

# KUHNS,

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This is their first full-length album and full marketing and a full package behind them. They will have 10 dates before the end of the year and a bunch more next year. They have a full radio campaign financed by the record company and will go nationwide. It's just starting out."

Kuhns is overseeing a group of 10 people doing jobs such as licensing, a radio team, publicist and photographer.

"My job is to be watching over this team," Kuhns said. "I flew them to Seattle last week to meet with Amazon. There's a lady in LA who likes their music and does music for TV shows. My job is to do what is necessary for them. You're running a business, but at the end of the day the business is people. You have to be business minded but you also have to be compassionate and relate to humans well. You want to be the band's best friend and also the leader of their business."

Kuhns, who is also managing Beaverton-based artist and *American Idol* finalist Haley Johnsen, noted there are plans

to take My Brothers and I around the country in 2016 after their songs start hitting radio stations across the United States.

"They are growing every day and their crowd is growing," Kuhns said. "Everything we send out, things companies typically can't land are landing right away or with just a little push with these guys. We got on the rotation on LA's premier radio station KCRW, an NPR affiliate. Their top DJ wanted to book them for a LA show. We have something special here."

He may be only 22, but Kuhns has learned plenty about the business since he tried breaking into it four short years ago. Now he's helping a group achieve its dream, just like he was hoping to when auditioning for *American Idol*.

"I think about that a lot," Kuhns said of his role reversal. "I catch myself at times thinking this is so bizarre. I don't feel I was successful performing myself. If I could do it for others, I assume I could have done this for myself. It's weird but it makes sense."

Kuhns, who started dreaming of moving to LA at age 12, is working to ensure his artists aren't just one-hit wonders.

"I need to build out slowly and be resourceful about how to build out the economic side," he said. "Entertainment is so up and down, one day you could be the talk of the town and the next day you're nothing. I'm trying to grow my clients out gradually so people know who they are, otherwise no one has any connection."

Kuhns said the five members of My Brothers and I share that philosophy.

"The guys are great about making that connection to fans," Kuhns said. "They'll sell out a show to 500 fans in Portland, then meet the fans and sign CDs. That's the way we have to do it."

Based on his own attempt to emerge as an artist, Kuhns has come to place a premium on being genuine with everyone he meets.

"Anyone that affords my client an opportunity, I need to thank them and not take them for granted," he said. "I let them know we appreciate it. So many (in the business) are not thankful and want more. A lot of it comes from my past. What I see is being a catalyst for change in the industry. It's an icky industry. I want to make sure whatever I do and what my artists do

is fighting against things that have become commonplace that shouldn't be."

In short, Kuhns tries to treat his artists as he wanted to be treated when he was in their shoes.

"My mission statement is empowering artists," he said. "I firmly believe in that. I allow my artists to be as involved in the decision making as much as possible. I also help them understand when you do this, this will happen. People often do not tell artists what the crash and burn could be from a decision. I try to be realistic with my artists and don't promise something I can't deliver. I approach all conversations with business partners openly and honestly, very genuine."

Kuhns is in a place he couldn't have imagined while at McNary.

"I would have shrugged it off or been insulted," he said. "I went to Willamette on a vocal scholarship. I wanted to study music classically. LA seemed so far-fetched. It was always something I wanted to do. It's really surreal, to see things I dreamed of as a kid like going to the Grammys and award shows, not just going there for fun but to go there for work. That is crazy for me."

# COUNCIL,

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and Marion County both allow six hens, with no permits required, and thus Keizer would benefit from having the same number.

"People moving from Marion County, or from Salem, may be less inclined to move to Keizer if they are not able to bring their six hens with them," the letter read in part. "Also, simplicity is the best enforcer. If your neighbor across the street in Salem from your home in Keizer is allowed six hens, then it stands to reason that you'd be able to have the same number of hens."

Councilors also got a letter from Keizer resident Scott Am-

lin, asking the council to consider creating a quiet zone at the Chemawa Road/Keizer Station railroad crossing between 10 p.m. and 6 a.m.

Amlin noted he'd done research about why train horns are sounded at all times of day and found all reasons are related to safety, as the Federal Railroad Administration requires the horn be sounded for 15 to 20 seconds in advance of crossings, day or night. If there are multiple street crossings in close proximity, the horn still needs to be sounded for each one.

Other than eliminating crossings, the only way to eliminate the horn sound would be for the city to implement a quiet zone. Any changes that would be necessary for implementation would be the city's responsibility.

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