.html>

A Day In The Life Of Brandi Carlile

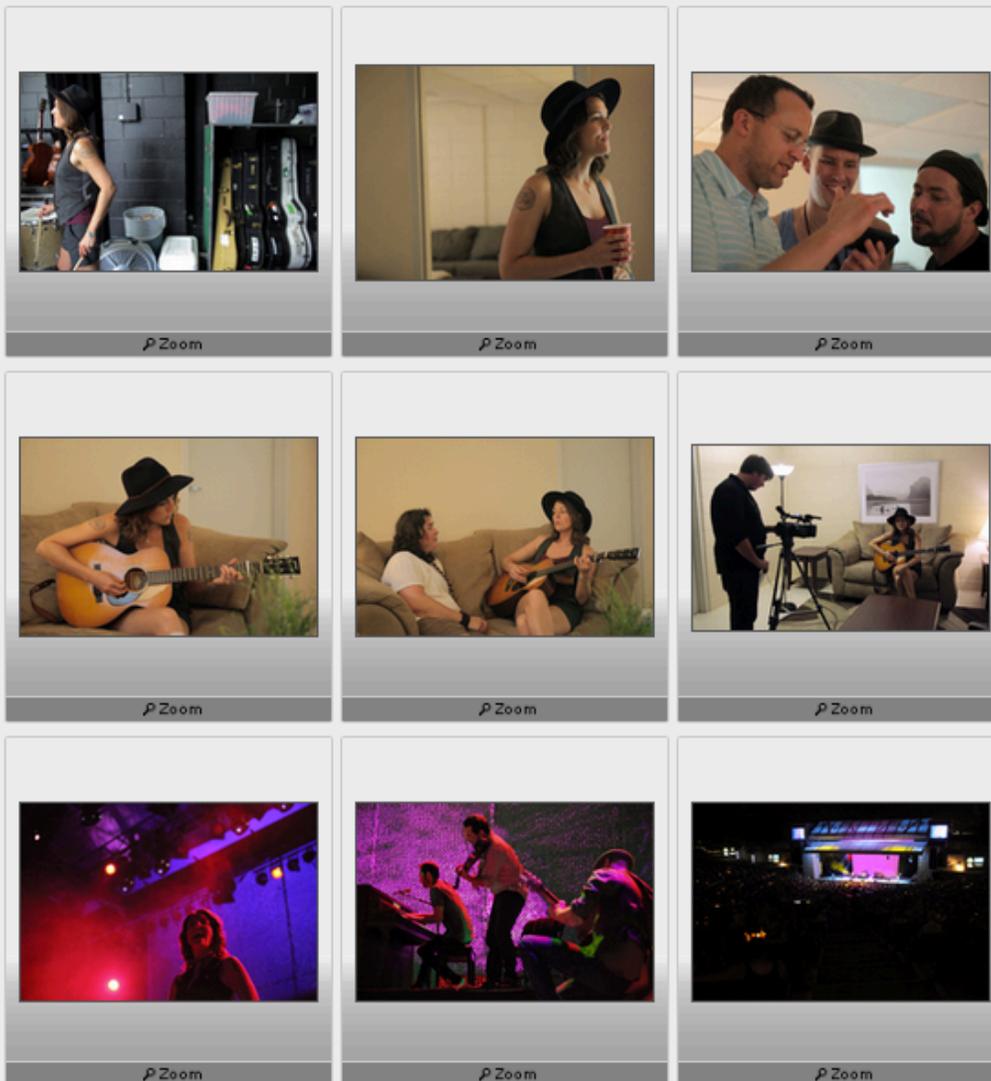
BY KRISTAN LIEB Published at 12:00 PM on August 3, 2012

 Like 65

 Tweet 31

Brandi Carlile's Atlanta stop saw her playing for a large crowd at Chastain Park Amphitheater, an outdoor venue full of families eating dinner and sipping wine. Carlile and her band—including longtime members Tim and Phil Hanseroth—easily filled the space with their energetic live show. Paste spent some time with the band before the show while Carlile visited with a local friend and did an interview. Check out the pictures from her performance on July 27 below.

Click an image to see it full size. To move to the next image, click on the image or use the right arrow key.



<http://www.pastemagazine.com/blogs/1000words/2012/08/a-day-in-the-life-of-brandi-carlile.html>

A Day In The Life Of Maps & Atlases

BY KRISTAN LIEB Published at 3:45 PM on May 31, 2012

 Like 108

 Tweet 21

Chicago-based indie rockers Maps & Atlases recently released their latest effort, *Beware and Be Grateful*, on Barsuk Records. On May 25, the group stopped in Atlanta, starting off their packed day with an acoustic session at Criminal Records, followed by a show at The Earl—with plenty of basketball in between.

Click an image to see it full size. To move to the next image, click on the image or use the right arrow key.



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<http://www.pastemagazine.com/blogs/1000words/2012/05/a-day-in-the-life-of-maps-atlases.html>

A Day In The Life Of YACHT

BY KRISTAN LIEB Published at 3:30 PM on June 7, 2012

Like 8

Tweet 5

YACHT stopped through Atlanta on June 4 as part of their *Shangri-LA* tour throughout the southeastern United States. The L.A.-based band explored the East Atlanta and Little Five Points neighborhoods before playing an energetic show at the Earl.

Click an image to see it full size. To move to the next image, click on the image or use the right arrow key.



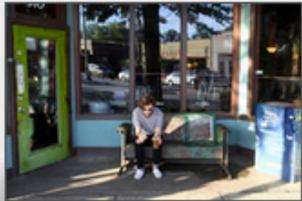
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<http://www.pastemagazine.com/blogs/1000words/2012/06/a-day-in-the-life-of-yacht.htm>

Here are a couple pitch emails between my boss and me regarding possible “day in the life” stories.

From: **Max Blau**
Subject: Re: Welcome to Paste!
Date: May 14, 2012 9:56:53 AM CDT
To: Kristan Lieb

Cool, thanks. If you wouldn't mind, could give me some accompanying date to go with those?

On Mon, May 14, 2012 at 10:52 AM, Kristan Lieb <kristanlieb@gmail.com> wrote:
I totally forgot to send you the list of bands I've put together. Here it is:

- the queers, local h, screeching weasel
- washed out
- ty segall
- father john misty
- reggie watts
- maps & atlases
- yacht
- childish gambino
- lower dens
- robyn
- best coast
- refused
- sleigh bells
- neko case
- dirty projectors
- built to spill
- metric

Here's the approved ADITLO's on my end for you to shoot:

6/4: Porcelain Raft @ 529 - yes, ashley@requiem-media.com
YACHT @ the Earl yes - yes, I'd probably choose this one over Porcelain Raft (more interesting shoot). I dont have a contact
6/8: Ben Folds Five @ Chastain Park Amphitheater yes,
6/9: Xiu Xiu @ the Earl yes, patricia@polyvinylrecords.com
6/10: Clap Your Hands Say Yeah @ the Masquerade Sean@bighassle.com
6/17: Against Me! @ the Tabernacle. yes would love this one lito@bighassle.com
6/19: the Coathangers @ the Earl - yes, would be an interesting one chris@230publicity.com
7/2: Robyn @ Philips Arena - yes, but you'll probably get declined. no contact
7/22: Crocodiles @ the Masquerade - yes ap@cobracamanda.com

No's (note: for the ones that I'm working on for sessions--those may also become ADITLO opportunities, but I'll reach out first for those).

6/7: David Bazan @ Buckhead Theater - Clint's already doing something, so pass on this one.
Childish Gambino @ the Tabernacle - assigned elsewhere
6/14: the Bouncing Souls @ the Masquerade - pass
6/16: Man Man @ Terminal West - assigned elsewhere
6/22: Lower Dens @ the Earl - hold off --trying to bring in for a session.
6/28: the Mynabirds @ the Earl hold off --trying to bring in for a session.
6/30: These United States @ the Earl hold off --trying to bring in for a session.
7/3: Nada Surf @ the Loft hold off --trying to bring in for a session.
7/12: Best Coast @ Variety Playhouse hold off --trying to bring in for a session.
7/15: OFF! & Refused @ the Masquerade hold off -- assigning elsewhere.
7/16: Sleigh Bells @ Center Stage - don't waste your time--they don't do much press.
7/20: Neko Case @ Atlanta Botanical Gardens hold off --trying to bring in for a session.
8/9: Dirty Projectors @ Variety Playhouse hold off --trying to bring in for a session.

Beer Tastings

I shot two beer tastings. For each I set up a “studio” of two desk lamps clipped to each other with a backdrop of a vinyl Paste sign. This is a screen shot from one of them. The links to each are at the bottom.



8. Double Trouble Imperial IPA

Brewery: Founder's Brewing Company

City: Grand Rapids, Mich.

ABV: 9.4%

IBU: 86

Bitter as: Michigan football fans, 2008–2010

The verdict: Michigan may be a long way from Florida, but judging by license plates coming down I-85, plenty of snowbirds drive south every winter. The citrus aroma and flavor of Double Trouble bring the sunshine back home.



7. Supa Hero IPA

Brewery: Clown Shoes

City: Ipswich, Mass.

ABV: 8%

IBU: Unknown

Bitter as: Mr. Incredible living in suburbia

The verdict: A strong starter, combining double IPA hoppiness with a slight malty sweetness. But it all disappears on the finish.



6. Double Simcoe

Brewery: Weyerbacher Brewing Co.

City: Easton, Penn.

ABV: 9%

IBU: 90

Bitter as: That one song by The Verve

The verdict: Super-charged with both malts and a single West Coast hop—Simcoe—this double IPA tastes more like a barleywine. It's a phenomenal beer but very unusual for the style.



5. 2X IPA

Brewery: Southern Tier

City: Lakewood, N.Y.

ABV: 8.2%

IBU: Unknown

Bitter as: The 353 voters who tried to disband the village of Lakewood, N.Y., in 2010.

The verdict: Southern Tier isn't known for subtlety (their pumpkin ale tastes like it's made with candy corn, and their chocolate ale tastes like it's made with Hershey's syrup). But there's a lovely subtle complexity to the 2X IPA.

<http://www.pastemagazine.com/blogs/lists/2012/06/14-imperial-ipas-double-ipas-ranked.html>

<http://www.pastemagazine.com/blogs/lists/2012/08/14-saisons-farmhouse-ales-ranked.html>

Videos

Most of the time I was editing videos. Some of these were previously shot by staffers, but the other interns and I shot most of them. Here are screen shots from each. The videos themselves are in the media folder.



FORT ATLANTIC LIVE FROM HANGOUT

By Max Blau, Audio by Erin Parisi, Chris Kenworthy and Tyler Kane, Video by Kristan Lieb, Clint Alwahab, Bobby Russell and Max Blau

This year, HGTV partnered with *Paste* as we headed down to Gulf Shores, Ala., for what we'd considered the best Hangout Music Fest to date. Beyond watching shows from some of our favorite artists, we filmed and recorded our own performances on the beach. Not just near it, but with our feet covered in Alabama's pristine sands.

Nashville songwriter Jon Black, performing under the stage name Fort Atlantic, returned to Hangout Music Fest this past May for the second consecutive year. During his time at the festival, Black joined us for a two-song beach session, sharing new songs off his new self-titled record. Watch him perform "No One Will Know."



NADA SURF LIVE FROM PASTE

By Paste Staff, Audio by Erin Parisi and Chris Kenworthy, Video by Kristan Lieb, Mariah Czup and Jacob Harkey

Last January, Nada Surf released their latest collection of songs, *The Stars are Indifferent to Astronomy*. The album was a departure for the band's basic, power-trio lineup and saw the group pushing their songwriting forward with layered, thoughtful cuts. While the band has been touring with that setup throughout this year, the New York indie rockers stripped down during their recent Live From *Paste*, performing at our office last month.

Watch Nada Surf perform in this week's *Paste* mPlayer issue.



SCHOOL OF SEVEN BELLS LIVE FROM PASTE

By Max Blau, Audio by Chris Kenworthy, Video by Kristan Lieb, Clint Alwahab, Matt Fennell, Bobby Russell and Max Blau

Touring as a four piece in support of their latest record, *Ghastory*, School of Seven Bells stopped by the *Paste* offices to perform a stripped-down session. While for most bands that usually means bringing out an acoustic guitar or pairing down a drum kit; for the electronic, New York-based act, it meant pulling out their iPads to create ethereal, stunning versions of some of their new songs. If anything, this performance showed the versatility that SVIB members Benjamin Curtis and Alejandra Deheza possess, seemingly able to reconstruct their lushly-layered songs with relative ease.

Watch School of Seven Bells' Live From *Paste* session here in this week's *Paste* mPlayer.



DR. DOG
LIVE FROM HANGOUT

By Kristan Lieb, Audio by Erin Parisi, Chris Kenworthy and Tyler Kane; Video by Kristan Lieb, Clint Alwahab, Bobby Russell and Max Blau

This year, HGTV partnered with *Paste* as we headed down to Gulf Shores, Ala., for what we'd considered the best Hangout Music Fest to date. Beyond watching shows from some of our favorite artists, we filmed and recorded our own performances on the beach. Not just near it, but with our feet covered in Alabama's pristine sands.

Philadelphia indie-rock vets Dr. Dog flew in for a day to perform at Hangout Music Fest, during which they stopped by the beach to perform a two-song set featuring tracks off their latest album, *Be The Void*. Watch the group perform an acoustic version of "Lonesome" here.



DISPATCH
LIVE FROM HANGOUT

By Kristan Lieb, Audio by Chris Kenworthy and Tyler Kane; Video by Kristan Lieb, Clint Alwahab, Bobby Russell and Max Blau

This year, HGTV partnered with *Paste* as we headed down to Gulf Shores, Ala., for what we'd considered the best Hangout Music Fest to date. Beyond watching shows from some of our favorite artists, we filmed and recorded our own performances on the beach. Not just near it, but with our feet covered in Alabama's pristine sands.

Dispatch, who are set to release their first studio album in 12 years this August, took a break before their performance at Hangout Music Fest to perform a two-song session on the beach. Watch the trio perform one of their most well-known songs, "Bang Bang."



DREAMS SO REAL
LIVE FROM PASTE

By Kristan Lieb, Audio by Chris Kenworthy, Video by Kristan Lieb, Clint Alwahab and Max Blau

Athens-based band Dreams So Real gained national attention in the '80s for their album *Rough Night in Jericho*, whose title track reached number 28 on Billboard's Mainstream Rock Chart. They released three full-length albums before unofficially disbanding in 1994. In 2009, they reunited to perform at a festival in their beloved hometown, and continued playing reunion shows this past spring.

Watch Dreams So Real's five-song Live From *Paste* session in this week's issue of the *Paste* mPlayer.



HEARTLESS BASTARDS
LIVE FROM HANGOUT

By Max Blau, Audio by Chris Kenworthy and Tyler Kane, Video by Kristan Lieb, Clint Alwahab, Bobby Russell and Max Blau

This year, HGTV partnered with *Paste* as we headed down to Gulf Shores, Ala., for what we'd considered the best Hangout Music Fest to date. Beyond watching shows from some of our favorite artists, we filmed and recorded our own performances on the beach. Not just near it, but with our feet covered in Alabama's pristine sands.

Touring behind their 2012 album, *Arrow*, the Heartless Bastards joined us for one of our beach sessions. Watch the Ohio rockers play "Skin and Bone" during their time Hangout.



DEVOTCHKA
LIVE FROM PASTE

By Paste Staff

DeVotchKa's live shows are spectacles to behold, showcasing an alluring dynamic that feeds off their unique blend of worldly influences and lamenting romanticism. The Denver-based group has been known to pair their music with theatrics as large as their Gypsy-tinged orchestral folk. Earlier this year, however, the group embarked on a rare acoustic tour in support of The Magnetic Fields, allowing their stripped-down songs to take the forefront of their performances.

The group stopped by the *Paste* offices to perform three acoustic songs. Check out DeVotchKa's Live from *Paste* in this week's mPlayer issue.

Watch Wild Cub Perform "Thunder Clatter" Live at Aloft Hotels

BY PASTE STAFF Published at 3:00 PM on August 29, 2012

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Since May, *Paste* has traveled the U.S., recording and producing one-of-a-kind live performances of some of our favorite up-and-coming artists at Aloft Hotels around the country. The ongoing 10-date series has featured acts like Dar Williams, Langhorne Slim and Young Man.

On June 19, singer/songwriter Keegan Dewitt and multi-instrumentalist Jeremy Bullock gave fans a taste of their newly formed project, Wild Cub, at Aloft Nashville Cool Springs. The Nashville-based group, whose music has been described as "infections, intricate electro-pop" that blends '80s beats with electronics and synths, released their full-length debut, *Youth*, earlier this month. Watch Wild Cub perform one of their brand new songs, "Thunder Clatter," live at Aloft.

Remember to check back here every Tuesday as we roll out videos from the concert series.



LOG SHEET

Interview with Bo Bulawski. 8/28/2012

+/-	IN	OUT	TRANSCRIPT
	00:00	00:50	Band uses facebook, twitter, instagram, their own website. “we have a website but we haven’t figured out how to integrate it as well into web traffic as facebook and twitter already are.” “instagram isn’t as promotional as facebook is.” Twitter, facebook and website are their big 3.
	00:55	02:00	Pays attention to the web stats of the visitors to their website. Where they’re from, how many people. Thinking about publishing the stats on their website. “it’s pretty cool to look at how it’s grown.” “more visits and views and downloads and stuff. Every month it gets bigger. It’s pretty cool to look at.” Checks also on facebook and number of bandcamp plays.
	02:10	02:54	“You do start to notice a pattern in what type of content gets the most interaction. It’s usually some multimedia. A cool photo, or a video or something. Usually just like ‘hey, we have a show tonight’ doesn’t get much...nothing really happens when you do that, but if you have some unique content people

			share that more and are more interested.”
	03:30	04:41	“We try to do a lot of videos. They get a lot of circulation. I think photos do too. If you dig up a good photo from some event, people like to look at those.” “Sometimes just, like, little random things people like to..like a clip of me jumping on a bed in a hotel room. Shit like that.” “I don’t think anyone liked that one. It’s a just a retarded little video of me like belly flopping on a hotel room bed and then Andy remixed it so I keep flopping. It’s really weird.”
	04:50	05:40	Good mix of self-made content and content by others. Also sharing articles written about them. “stuff that you don’t generate yourself is often good, because it’s like not you telling people to look at you, it’s someone else telling people to look at you. That goes a long way.” The Paste article, any little blog article.
	06:00	09:30	Give me something video. Friend in Columbus, OH who liked Bo’s past bands. Played some of Bo’s solo stuff, dude named Kevin really liked it. “he happened to start a video production company in that time and we went to Columbus last year and he really wanted to do something for us, do a video for us because he liked our music a lot. It was pretty spur of the

		<p>moment. He had a basic idea but it was all pretty unplanned. He just kind of shot us being ourselves. It worked really well. It's one of his favorite videos that he's ever done, and he does huge budget videos for metal bands that get on MTV and stuff." Thunderdown Country productions. He just did it for free because he wanted to. Video got remade by 10 year old girls. "in an age where it seems like music videos don't really matter any more, it still kind of does, I think. People do still latch onto that concept of video and song together." "I think it helped us in terms of just having it out there. It's a professional video. It helped people to get to know our band a little bit."</p>
	<p>10:10 13:48</p>	<p>Paste article. "I think things are still happening because of that. It's definitely something that a lot of people took notice of, which is pretty cool." "it was pretty wild, the day it came out I was sitting at the computer watching the number of likes on facebook go up. We got like 30 that day, because there was no link from the Paste article to our page so that means people were googling it. In other articles about it, they always refer to that article...It helps to have a legitimized source say something like that." "it's still getting us traction. That festival that we played in Cincinnati, a lot of people knew about us from that article at that festival." The dad of the little girls who</p>

			made that video interviewed them for his music blog and he knew about it, they had a meet and greet and they all knew about it. “I think it’s been a culmination of a lot of things, kind of a slow rolling ball that’s getting bigger but that article definitely was probably the biggest piece of press we’ve had in terms of people seeing it and it mattering.”
	14:10	15:15	Food fight video. “so many random people have seen that video and you have no idea. I feel like it’s only my friends that have seen it, but it actually isn’t, which is a weird thing. It a weird thing to realize that people in other cities have seen those videos and know them.” “a lot of times when we play a show in a different city, someone that checks us out before the show will be like ‘man, that food fight video was crazy’ or ‘love that video of you guys shotgunning beers’”
	15:15	16:45	“I feel like a lot of bands in st Louis focus on st lous a lot and they don’t realize that...it seems like a lot of bands in st Louis don’t take into account the fact that the internet is everywhere. Everyone in every city can see that. I feel like a lot of times they don’t cater to...they treat it as a St. Louis thing when really they should treat it as a national or worldwide thing and

			appeal to people outside of st Louis.” Instead of just saying where the venue is, they call out the specific city.
	16:52	18:15	Website views don’t tell them where to tour. There aren’t enough people for it to be a factor yet. “5 hits in Indianapolis isn’t going to make us go there versus Nashville where we have 9 or something, you know. It doesn’t matter. ”
	18:50	21:30	Find out about shows from facebook. Event invites. RSVPs to the ones he wants to go to and then they are in a folder, easy to look at. Do314.com. In lots of cities. Full calendar of every show every night. You can set your own calendar. Goes to venue websites to find shows happening months down the road.
	21:45	24:35	When they are playing a show, they first put something on facebook and twitter. “I don’t know how else to do it. We still do old fashioned flyering. It mostly about name recognition, I think.If you see our name in the bathroom of wherever, even if you don’t notice it, sometimes it sticks in your head, sometimes it doesn’t. The more you see it around, the more likely you are to pay attention eventually.” “We try to come up

			with unique ways of promoting shows, especially local shows.” For their most recent show, they made a split song with Netherfriends, the band they were playing with. “We released a split track with Netherfriends. It’s a collaboration track and RFT released that today just as a promotional tool for the show.” Free download/stream. They each recorded a song that they wrote, just singing and guitar/ukulele, traded the songs and added to each and then put them into one track back to back. “I just feel like you have to be creative about it. Like, it’s usually not enough just to make a facebook event.”
	25:00	26:20	What gets you out to a show? “If I’ve seen enough about a certain band, I feel like it warrants my attention somehow even if I don’t know what they are.” People talking about it online, blogs, newsfeeds, email updates. “for some reason you know about it and you don’t know why. That’s how I usually end up going to a show of a band I’ve never heard of.”
	26:25	28:12	“In the days of social media it seems like your friends are usually the best source of that. If they’re excited about something, it’s usually something, that’s an easy recommendation to take right there.” RFT, I went to a show.

			<p>“Some of the national blogs and magazines put out so much content that you can’t really even begin to sift through it to find out what you like and what you don’t like. I feel like it’s quicker to just...what pops up in your world, what pops up to you, what you notice first is the easiest and most trustworthy place to get it. I could look on Pitchfork for four hours and not remember what I looked at or the bands names I read about.”</p>
	29:20	32:30	<p>In preparation for their first album “we were trying to come up with ways to get people to notice us or notice that we were coming out with an album. The RFT jumped all over it and they followed us around and wrote about it. When we were doing it it was all over twitter and facebook live as it was happening, people were talking about it.” “we would just show up with an acoustic guitar and a drum and a little bass amp that we’d have to plug in somewhere. I had 102 fever and it was 110 degrees outside. We started at 8 in the morning and played on the roof of the parking garage in the loop and on the rooftop patio of an office building in downtown clayton, in a metro link station, in some guy’s apartment.” “most of them were set up beforehand, like a day or two before, like when we told people we were doing it if you want us to play, tell us and</p>

			<p>we'll come, just tell us where. So whoever responded we were like ok we'll be there at this time. A couple of them I think ended up happening on the day of. People tweeting at us about where they want us to come." "that was a really good thing for us and we're still trying to do things like that. Just trying to do things differently, just trying to stand out somehow with little things like that." RFT saw when they announced it and sent a writer to go along with them.</p>
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Email interview with YACHT. 9/22/2012

Kristan: You've said that YACHT is so much about interaction and contact with the listener. My project is about ways that bands are making contact with their audiences themselves and bypassing the mainstream media. I feel like you guys have really embraced the internet and you use it in so many powerful ways: the email address that you read personally, the free downloads, the web-only content. Is there anything that you rely on magazines/newspapers/tv to do for you? Is there anything that you can't do yourselves?

YACHT: The way we see it, most people consume culture now via a two-dimensional visual plane: the computer, the television, those hybrids between the two, and of course the tiny screens we all carry around in our pockets. This is profoundly democratizing, because it's increasingly difficult to tell the difference between a "professionally" produced media object and something made by individuals. After all, we're all using the same tools now. YACHT has understood this opportunity for a long time: we've always used the tools of mass media to create images and messages that look as though they were created by something bigger than just two people in their living rooms. Of course, we can't do everything: ultimately, in order to be part of a conversation, other people have to look in and give their input--that's the role of the journalist and the audience.

Kristan: Jona, I know that you've been doing YACHT for 10 years and making music for longer. This is a huge, broad question, but how is interacting with the audience

different now than it was 10 years ago? How did you let people know about your shows and your music 10 years ago versus now?

YACHT: Now we have so many more options, or channels: YouTube, Twitter, Facebook, etc. It used to be just our website, and then for a time MySpace. There are a million more windows that people can peek into now, and we have to make sure there's an engaging show happening in every single one. It can be exhausting, but fortunately we're tireless content producers with a singular sense of purpose.

Kristan: Why is it so important that you interact with your audience in the ways that you do?

YACHT: It's not really something we even consider. It's just the only way we know how to do it. We often say that "YACHT" is a name we give to any project we do together, and so in that sense it's extremely personal. When people are willing to engage with it, it's a personal thing for us. We're honored and excited by the interest, and we think the conversations we have often drive us forward creatively. Also, because we're tapped into our fanbase and their language, we have a sense of the zeitgeist: we hear what people want, what they expect from bands. We can't always give it to them, but we can sense their need.

Kristan: Where do you guys learn about new music/shows that you want to go to? Are there certain magazines or blogs that you trust, or do things like recommendations on Facebook mean more to you?

YACHT: We keep tabs on the ongoing indie-rock conversation via the obvious channels (Pitchfork etc.) but usually we're too busy to be completely aware of what's going on, musically. If something is excellent, it tends to percolate into our world through friends and word-of-mouth. We trust labels and tastemakers of quality (like DFA, for example, or the Beats in Space podcast) to curate great music, and we discover more through self-directed hunting if something piques our interest.

Kristan: How do people seem to find out about YACHT most frequently?

YACHT: It's all over the place. There are a lot of ways into YACHT. Some people find a video that makes them laugh, others see a live performance that moves them. Festivals can be a direct conduit to the experience, but so are our texts, our podcast, remixes, online presence. We've been a band for such a long time that people have all kinds of relationships with their entry points. For several years, we gained a huge bloc of new fans because of a YouTube celebrity (a "vlogger" named Mitchell Davis) that used our music in all his videos and very publicly got YACHT tattoos. To this date, it's a substantial and vocal subset of our fanbase. It became such an interesting phenomenon that we sought him out, and now he's a close friend--he directed the video for "I Walked Alone" and makes a brief cameo.

Kristan: Do you feel like YACHT's level of interactivity and internet presence has helped you both to get where you want to be as a band?

YACHT: Without a doubt.

Kristan: And finally: where do you see this going? Where do you see all this interactivity taking the music world and YACHT specifically?

YACHT: We hope to always be able to see around the corners and anticipate online trends. Ultimately for us, it's not marketing--we just love the web and consider ourselves native residents. Tinkering with design and communication will always be an obsessive tic of YACHT. It's fun for us. And as long as it stays that way, we'll keep playing the game.

LOG SHEET

Interview with Bob Reuter. 9/30/2012

+/-	IN	OUT	TRANSCRIPT
	2:29		Been making music 47 years. Mostly in St. Louis. Been in 12 or 13 bands, in 2 now. Alley Ghost and Lost Monkey.
	14:30	16:17	Making part of a living from music "it comes & goes". Got a settlement from disability, put it into making the album. Got money from album sales. "Whenever we played a gig I always got something out of it." Touring is a "break even situation." "I get \$600 a month from disability, and then whatever money I get from photos and playing music."
	17:26	18:54	"I didn't really let people know about my music before. I would try to get articles written about myself or put up flyers, but before the internet that was about it, really." "The internet kinda changed everything. When you think about it, to go on tours you used to have to make a billion phone calls. You'd get these magazines or someone would write down a bunch of connections for you and you just started calling them all. It just sounds like a terrific pain in the ass, which is part of the reason

			I never really had anything to do with it. I was always kinda looking for some sort of manager to do that, because I was just the artist.”
	19:00	21:21	Story about how his current band got together. Was in the hospital after getting a quadruple bypass and was visited by 2 fans of the radio show, Mat Wilson and Chris Baricevic. Early 20’s, had a record label called Big Muddy. Kids wanted to bring him to a new audience who didn’t already know who he was. “And they discovered this band that I was in in 1978 called the Dinosaurs. They were like one of the first punk rock bands...Big Muddy put the Dinosaurs stuff up online, you download it for free. The first gig we played together was at CBGBs here. It was on a Monday night at 11 o clock and I’m thinking ‘nobody’s going to come out’...and we get there and the place is packed with underage kids and they knew the lyrics to my songs. It was songs from every part of my life going back as far as the middle 70’s until today.”
	21:40	22:08	“The one guy who’s the head of the record company, this 23 year old, he painted some guy’s house in exchange for the guy making me a website. “He’s going ‘we want you to be able to

			be self sustaining so you don't have to sweat making money, you can just do what you do.”
	22:24		Made a vinyl album that comes with a download card and a cd inside of it.
	23:20		All the kids have been touring since they were 15, Bob started when he was 60.
	24:41	25:19	Last week we were traveling and we stopped someplace at like 5am at a truck stop, we were getting breakfast. And I was thinking ‘I could have gone to my grave and missed this’. It’s like, most guys my age are like building their nest for old age, and I’m still out there playing in a goddamn rock band.”
	26:57		Bob has his own website but has mainly moved everything on facebook where he has a personal page, where he posts writing and music and photos, and a separate Alley Ghost page. “Someone made a comment to my roommate like ‘boy, Bob really knows how to work that internet thing.’ Like, I change it all the time so people keep coming back to see what’s going on. And it really raised my profile. You know, we could play a

			bunch of gigs and have nobody show up, but people have this idea, like, oh my god they must be successful because they're playing all the time. And I'll let them think that."
	32:25	33:32	Band page (on facebook) has songs on it, so does band page, record label has a page that puts out free downloadable albums of Bob's previous stuff. "Just to stir up interest, you know, and it does the job."
	33:40	34:40	"I was obsessive. I would friend a million people. I would like the way they look, so I'd friend them. That didn't mean 4000 people loved what I did. And facebook is so weird; you don't know how many of those people you're even reaching, because maybe it doesn't even put your shit up on their page. So you've got 4000 people but there's only 40 people who get that shit on their page, maybe. I don't know." He's not friending random people anymore, but people ask to be added every day. They're up to over 1000 followers.
	35:30		They don't do twitter. "I just don't know if it's conscious, but nobody's interested in doing it. I don't hear a lot of people that I know talking about it. I know people do it, but..."

	37:00		“It’s like, I still play vinyl albums, you know. I feel like I’m doing really well on facebook.”
	37:25	40:30	Video plans. Recording a song in the studio, getting video of that, and then playing the song at a party and recording that too.
	41:00	41:45	Went from playing a couple shows on the road a month to going out for 11 days and playing 7 shows. Getting bigger.
	51:50	end	A couple of online music magazines have reviewed the album. Good reviews. Got Kim Fowley to review the album. Sent him the link to their page.
New track	00:45	1:00	Cont. He emailed the review to Bob and they used it. Put it on their website and press releases.
	1:10	2:10	Their booking agency is called Bucket City. On the press release it says “‘Bob has a small but growing following across America.’ And it’s like, oh my god, that’s true. It real

			understated, but it's impressive, kinda."
	2:20	3:32	<p>"Another way that it becomes obvious is like, I've been playing a long time and I put out three different cd albums with a group called Kamikaze Cowboy...And I'll be talking to some people and I'll go, 'You know my song blah blah blah' and they go 'no'. And now, when we play somewhere, I can see people singing along. They know the words, you know. And that means a lot. Especially when they're these young kids. We must be doing something right, here." He thinks they found out about his songs online, not just from seeing him live.</p>
	3:37	6:30	<p>"I can't imagine how bands did it before. If the end goal before was to be signed to a major label, how many bands is that gonna be? It's like, out of the reach of most people. It's a big boom for people who come from places like St. Louis. Because people who live on either coast who are near the big media centers, they are so close physically to the big time that they get it in their head that it is possible. So they do everything they can to sound like exactly what is marketable. But if you're from St. Louis or anyplace like that, there's very little chance of you making it as a marketable thing so a lot of</p>

			<p>groups just decide to be who they are. And you can get that out on the internet. I think there's probably a lot of that. And it's still gonna be a billion hits for some idiotic bullshit of someone who looks cute. It's just real important for the people who are real music lovers and really smart people to connect with each other, because there's only going to be so many in every city. But it'll be enough to get a band through. Get the word out online and the 50 cool people from that city will be there. Most cult performers like Jay Farrar of Sun Volt, how many fans would you say he has in each city? It can't be that many, but enough to make it worth his while to go to that city."</p>
	6:45	10:20	<p>Interacting with the audience. "It's not something I think about in those terms although I do think about it. I've just been on the outside of it for so long. If you think in terms of me playing for 47 years, and it's only been in the past 5 or 6 years that stuff's starting to happen. So I've gotten a good look at all this from the outside. So it's a really conscious thing to me. I try to act towards people the way that I want to be acted toward. I've met so many people that I really loved their work and I thought that I really dug them and then I met them and</p>

		<p>for whatever reason they acted like assholes. I just wind up hating them, no matter what their music sounds like. So I try to keep that in mind all the time. It's taken an awfully long time for me to grow up and I've always wanted the cool kids to like me and so if somebody comes up and they look like a total doofus who probably works at Wal Mart or something, your natural inclination is not to embrace them. But people approach you like it's kind of a big deal and the last thing in the world I want to do is make them feel like an asshole for liking what we do. Maybe it's the goofy normal people who are the people who like my music. Would you not want that because you want cool people to like your music? And cool people probably won't like your stuff next week.</p> <p>When somebody writes me, I try to write them right back. And I try to get the word out whenever we're going on tour, I always post it. I know a lot of groups who, they go out all the time and they don't tell nobody. We go to Chattanooga, I'll post that we're going to Chattanooga. And so it looks like every week, people go 'man, that Alley Ghost, they're playing everywhere.' And I'm not telling them that there's 15 people there to see us. But it looks like, that's a hard working band."</p>
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	11:11	11:50	<p>“I’m to the point now, unless it’s something really amazing, usually if it’s somebody local and I like what they’re doing I’ll force myself to go out and see them just to see them, just to support them.”</p>
	12:47	13:49	<p>How does he find out about bands? “Honestly I think I trust my band. They’re still at that point where they know everything that’s hip to them...It’s gotta be good before I like it and I’m always calling bullshit on stuff that they think is amazing. And sometimes I wonder, is it just because of the age difference? ‘Things were better back in the day’, well I don’t quite feel like that, but then again I don’t feel like anything that I’ve heard now is doing anything to move me. The odd band here or there.”</p>
	15:30		<p>He had a song in a bacardi commercial</p>
	18:10		<p>Hasn’t heard anything about that commercial recently. Also sold one song to Jack Daniels for this compilation of American artists because in Europe they celebrate Jack Daniel’s bday every year. He was asked to write a song called “Happy</p>

			<p>“Birthday Mr. Jack”.</p>
	21:29		<p>He’s had songs in 2 commercials, but in the last 5 years he’s gotten more famous than from either of those.</p>
	26:15	29:40	<p>Do you need the mainstream media? “I don’t know if ‘need’ is the right word, but that stuff always helps. For two years I won awards in the RFT thing and I went 18 years of being nominated and finally won. And you know what I realized? It ain’t shit! It doesn’t mean anything. Its nice, but it doesn’t get you anything and the next year you’re not going to win it again. And if you go back and look at who won it 4 years ago, you probably wouldn’t even remember who that person was. But that all helps. It’s like, people hear it and it adds to what they think. When you don’t win, it’s no big deal, but when you do win, it helps. People file it away in their head. But you can make those people write about you based on what you do on the internet. So the internet is pretty key. It’s a tool. So you can use it. Before you couldn’t use the regular media like that. There’s people who knew how to use that.” On Uncle Tupelo “They were bound to be big, but nobody in St. Louis believed it or wanted to believe it. Their manager...told me ‘mark my</p>

			<p>words, they will get a write up in New Music Express in England before they get an article written about them here in St. Louis' and he was right. And then it was 'yes of course, we've always loved them'. And Pokey LaFarge, they jumped on him right away because they don't want that Uncle Tupelo thing to happen again.'"</p>
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Chapter 5: Professional Analysis

Social Media & Smaller Bands: Who Needs Music Magazines Anyway?

Bob Reuter has been making music in St. Louis for 47 years. A local legend and disc jockey for a local radio station, he claims that the Dinosaurs, his 70s era band, was one of St. Louis's first punk bands. Back then, he didn't really care if people heard his music or not because it was so hard to set up road gigs.

"To go on tours, you used to have to make a billion phone calls," he said. "You'd get these magazines or someone would write down a bunch of connections for you and you just started calling them all. It just sounded like a terrific pain."

While by Reuter's estimation, he has been in 13 bands and has had two songs featured in national commercials, it has only been in the last five or six years that people have started paying any attention. For this, he thanks the Internet and Facebook and the new wave of fans that came with it.

The current band that's gotten him to this level, Bob Reuter's Alley Ghost, consists of Reuter on guitar and vocals backed by four guys in their early 20's. In 2009 Reuter was in the hospital after undergoing a quadruple-bypass when two young fans of his radio show--Mat Wilson and Chris Baricevic--dropped in for a visit. They had heard about the Dinosaurs, and wanted to bring Reuter's music to whole new set of fans via their record label, Big Muddy. Wilson and Baricevic wanted Reuter to start a new band with them and their friends as backing musicians. Excited by the idea, Reuter immediately agreed.

And while the band practiced and re-purposed some of Reuter's old songs for this new project, Big Muddy's website started posting music from many of Reuter's old bands. Determined to get Reuter's music "out there", Big Muddy made available for stream or free download dozens of songs from his past on their website.

Alley Ghost's first show was at CBGBs, a tiny dive bar in St. Louis, on a Monday night at 11 p.m. Reuter was convinced no one would come, but his newfound Internet presence preceded him. "We get there and the place is packed with underage kids and they know the lyrics to my songs. It was songs from every part of my life going back as far as the middle 70's until today," Reuter said.

Since then Reuter has finally won "Best Songwriter in St. Louis" from the local alternative weekly after having been previously nominated 19 times and has also started touring around the Midwest for the first time in his life. The rest of his band started touring when they were 15-- Reuter started when he was 60. "I could have gone to my grave and missed this," he said.

And he owes all of it to the social media and some kids who thought his music needed new life.

By all accounts, the Internet has revolutionized the way Americans consume music. The effects of downloading, legal and otherwise, has been well documented. Major record labels have struggled to find ways to evolve, but indie labels and smaller musicians have used social media to their advantage. No longer do musicians need a manager and a public relations person. No longer do they rely on the mainstream media to get their name out.

Bands are making their own videos, streaming their own music, and thinking of new and creative ways to let their audience know who they are on many different platforms, all of it hosted by the Internet. St. Louis based Bo and the Locomotive has created new and interesting ways to promote itself in the few years it has existed, and have seen national attention as a result. YACHT, an LA based band, has achieved underground clout in the last 10 years, and they are in control of every facet of their image. The democratization of many of the tools previously only used by professionals has allowed musicians bypass many of the hoops that previous bands have had to jump through.

Many big name musicians have come out staunchly against downloading and other unlicensed Internet content. Prince, for example, has his own team of lawyers just to scour the Internet for unlicensed YouTube videos. Meanwhile, bands like YACHT encourage fans to steal and do as they wish with their music. YACHT consists of two main members, Claire Evans and Jona Bechtolt. YACHT is a “Band, Belief System, and Business” according to their website. They believe the creative process is not complete until the audience has interacted with it, and they “subscribe to the free online dissemination of all things, including [their] own music.” So, their website features free downloads of songs, videos and a copyright notice that says “the contents of this website can and must be disseminated as freely as possible.”

The members of YACHT are native residents of the Internet. They have a website, a Twitter page for the band and individual ones for themselves, an Instagram account, a Facebook page, YouTube and Vimeo channels, a Soundcloud page to stream music, a podcast, a Tumblr blog and another blog on their site, as well as an online store

and an official “fan club/secret society” with its own website. “There are a million more windows now that people can peek into, and we have to make sure there’s an engaging show happening in every single one,” Bechtolt and Evans said in an email interview. “It can be exhausting, but fortunately we’re tireless content producers with a singular sense of purpose.”

Bo Bulawski, the lead singer and songwriter of Bo and the Locomotive released its first full length album, *On My Way*, in 2011 and gained attention for it by playing shows all around St. Louis in unconventional locations. They first put out a call for locations on Twitter and set most of them up a day or two beforehand. On the day of the moveable concert, fans started tweeting at the band to get them to come to their location. “We would just show up with acoustic guitar and a drum and a little bass amp that we’d have to plug in somewhere,” Bulawski said. “I had an 102 degree fever and it was 110 degrees outside. We started at eight in the morning and played on the roof of the parking garage in the [University City] Loop, and on the rooftop patio on a office building in downtown Clayton, in a Metro Link station, in some guy’s apartment...” As people tweeted the band, members set up different times and locations and kept going all day. The local alternative weekly, the Riverfront Times (RFT), heard about it and sent a writer to document. Bulawski says they got great exposure from this adventure, and they are constantly trying to think of ways to outdo themselves.

Bulawski says video seems to be what people connect with the most, and it is easier then ever for bands to make their own videos. The cost of the tools has gone down allowing many people to create things that they would not have been able to previously. “Most people consume culture now via a two-dimensional visual plane,” YACHT said.

“This is profoundly democratizing, because it’s increasingly difficult to tell the difference between a ‘professionally’ produced media object and something made by individuals. After all, we’re using the same tools now.”

Bo and the Locomotive have made two music videos, both extremely low budget. One of the videos, for “Give Me Something”, was made by a couple of their friends for free just because they liked the band. “A lot of times when we play a show in a different city, someone that checks us out before the show will be like ‘man, that food fight video was crazy’ or ‘love that video of you guys shotgunning beers’.”

People used to just read traditional journalistic publications, like the newspaper when they wanted to know what bands were coming through. Now, finding out about music is far more personalized, allowing people to find just the music news he or she cares about. Recommendations are gathered from trusted Internet sources. This could be Facebook, blogs, event sites, email updates or just friends’ opinions. In fact, many music fans trust friends’ opinions more than established music sites and social media makes these opinions readily available.

Most bands now announce their upcoming shows on Facebook immediately, so fans know about the show often before the venue announces it. Reuter said talking about shows and posting frequently on Facebook works the same as physically posting fliers does because it promotes name recognition. “I try to get the word out whenever we’re going on tour, I always post it,” he said. “We go to Chattanooga, I’ll post that we’re going to Chattanooga. And so it looks like every week, people go ‘man, that Alley Ghost, they’re playing everywhere.’ And I’m not telling them that there’s 15 people there to see us. But it looks like, that’s a hard working band. This past fall Bo and the Locomotive

played a show with a band called Netherfriends. To get people excited about it, they released a free split track between the two bands. Bulawski recorded a Netherfriends song and Netherfriends recorded a Bo and the Locomotive song and the RFT made it available for free download.

The mainstream media can still be very helpful in gaining fans, but that it can only take you so far. Bulawski saw a spike in Bo and the Locomotive's internet popularity when they were featured as No. 1 on Paste Magazine's "10 Missouri Bands You Should Listen to Now" list. He says that the article directly contributed to them playing their first large-scale music festival a few months later, and many of the fans they met there had heard of them because of the article. "Stuff that you don't generate yourself is often good because it's not like you telling people to look at you, it's someone else telling people to look at you," Bulawski said. "It helps to have a legitimized source say something like that."

Touring bands use Facebook to get into contact with fans in other cities who may want to go to their shows. Reuter says that bands on the coasts want to make it big and they feel like their proximity to major media centers makes that more possible. "But if you're from St. Louis or anyplace like that, there's very little chance of you making it as a marketable thing so a lot of groups just decide to be who they are," Reuter said. "And you can get that out on the Internet." Bands that aren't conventionally marketable can find communities online that are interested in their type of music and get people to hear it. "It's just real important for people who are real music lovers and really smart people to connect with each other, because there's only going to be so many in every city," Reuter

said. “But it’ll be enough to get a band through. Get the word out online and the 50 cool people from that city will be there.”

If a band makes a record and doesn’t promote it, will it make a sound? Fan interaction, for bands like YACHT, is indispensable. “It’s just the only way we know how to do it,” the members said. “Because we’re tapped into our fan base and their language, we have a sense of the zeitgeist: we hear what people want, what they expect from bands.”

While the effect of newspapers and magazines isn’t gone completely, it is no longer the end-all be-all of being a musician. Bands are learning how to use social media to present new and interesting content, which pushes them forward as artists and creative people, and allows them to make their image into what they want it to be.

APPENDIX: Original Proposal

Musicians and the Internet: Becoming their own gatekeepers

By Kristan Lieb

Introduction

Music has always been one of my biggest passions; I've just never been any good at it. From an early age I related to it and idolized the people that played it. For a long time my dream job was something similar to "rock star". I never could stick with an instrument long enough to learn it, though, and the songs I wrote were never satisfactory so I gave up. Regardless, music has always been a huge part of my life. Since my first music festival in 8th grade, going to shows has been one of my favorite things to do. As soon as I discovered my love for photography, I started merging the two. I shot concerts for the radio station that I worked at when I was going to DePaul for undergraduate studies and I've been doing it ever since.

A lot has changed since I started going to shows. Growing up in St. Louis, I tried to be aware of all the shows going on, local and national ones alike. I read the Riverfront Times, St. Louis's alternative weekly, every week to look for new show announcements. Each venue had its own little block of advertising space where it listed upcoming shows. I would find out either through the RFT or word of mouth, sometimes through fliers at other shows. Eventually, as we all became more Internet savvy, websites started to pop up that allowed bands to promote their shows and their music. In St. Louis there was a website called stlpunk.com. This was the first site I remember seeing where bands had

their own profile pages. Fans had individual pages as well and the whole thing was put together solely for musicians and fans to find each other. Instead of “interests,” there was a sidebar where the user listed what local bands they liked, which linked to those bands pages. There was a comprehensive show guide, too. It wasn’t just for punk bands; it was for all local bands. It was the first sense of an Internet music community that I remember.

Since then, the Internet has exploded into a place where bands do most, if not all, of their marketing. Many venues are choosing not to advertise in the Riverfront Times anymore and only listing shows online. Bands no longer have to wait to be noticed by their local newspaper or alternative weekly to get fans. I am curious to know how bands and musicians use the Internet to promote themselves and bypass the traditional media. This summer, I will be doing a multimedia internship at Paste Magazine in Atlanta. I will use this internship as an opportunity to interview bands, both local and national, about their use of the Internet to reach their fans. I will use the gatekeeping theory to discuss these changes.

Music journalism has always been something that I’ve strived to be a part of. During my time as a photo intern at the Riverfront Times I photographed many concerts. It became my niche and I loved doing it. I’ve had many friends in bands over the years, and I’ve photographed all of them. Recently I’ve started doing videos for my friends in bands as well. This is why I am prepared to do work at Paste. My time in the Master’s program at the University of Missouri has been invaluable. I think what has been most helpful is the fact that I now know how to shoot and edit DSLR video. I knew a bit of Final Cut, the video editing software, when I came, but I’ve become very comfortable with it because I’ve had the option to do multimedia pieces in so many classes. I also think that my time

as editor of Boone Life and multimedia editor at the Missourian will help me. I learned a lot about how to create strong multimedia pieces and I helped several people make pieces they are very proud of. Through the professional component of this project, I will build my portfolio to show music organizations that I know the ways that new technology is evolving the way we consume music, and that I have the tools to assist in these changes.

Professional Skills Component

For my professional component I will be doing a multimedia internship at Paste Magazine in Atlanta, Georgia as well as an additional related project, which will be determined during the internship. I start on May 14 and it will end on August 17. I will be able to work at least 30 hours a week, but the internship really allows me to work as much as I want. I am encouraged to come up with more projects than I am assigned. The majority of the project will be the work that I am doing for Paste, as well as an additional story that I will find while I am there. From what I've been told, my internship will consist of mostly shooting and editing video, as well as some still shooting. Bands that come through Atlanta on tour often stop in the Paste studio to do "sessions" where they play a couple songs. I will be operating a DSLR for these shoots and then editing the output, which usually contains about four different camera angles as well as separate audio. There is also the possibility of directing these shoots and doing some writing. Paste was a physical magazine, but they have been only online for the past 8 years. They have an online magazine that comes out every week called the Paste mPlayer. It consists of feature articles, reviews, photographs, streaming music and videos. Readers are able to

sync their reading experience so that while they are reading about a band, that band's song is playing on the page. I think this is a great idea and I'm really excited to work for them.

During my time at Paste, I will have access to many shows and bands that may come through without doing a Paste session. I am encouraged to suggest shows that would make for interesting photographs, and to find bands willing to do "a day in the life" projects. What this means is that I would follow them around during their pre-show routines and show what life is like on the road. For the other part of this project, I'm hoping to find a band to follow on tour for a week or two. I have some ideas in mind, but I will not know more specifics until I find the right band.

I will keep a blog that I will update weekly with my activities and projects. I will post screen shots of the projects that are behind the paywall and then later put them on a DVD for the final product. I will post links to the work that is available without paying. My boss's name is Max Blau and he will be able to supervise my progress and help me when I need it. A former photojournalism undergrad, Clint Alwahab, previously completed this internship and he says that Blau is available to give feedback and is very hands on when you need him to be. I believe that he will be a great help in completing this project.

Analysis Component

For my professional analysis component I will be striving to answer the question: how are bands using the Internet to bypass the mainstream media and promote

themselves? This will tie in nicely to my professional component, as I will have access to musicians that I wouldn't have access to otherwise. I will talk to more than five musicians, none of them in the same band. I will talk to both local artists trying to broaden their fan base and more established artists who already have one. I will be doing this through semi-structured interviews. One band I will definitely be interviewing is Bo and the Locomotive, an indie rock band based out of St. Louis. They are an up and coming band who I have seen utilize some pretty interesting promotional techniques that have worked in gaining them some recognition. This topic is important to the field of journalism because music magazines are one of the areas that are struggling to stay afloat. It will be beneficial for journalists to understand effective ways to use new media in order to stay relevant.

Theoretical framework

In this Internet-driven era, musicians, artists, and the consumers of these arts can be their own gatekeepers. They are no longer reliant on the mainstream media to help them get the word out about what they are doing, or find good work. Bands have many tools at their disposal for getting their music out into the world and fans get to pick and choose where they want to look for their entertainment. For example, Bo and the Locomotive played a series of take away shows last summer. What this means is that they put out a call on Facebook to see if anyone had a place that they would like the band to come play a couple songs. People posted the locations to their jobs or homes or vacant lots and the band showed up with their equipment and played a few songs there. Then

they went to the next location. While they were playing, they had a friend take videos of them, which were later posted online to show what they had done. Bo and the Locomotive had no help from the mainstream media with this plan. They did it all through word of mouth and Facebook, and then they promoted themselves through the videos that they made from the event (Bulawski, 2011).

Shoemaker and Vos define gatekeeping as “the process of culling and crafting countless bits of information into the limited number of messages that reach people each day” (p. 1). Before the emergence of the Internet, talking about gatekeeping was more based around the production process of the news, and less about the types of media involved (Bui, 4). Since the emergence and evolution of the Internet, it has become more necessary to talk about gatekeeping in reference to the technological changes in the way people receive their information. In 2007 Barzilai-Nahon proposed a timely addition to the gatekeeping theory: network gatekeeping theory. This theory explores information control on the Internet “positing that gatekeeping in a network context involves not only selection of information but also addition, channeling, manipulation, localization, integration, disregard and deletion of information.” It says that although Internet users are able to be more autonomous with their information distribution, they still are subject to gatekeepers design in reaching users, because there are still only a limited number of places people look to for information (Bui, 5).

In a place like Columbia, Missouri where there is no alternative weekly magazine to advertise in, bands and artists are almost completely reliant on the Internet for their advertising. In bigger towns like St. Louis there are still show listings in magazines like the Riverfront Times, but many venues choose not to advertise there. Venues list the

upcoming shows on their websites and update their Facebook statuses as well as making Facebook events (Mojo's). Bands and artists also have Facebook pages and post frequently about their upcoming shows and events. Fans can choose which bands and venues to follow. There are also music blogs to look to, both locally and nationally, when researching shows to see (Dill). Deuze defines a blog as "an often highly personal online periodical diary by an individual, not in the least by a journalist, telling stories about experiences online and offering readers links with comments to content found while searching the web" (Deuze, 2003, p. 209).

Hargittai noted that the central concern "is no longer what is produced, but what consumers hear and know about" and that "gatekeeping activity still occurs online, but now takes place at the level of information exposure (p. 17)." This can be applied to my study because people who are interested in music are going to look into it at the level that they want to. They can dig deeply on the Internet, or they can only look to see what the newspaper says. But now they can hear and know about whatever they wish to, at whatever level of commitment they choose to make. They don't have to rely on traditional media to tell them what is going on in their city.

Where the gatekeeping function starts to change is when audience participatory and user-generated content come into play. Boczkowski (2004) quotes Jeff Jarvis, executive vice president of Advance Internet as saying that the gatekeeping function no longer exists in this medium. He says "we don't own this medium, the audience does...what we are really doing is enabling the audience to do what they really want to do...we create the gathering place for that to happen" (Boczkowski, p. 207). That gathering place is increasingly participatory features on websites. Some examples of this

are interactive maps, quizzes, blogs, message boards and question and answer segments where the readers write the questions (Singer, 2006). “The information conveyer belt has been replaced by an information network, and when we lose the conveyor belt, we lose the gatekeeper who tended it,” (Singer, 2008). Citizen journalism sites, sites featuring news content written by people in the community, are on the rise, but they are nowhere near ready to replace mainstream news sites (PEW, 2010). However, mainstream news sites are starting to incorporate citizen journalism into their sites in an effort to make the news more locally based (PEW, 2010).

Method

The method I will be using is in-depth semi-structured interviews. I will be sitting down with members of bands who have a varying degree of fame and talking to them about how they use the Internet to reach their audience. I will be referencing gatekeeping and the evolution of digital technology, as well as the evolution of websites that allow for music promotion. I will talk to them about Myspace, Facebook, music blogs, their personal band websites and any other resources they may have found to get their product out there. I will have pre-planned questions, but I will allow the conversation to go in any direction that would be helpful to my topic. I am not in a band myself, and have never promoted one, so I will rely on them in some aspects to lead me in directions I may not have thought of.

Fontana and Frey explain the difference between structured and unstructured interviews as, “the former aims at capturing precise data of a codable nature in order to explain behavior within pre-established categories, whereas the latter attempts to understand the complex behavior of members of society without imposing any priori categorization that may limit the field of inquiry,” (653). Unstructured interviews will be better for my purposes as I am not an expert in music promotion. It will be valuable to let the conversation go in different directions, which will lead to better questions for future interview subjects. Berger says “when conducting an in depth interview, you can adapt as the situation changes. If a promising topic comes up, you can pursue it. You can ask the respondent to be more specific or to try to generalize, whichever will be the most useful to you,” (57).

Anderson used semi-structured interviews for her oral history project on women’s roles in Northwest farming communities. She felt that time limitations weakened her interviews because the subjects were unable to open up in the ways that she had hoped. She also felt that societal constraints, the need to not “pry”, weakened her interviews (159). Although her interviews were semi-structured, she sometimes stuck too sharply to the script, which lead to a loss of intimacy in the topics discussed (160). My interviews will not be for a specific publication or hard deadline, and the only time constraints will be those of the band interviewed.

I will look for subjects who have a variety of experience in the music scene, but they must have enough experience to have something important to say. “Appropriate experience in a scene is usually the key consideration in selecting respondents. Those persons who have been through the critical events, career paths, or social routines and

rituals of their institutions and groups are likely to deliver a rich lode of information,” (Lindlof and Taylor, 179). In the music industry, this means looking for bands that play shows frequently and are trying to widen their fan base. Bands that are less active will not be helpful to my study.

Literature Review

“Citizens have come to depend on the media because they have virtually nowhere else to turn for information about public affairs and for cues on how to frame and interpret that information” (Neuman, 11). This is no longer the case in the Internet era. People have many places to turn for information, although not all of them are as official as a newspaper. Singer (2006) says, “citizens are finding new ways to become engaged or to express themselves politically- ways that may bypass these elites all together” (267). “We are living in an age when the audience is happy to express its opinions without any assistance from the press” (Levenson). No longer do bands need to wait to be noticed by the mainstream media and no longer do fans need to wait around for a critic to tell them what’s good. They can go to many other sources (Levenson).

There are many parallels between the way that the Internet has changed journalism and the way it has changed the way we learn about and consume music. As physical record sales have gone down, digital sales have gone way up, just like newspapers. Between 2006 and 2007, CD sales declined by 15%, while digital sales rose 48.5%. Comparatively, the New York Times’ circulation has fallen to just over one

million, but they have around 13 million unique viewers of their website each month (Quart). Alissa Quart states:

“Music and journalism were once lodestones of both daily life and collective experience — the newspaper, unfolded and read on the way to work on the subway or commuter rail; the LP, spun in bedrooms and dens, or the cassette tape played in the car those nights when everyone sang along, back when everyone knew the lyrics. Those lodestones are going or gone. The music industry and the news industry were both once the foundation of mass culture. That monoculture is shattering, for better or worse, into "minor cultures"-many different and splintered communities, served by many different sources of music and news” (Quart).

In the same way that news consumers can pick and choose which sources they read to get information, music consumers can choose which blogs to read, bands to follow and shows to go to.

Social networking sites are both a threat and a promise to traditional journalism (PEW, 2012). At the end of 2011, Facebook had 133 million active users in the United States. In December 2011, individual users spent an average of 423 minutes on the site (PEW, 2012). “Facebook and other social media are additional distributors of content, but they are also rivals for advertising revenue.” They provide a way for the traditional media to get their information out into the world, but they also are in competition. “Even as traditional media institutions continue to struggle to find a sustainable model after more than a decade of declining advertising revenues and digital upheaval, the new wave threatens to shift the media landscape out from under them once again,” (PEW, 2012).

Music magazines and traditional newspapers have started to move more content onto social media sites. For example, the Riverfront Times has always had a music section, but in recent years they have created a music blog as well. If you “like” the RFT Music page on Facebook, you get daily updates about shows, local bands, articles, and other content. This leads people to their website and to other bands’ websites (Riverfront Times Music).

The way that people use the Internet for their music needs is similar to the way that news consumers have been observed using it to suit their needs. It can also be related to television viewing habits. In all cases, people pick the sources that they like and they generally stick with them, returning to them repeatedly. “When information sources are abundant, people tend to gravitate towards those that offer a differentiated product. The way in which people navigate cable television is an example. Although there are many available cable channels, the typical user concentrates on 6 to 8 of them, returning again and again to these channels and staying tuned when something of interest appears,” (Patterson, 8). In this same way, music fans will “like” their favorite bands on Facebook to receive updates, or find their favorite music bloggers and return to those sites religiously to find new information. The Internet is the perfect place for fans to find out about new music, because it is becoming increasingly personalizable. Places like Facebook are already adjusting ads based on what the reader has already established that they like. This “lets advertisers reach the one customer who is searching for their product, rather than making them advertise to an entire class of readers” (Fallows, 6). Technology is only continuing to evolve and the World Wide Web will only become more personalized. “The online world will be a lot more attuned to who you are and what you care about, and it will be interactive in a way it never has been before,” (Fallows, 15).

The more that people are interested in reading the news, the more that they will be involved in social and political issues. “Without an interest in the world, there is little reason to follow the news. And people who do not have much political interest do not, in fact, consume much news,” (Thomas, 9). One of the goals of the news is to teach people in hopes that they will become involved. According to Gans, “citizens are assumed to be informed if they regularly attend to the local, national, and international news journalists supply them. The more informed citizens are, the more likely they are to participate politically,” (56).

Prior to the Internet, the only ways to talk about music were through text and language, and then seeing the music live or hearing it via tape/record/cd. Now bands are able to post whatever kinds of content they want to many different locations. Deuze says “The online journalist has to make decisions as to which media format or formats best convey a certain story (multimediality), consider options for the public to respond, interact, or even customize certain stories (interactivity), and think about ways to connect the story to other stories, archives, resources, and so forth through hyperlinks (hypertextuality)” (206). For musicians, this can mean many things. Bands are able to easily post their music online if they decide to. They can make it downloadable for free or at cost, or they can stream it (Kuhl). They can make a music video themselves and post it online. They can link to articles about them and people can share any of these things easily (Bulowski). They often do not need help from anyone to do this, especially the mainstream media.

Music critics used to be a sort of consumer guide to what music should be listened to. The Internet has undermined this role because anyone can be a music critic. Music

blogs have taken off in recent years. On these blogs they post songs, videos, opinions and links to other things. Some of these blogs have even gotten their own radio shows where they can actually put together a set list of music they think is good. “By giving everyone the ability to publish, the Internet represented a victory for this populist sensibility. But it also took the critical prerogative out at the knee. Add to that the fact that during the Web's rapid maturation, many music writers were preoccupied with unpopular pop music...and it becomes harder and harder to make the case that a professional critic's opinion should be taken more seriously than that of the Internet Everyman: the blogger” (Levenson). As Ann Powers, the chief music critic for the Los Angeles Times said, “what value is there in writing that the latest Metallica album is good, when readers can log onto the band's MySpace page, listen for free, and decide for themselves? It's not as though one needs to be an ethnomusicologist to determine that ‘Enter Sandman’ rocks” (Levenson).

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